Quoted Monologue in Modern Greek Third-Person Narratives

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1. Introduction

In this paper we will examine the technique of Quoted Monologue (QM) in Modern Greek (M.G.) third-person narratives. The term QM is adopted by Cohn (1978: 12) because her definition of the technique is based on linguistic criteria, and is equivalent to what most other critics call “interior monologue”. Although there are two kinds of monologue, that is “exterior monologue” or “soliloquy” (i.e. uttered monologue) and “interior monologue” (i.e. unspoken monologue), the present study will focus only on the analysis of “interior monologues”.

Cohn’s (1966: 105, 1978: 98) QM includes not only the silent soliloquies in traditional novels but also the interior monologues in modern psychological novels because the main characteristic of all these monologues, regardless of their style and content, is the use of the first person and/or the second person by the monologist to refer to himself and of the present tense1. In this sense, QM is used as a cover term for both “quoted interior monologues”, i.e. passages with interior monologue found embedded in authorial (narrator dominant) or figural (reflector dominant) narration, and “autonomous interior monologues”, i.e. nonmediated interior monologues appearing as independent texts (Cohn, 1981: 169).

Thus, following Cohn, we will analyse a number of monologic passages in selected nineteenth and twentieth century third-person narratives, which belong either to the traditional, logically constructed type or to the inchoate type that approximates to deeper levels of consciousness or to an intermediate type that lies between the two extremes, in an attempt to show what devices2 M.G. authors use to create the impression of a monologizing self. The passages are given in the original Greek but a translation3 in English is also included.

Taking as a criterion the presence or absence of a narrative context we will begin the analysis with the examination of interior monologues which are quoted in third-person context (examples 1 to 6 in section 2.). In particular, examples (1) to (5) are presented within authorial narration whereas example (6) is found embedded in a modern psychological novel that uses figural narration. There will also be a discussion of the effects of the technique of QM in third-person context. Then, we will proceed with the analysis of autonomous interior monologues (examples (7) and (8) in section 3.). More specifically example (7) arises in a novel which alternates, from chapter to chapter, between third-, second- and first-person narratives. The monologue analysed constitutes a chapter on its own. Example (8) appears in a short story, or to be more precise the whole story is presented through the character’s monologue. The analysis of each monologic
passage will be followed by a summary of the main devices employed to create the impression of a monologizing self.

2. Quoted Interior Monologues

1) 1) "Τι έρεξα;" ἔλεγε, «καὶ πρὸς τί καταδιώκομαι τόσον ἀδυνατήτον;» (2) Εἶμαι ὁ δὲ εἶμαι ἀθρόος; (3) Ὅταν μ' ἔκαστιν ὄλον τοὺς στάχυς μου, ὅταν κατέστρεψαν ὅτι εἶχα ἐπὶ τῆς γῆς, τί ἦτο το πτερίδισμα μου; (4) Ὅτι εἶχον ἀδελφὸν ἄνθρωπον; (5) Καὶ ἔρευσαν ὅτι εἶχον τα μέσα νὰ τὸν ἐμπόδισαν; (6) Ἀλλὰ δὲν ἔρθασαν ὁ ἐμπροσθός, ἐμὲ θέλουν, ἐμὲ καταδιώκουν, διότι ἔριγα τὰς βασάνους τοῦ μυράρχου. (7) Ἰσός ἐξόρισε μοι ὢνελε μὲ καταστήσαν εὐτυχέστερον μικρὸν τοὺς τόν ἀνθρώπων τῆς ἀδικίας, δὲν ἐπῆχεν νὸς σύρων καὶ δὲν μετέπεπτον πάλιν ὁ στρατιώτης. (8) Ἀλλὰ τίνα ἡδύκασα, τίνα ἔβλεψα, τίνα ἐγκρίμασα!... (9) Ὅτι καθόρθυμαι διότι εἶμαι ἀδύνατος, διότι εἶμαι μόνος, ἄσημος καὶ ἄγνωστος. (10) Ἀνω συμπράξεως δυνατοῦ, ἄνω δόξον καὶ τεχνητοῖς ὁ ἀθρόος δὲν εἰσάκειται; (11) Δὲν ἔχει ἐφοδενοῦς, δὲν ἔχει ὡτα ἢ ἐκκανοῦσιν; (12) Ναι! (13) Ἡ ἀδίκαια ἔχει τὰς ἑκατόν χείρας καὶ τοὺς ἑκατόν πόδες, διὰ τὸ θάνα τω ὑπερτοῦ... (14) Τάχι πρέπει νὰ γίνω κοκυρής, διὰ νὰ εὑρὼ τὴν ἐξοδικάνα ἵππον τοῦ σπειροῦ. (15) Μὴ γένοιτο!»

(Π. ΚΑΛΛΙΓΑῖ: ΘΑΝΟΣ ΒΑΛΕΚΑΣ, 92-3)

This QM, like the narrative context, is in Kathearevousa. It is introduced by the verb "ἔλεγε" (he said) but it is not difficult for the reader to realise that this verb refers to verbalized thoughts rather than to actual speech because in the immediately preceding paragraph the narrator describes the emotional stress under which the character is with the sentence "... καὶ παραχθαμοὶ διέμεμον τοῦ οὐν του" (and bitter thoughts were crossing his mind). In addition, at the end of the monologue, which like direct speech is enclosed within quotation marks, the narrator's descriptive sentence "καὶ βροτοῖς στένασμοί διέμεμον τὴν σχισάν τον ἱδεών του" (and deep sighs were accompanying the flow of his thoughts) disperses any remaining doubt about the monologic nature of this passage. The language in which the character monologizes is not very different from that of the authorial narrator's. However, the character uses the present tense and the first person for self-reference in his monologue whereas the narrator employs the past tense and the third person in reference to the character. The impression of a thinking self is created by the following means:

a) the character's rhetorical questions which are interspersed in the text and create the impression of speech, i.e. $S_2$

b) the repetition of certain words such as "ἐμέ" (me) and the interrogative pronoun "τίνα" (who) for emphatic reasons in $S$s 6 and 8.

c) the use of the particle "ναι" (yes) in $S_{12}$, further emphasized by the exclamation mark that appears after it, to produce the impression of speech.

d) the exclamatory sentences that are suggestive of the character's violent emotions and especially the phrase "Μὴ γένοιτο" (may it not come to that) which concludes his monologue and indicates the character's determination not to turn into a criminal even though this means spending the rest of his life in jail.

e) the use of suspension marks to suggest self pauses ($S$s 8 and 13).
f) the employment of metaphorical language such as “ihn den Eiphoxevo neoys tov kai dein metepitosen palin apo xopion eis xopion” (if a new whirlwind hadn't hit me and if I wasn’t falling from precipice to precipice) for a more vivid description of the character's misfortunes (S2).

g) and finally the personification of the abstract concepts of justice and injustice which creates a more dramatic effect, Ss 11 and 13.

2) (1) Gia ton eauto ton Elxeta: (2) Den exw oute exwteino mumonikos oute exwte euokolias logou kai oute filofoymienes peinouhtes, aporaitetai gia na mia kai mi xreiazai se anairopoimexomastata, kai thelo na eimi koinoeboulentikos politikos; (3) Ti elxoveto! (4) Kai den mporei na miliou gia dia to politikia zetima ata etpeidi dein tia thesi etpeidi dein m' eniafroun drxekata gia, na tia mapios, eno m' eniafroun alla. (5) Kai omos exw kai pai politeiko mhn ko kai tychi ehte deumidmeta politika stin proéxei. (6) Opos kai einai, kai dein ekkolousioun na politetimumen akou, th tia kai psewofrwna. (7) Giatia na anponsi kai na paragxaremos; (8) Tha elthe mia metra pou th tia orimi kai auti, aima tia thexolos. (9) Kαι θα εξερ ηλεκτίσει τις γνώσεις μου για τα πράγματα του κόσμου. (10) Μ' αυτή τη σκέψη ηπίνχασε.

(I. ΔΡΑΓΟΥΜΗΣ: ΣΤΑΜΑΘΜΑ, 57-8)

This example of QM is initiated by the narratorial introduction "για τον εαυτό του έλεγε" (as far as his own abilities were concerned, he said) and the narratorial explanation "Μ' αυτή τη σκέψη ηπίνχασε" (with this thought he calmed down), which appears at the end of the monologue. Graphologically the monologue is separated from authorial narration by quotation marks. In this particular example the character's monologue is introduced by a semi-colon. This QM, unlike ex. (1), does not aim to depict the character's emotional state but rather to present the character's assessment of his own abilities and his suitability for the post of MP. The monologue appears in the first person and in the present tense. Long Ss 2 and 4, which occur at the beginning of the QM, are indicative of the character's logical reasoning. The use of the question mark at the end of S2, which is more of an exclamatory than of an interrogative nature, and the appearance of the verbless exclamatory phrase "Τι ελξουντα" (how ironic) immediately after it are suggestive of the character's negative assessment of his abilities. This impression is further reinforced by the repetition of the negative conjunction "ουτε" (neither) in S3, S4, which begins with the coordinating conjunction "και" (and) includes the character's justification for the lack of qualities he has just mentioned. However, after having listed the negative aspects of his personality the character discovers some positive characteristics as the appearance of the conjunction "ομως" (yet) in S5 denotes. Ss 6 to 9 express the character's decision to stop worrying about his political abilities, i.e. "γιατι να άνησυχω και να ταράζομαι," (why should I worry and get upset?) because this job is temporary and he will not have to do it for ever.

Both of the above quoted monologues occur in authorial narration and the way in which they are presented creates the impression of oratorial speech rather than of thought rendering. Despite the authors' attempt to differentiate them from narration with the inclusion of exclamatory and interrogative sentences and in general of structures characteristic of the spoken language, these monologues still remain well-planned and logically connected.
3) [...] (1) Ἐ! ἡ προβατίνα! (2) Ἄ τό μηχρόν ἄγνάχι! (3) Τί τρωφερόν, τί λευκομαλλόν ποτί ἱππο, καὶ ποσον γλυκά ἥρελαξε! (4) Τί ἡρέθη, βλαχοπούλα! (5) Τί θέλεις ὑπ' ἐμὲ ἐλεγε καθ' ἑσυτὸν ἐν ἐξάρσει ὁ Πάνος ὁ Δημούλης; (6) Φύγε, βλαχοπούλα. (7) Μη μὲ κολάξης χωρίς νά μὲ συμπονής! (8) Μη μὲ ἐνοχλής, χωρίς νά μὲ γνωστείς! (9) Ποιά νά κατασκευάσω τὸν φαντασμόν μου, σήμερον, Μέγα Σάββατον; (10) Ποίς νά ὑπομνή εὔπος νά μεταλάβω, τὴν νύκτα, εἰς τὴν ἀνάστασιν, βλαχοπούλα; (11) Ἀλλ' ἐγώ διὰ τοῦτο Ἴλθα εἰς τὸ χαῖρον, ἄριστο ἔξομολογήθησαν, χθές, διὰ νά μη προλάβω νά κόψω ἄλλα «κρίματα» ἄτος νά ἁμαρτῶ νά μεταλάβω, σύμφων. (12) Καὶ τώρα ποίς νά μεταλάβω βλαχοπούλα!

(A. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: Η ΒΛΑΧΟΠΟΥΛΑ, 540)

This monologue also arises in authorial narration. It appears after a narrative description of one of the character’s movements which in turn provokes the other character’s quoted monologue. For this reason there is no narratorial introduction. However, a narratorial explanation enclosed in parentheses such as “ἐλεγε καθ’ ἑσυτὸν ἐν ἐξάρσει ὁ Πάνος ὁ Δημούλης” (Panos Dimoulis said to himself in exaltation) appears after the first lines of the monologue (S2). What differentiates this monologue from narration is the former’s interrogative and exclamatory manner because, unlike the previously analysed monologues, it is not enclosed within quotation marks. The employment of this style aims to express the character’s effort to avoid temptation because of his intention to take communion on Easter Saturday. Reference to the thinking self is in the first person and the tense mainly used is the present. The majority of the sentences in this monologue are short. There are also some verbless exclamatory sentences (e.g. Ss 1 and 2), which are preceded by interjections such as “Ἄ! ἡ προβατίνα! Ἄ! τό μηχρόν ἄγνάχι!” (Oh! the ewe! Oh! the little lamb!) and some imperative sentences (Ss 6 to 8) both positive (S6) and negative (Ss 7 and 8). In general, this monologue tries to depict the character’s verbalized thoughts through the use of the syntax and the intonation of the spoken language. However, Katharevousa forms are also present in this monologue as for example the use of the Katharevousa verb form “ἥτο” instead of the demotic form “ἡτεύε”, of the Katharevousa preposition “εἰς” instead of the demotic preposition “τότο”, of the v-suffix attached to adjectives, nouns and verbs, i.e. “μιχρόν” (little), “φαντασών” (imagination), “ἐξομολογήθησα” (I confessed) etc. On the other hand, there is a tint of colloquialism in the use of words such as “ἡ προβατίνα” in S1, the more colloquial of the two terms (i.e. probatina and omnac) that the narrator uses, and “βλαχοπούλα” (shepherdess) instead of “χωριστοπούλα” that the narrator prefers to use in reference to the shepherd girl (e.g. Ss 4, 6, 10, 12), by the diminutive ending -aki in “ἀγνάχι” (lamb), which is also preceded by the adjective “μιχρόν” (little) in S2, although the ending -aki denotes smallness and hence it is colloquial, and by the repetition of interrogative pronouns and adverbs such as “τί” (what) in Ss 4 and 5 and “ποῖς” (how) in Ss 9 and 10 for the introduction of the character’s rhetorical questions. Nevertheless, all the above mentioned colloquial indices are not sufficient to make this QM sound more natural because the presence of Katharevousa forms in this monologue creates artificiality.
4) “Θάρει... δεν μπορεί παρά νάρδει... είναι ή όρα του!...” είπε μέ το νοῦ του. (2) “Καί πού νά βρεθούν τώρα τα χρήματα... τώρα χρήματα!...” [...] 
(1) [...] (3) “Χάλε μπενώσιμη φράχτα σήμερα!» αναστάτωσε «(4) και πού είναι το... (5) πού είναι τα... (6) Καί νάταν αυτά μονάχα!» (7) Μά δέν είναι ούτε τρεις βλεπόμενες άνοιξι μπορέσει να υπερβεί το άλεγ το χαρτό, και να πάει σήμερα ένα άλλο... (8) και ανά μια μία άλλο... (9) Και πού νά βήμα, πού, και σήμερα καί τότες γιά νά πλεκόσας;... (10) “Αχ, έκαλεστηκα!... (11) Πάει πλαή!... (12) Και λέγονται έτσι επαλέμενω µε το δάχτυλο τριαμίτες και κοκώντες στο άνοιγμα το βιβλίο. [...] 
...] (13) Τόν άλλο μίας έξεχαμα τα σχηματα... (14) ένα λυμάδι δόλαιο... (15) Τάπαμα άνταλλασσά τάχα... (16) “Εβγαλα το µάτι, µου, γιά νά κάνω τόσα χάρι, να ειφυγετήσω, ξοδέτο µας! (17) Τόν κουµπάρο, πούνα δόχωµα του υπατέων παλαιότε, και µου δούλεψε και ο ίδιος τόσα χρήµα, και γι' αυτό, κακοίς πάντα χρόνους νάχει! τόν άγαπάω!... (18) Κ' έπηρα έτοι σε χρήµα τά χέστα... (19) Τρέχω χώρει πώς την πιστεύουν την καλούσην µου, δίνω αυτοί οί πνευμονικάς και ο παµπόνταρος! οι κουµπάροι!... (20) Τι πιστεύουν, τι δεν πιστεύουν δεν µέ µέλει!... (21) Τότες τουλάχιστον εύδορθωσα πάλι κάποιες δουλείες... (22) τές έµπιλωσα... (23) "Ανµή τόµα;... (24) "Εδώ σε θέλω!... (25) Καί νά πο τη γνωρίκει µου, τη σκορία Μαρία;... (26) "Ούπ, κι αυτή είναι δυστυχισµένη!... (27) "Θα λέξει ο κύριος; έχει έναν άντρα τόσο άστου!... (28) "Ο πιστεύει απ' το χορό πολλά τραγούδια γινόνται! (29) Κ' οί γνήσιος!... (30) "Ω οι κακοµορίες! (31) Κ' οί γνήσιος!... (32) Πούς έχει αυτοί πώς θα τα καταφέρουν αυτοί;... (33) Μά δέν κι αυτοί;... (34) όσ' οι αυτοί;...»

(K. ΘΕΟΣΟΚΗΣ: ΤΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 31-3)

This monologue also appears in an authorial narrative. Because of its comparative length due to the interposition of narratorial descriptions when these thoughts are passing through the character’s mind we will confine the analysis to extracts only. These extracts, however, when they are compared with the previously analysed monologues, are characterized by a number of new devices that the author employs for the depiction of the character’s verbalized thoughts. The monologue is placed within quotation marks and is introduced by the phrase “είπε μέ το νοῦ του” (he said with his mind) in S1. It depicts the character’s thoughts and emotions as he is on the brink of bankruptcy. The main characteristic of this QM is the use of suspension marks, immediately after each of the character’s thoughts, which are presented in the form of short sentences both complete and incomplete. In addition to suspension marks, the character’s thoughts are followed by either the exclamation or the question mark. This typographic presentation, so unlike narration, is the first indication that the reader is being given access to the character’s inner thoughts. Another marker is the use of interjections such as “Αχ”, “σου” (Oh) in Ss 10 and 26, and curses such as “κακοίς πάντα χρόνους νάχει” (many bad years to him) in S17, which are interposed between sentences and are peculiar to the character’s idiolect. Repetition of phrases such as “καί πού είαι το;” (where are they?) in Ss 4 and 5 or of words such as “τάχα” (supposedly) in Ss 15 and 16, use of colloquial expressions such as “ήξυλο το µάτι µου” (I took out my eye), “τρέχα γύρευε” (who knows), “έδω σε θέλου” (here I want you) in Ss 16, 19, and 24, of folk proverbs such as “έξω απ' το χορό πολλά τραγούδια γινόνται!” (outside the dance too many songs are sung!, it is always easy for
outsiders to criticize) in $S_{28}$, of unfinished sentences such as “ός κα τούτοι” (even they too) in $S_{33}$ and $S_{34}$ and of words which belong to the character's idiolect such as “ομι” (but) in $S_{22}$, “τιλί” (lit. any more), instead of “πιά”, in $S_{11}$ sustain the impression of the continuity of the character’s thoughts as they flit through his mind. This effect is intensified by the evaluative adjectives that the character employs to refer to people he dislikes, i.e. “πονηροχωριώτες” (cunning peasants), “ό παμπόνιον κα ημερήσιος” (that fox of the best man) in $S_{19}$ or to his family, i.e. “όλοι ζακουμούζες” (the poor girls) in $S_{40}$.

To sum up, in this monologue, rendering of the character’s verbalized thoughts is achieved by the use of short or even incomplete sentences and phrases, of typographic markers, of colloquial lexical items and expressions, which are characteristic of the spoken language, and by the employment of the first person and mainly of the present tense.

5) (1) “Ανοίξε το δικό της πρόγιμα, παρατημένο πάνω στά γόνεια της.” (2) Δίστασε μια βομβακια τη σύντομη μικροσκόπια (3) Βολώνων άμελος Μόσχαρτ... έταιρες διαφορά τά χέρια της: (4) Μόσχαρτ... (5) 1756-1791... (6) τρισάσαρτες χρονιες... (7) δημοσίων τω αυτός... (8) Πού πάει ο νούς μου;... (9) δεν καταλαβαίνω... (10) δεν καταλαβαίνω πιά τόν έπαυτό μου... (11) Τι όνειρεσμα;... (12) "Εκλέκτος πιά ή ζωή μου...

(K. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 88)

In this example QM is not introduced audibly but is triggered naturally by the depiction of the character reading her concert programme. The name of Mozart and the dates of his birth and death make her realize that when Mozart died he was as young as the man she is in love with, a violinist who suffers from tuberculosis. The narratorial phrase “έταιρες διαφορά τά χέρια της” (she mouthed) in $S_2$, which describes an action that many people may unconsciously do when they are deep in thought, and the colon immediately after it prepare the ground for the appearance of QM. The characteristics, which at a cursory look set this monologue apart from narration, are the use of the first person, of the present tense and of brief phrases, some of them verbless, which are all separated by suspension marks in an attempt to represent the process of inner thinking. Other indices which further reinforce the impression of QM include the appearance of the conjunction “κα” (too) in verbless $S_7$, i.e. “δημοσίων τω αυτός” (he too sick) to indicate that Mozart was not the only one who was sick. Although we are not told who the other sick person is, we can guess that she is referring to the violinist who is as old as Mozart was when he died. She presumes that Mozart died so young because he, like the violinist, was sick. Interrogative short $S_8$ denotes the character’s surprise at the associations that her mind has made, i.e. “Πού πάει ο νούς μου;” (where does my mind go?). The repetition of the phrase “δεν καταλαβαίνω” (I don’t understand) in $S_9$ and $10$ expresses the character’s emotional confusion. This is better illustrated by the next interrogative sentence, i.e. $S_{11}$. The monologue finishes with the pessimistic thought that she is too old to make dreams.

Although this QM appears in the context of authorial narration, the reader has access to the character’s verbalized inner thoughts in a very natural way through the omission of the quotation marks and of explicit narratorial introductions and explanations that usually separate quoted monologues from narration in earlier novels.

The next example arises in a modern novel that uses figural narration.
6) «Δεν καταλαβαίνω!» ούρλιαξε. «Νόν κατίτο!... τον άντιχριστό σου, μίλα μου ρομέικια!»
«Μπλά-μπλά-μπλά-μπλά-μπλά!» ώριμετά ή στά γαλάκτικα ή Χατάςπούνι. [...] a) [...] (1) Σωφρονιστικά στο παγκάκι σάν τρισχο τουλώλιμα, x' έφοσον έγιν έχω περιθώρια δέν το καταλαβαίνω γαϊτι πνίγομαι, (2) Παναγιά μου! θα σκάσω και
θα πανηγυρίζει το καταχάναν το Στάμος ο διάδοχος, πνίγομαι! (3) και τι όνειρα
τουτή η σκουφωσμένη μπανιέρα έναντι στην Α. ή Νότιο Ντάμ! Κυρίες τών
Δυνάμεων ή Νότιο Ντάμ! (5) ή εγώ πώς βρέθηκα άπο το Τροκαντέρο στη Νότιο
Ντάμ! (6) Στό Τροκαντέρο διασκεδάζομαι με τη Χαταςπούνια θαρσώ, δέν είμαι και
άγγελος, στο Τροκαντέρο θα διασκεδάζομαι και συνεπός χιλιόμετρα παραπλά
χιλιόμετρα γι' αυτό πνίγομαι, και δέν έρρεπε έγιν μά τέτια κατάχρηση
πολαρόδρομο έγινε, μέσα στην έγκαιρη χιλιόμετρα, τέτια χούντοράδα έγινε! ο
κρίνει και νά που τώρα πνίγομαι... (7) ή κυρίες μου είναι υδύνατη είναι εισο
γκάνει, και τραβάω το παπιγιόν ξεκομπάνω το κολάρο μου, άσπαλεία διαχθο
λα μου σφίγγουν το λαράθυ θα σκάσω πνίγομαι, Κυρίες Έλενσιν! Κυρίες
Έλενσιν! χοροτατικά ή καρακούλια είπαντές έκανες σφηνίας έκανες
Κυρία τών Δυνάμεων! Κυρίες ιλασθήσετε τάς άνοιξις μου... Πάτερ ήμων ο
Εν τοις
Ουρανοίς... (8) και θα σκάσω τώρα θα δίνω στο παγκάκι τρίτης
εγκαταστάση θαρσώ, άνεου σου ή' έγιν που βλέπεις δεν εξελίσσεις, θα πάθω κρίσιμο
του ήπιου ή πολεμικό έχω χίλιο μου συνεργάζεται τό σωματικά ή καρπο
νος, x' έγιν που βλέπεις δέν έχω υποχρέωση έγιν είμαι άρμοστος άνθρωπος ένα
αναρρίχητο είμαι x' έγιν δέν εξελίσσεις με παραγγελίες (10) έτσι τά μέληκαρυ ή τη
μάνα οι κυρίες νευρικά έκανες ή την μπουκάνη γνήσια άναμ ή τον
καρπο τους θα φιλάρι τραβάτσετε MANOULA IS KOMATODIS KATASTASIS
καθαρά η τηλεγράφησα το Στέλιον κανένας ή δύο ή πληρετέων έπεις είναι
ευτυχιούς τα και συνέχεια οι κυρίες νευρικά ή ενά ή πληρετέων έπεις ή
περιπτώσεις δάκτυλος το τηλεγράφησα και τρέμω, κα στ' αυτό είχαμε
συνεργάστε στο Παρισι ή ακούσαν συνεργάστε ένα ολόκληρο και ή καρπο
x' έγιν που βλέπεις τής είχα συνεργάσεις δημιουργικά κυκλικά τής Βραδιάς στo
Rue des Martyrs ένα κυκλικά τραγουδάει τοσοποτέ μέρα νύχτα ή οπλίζεσαι ή θα στεράνα![...]
β) [...] (11) x' έγιν που βλέπες μήπε θα ξαναβάλω σπίτι στο σώμα σου ποτέ! ποτέ! ποτέ! ο δόμιος θα χαλάζει μήπε θα ξαναβάλω σπίτι στο σώμα σου
ποτέ! ποτέ! από αυτό αρχίζει εξάπλωσες τερατώδη δίαστα μόνο ένα μήλο θα
τρώγει πιε και μέρα παιδά μέγα το αγία ένα μήλο έγιν που βλέπες έχω τερατώδη
θέλεις, έχεις το πειραματάριο υγρομετάλλευμα που είμαι έγιν; (12) και δέ άρρησθα έγινε να πανηγυρίζει το καταχάναν ο Στάμος θα πέσετε στά ουδέντα κιλά
στά θβδομήντα δύο έτειε Πέτρος. [...] γ) [...] (13) Και κάθε μέρα ή κομψά κάθε μέρα Πατρίνα σε συγκίνηση γκρίνια
και κανόνες στο φολιά στο κάστρο λου. (14) Σκάβε μελτών αγάπη μου προει
νά υποβάλει τη διπλωματική έργασία μου σκάβε αμφότερο άρχιζε πλησιάζει και ου
χρειάζεται το πτυχίο για λόγους οποιαδήποτε δρίστε πατέρα πθίρα και το πτυ-
This QM is found embedded in a third-person narrative and aims to depict the character’s intoxicated mind. It appears, however, to be part of a first-person narrative because not only the character’s monologue but also his verbal exchange with the other characters in the bar, before he has been kicked out of it, are presented in the first-person. The character begins monologizing after he has been thrown out of the bar and verbalizes his own actions, thoughts, sense impressions and memories as he is moving about. Because of the comparative length of this QM, we will only analyse the most relevant extracts.

The main characteristic of this QM is the complete absence of paragraphing and the rare use of full stops in an attempt to produce the character’s uninterrupted flow of consciousness. As far as the other punctuation marks are concerned (i.e. exclamations, questions, suspension marks) they are used only sporadically. However, when the exclamation mark is used, it is either for emphatic reasons, i.e. to denote the character’s surprise, or for creating the impression of spontaneous speech, for example when it occurs after oaths or interjections. The mark of interrogation is used to express the character’s self-addressed questions, whereas suspension marks are employed to indicate the continuity of the flow of consciousness. The reference to the thinking self is in the first person. In addition, the character also refers to himself by proper name. The tense used is mainly the present.

The first extract begins with the use of the simile “σάν τρύπο τουλούμενον” (like a punctured skin bag) which, along with the verb “σωρτίζομαι” (I drop), describes the character’s physical condition (S₁). He is drunk and overweight and he feels he is suffocating. However, he is unable to explain why he feels like that because although he is overweight he is quite tall or at least much taller than an uncle of his who burst because he was fat. The phrase “έγω έχω περιθώρια” (I have got the leeway) refers to his uncle’s death. In S₂ the use of the oath “Παναγιά μου!” (Virgin Mary!) and the repetition of the verb “τρύγομαι” (I am suffocating) reinforce the feeling of discomfort and provoke the thought that his death will delight people who dislike him such as “Στάμος” (Stamos) to
whom he refers by using the swear word "καταχαραύσας" (idiot). In S₃ a visual perception, which impinges on his consciousness, gives rise to new associations. In his intoxicated mind Notre Dame looks like an overturned rusty bath. This perception appears immediately after the verb "πνιγόμουθα" (I am suffocating), which in M.G. can also mean "I am drowning", and perhaps this is the reason why Notre Dame seems to him like a bath. In S₄, however, he immediately realises his mistake as the interjection "'Α" and the exclamatory mark at the end of the phrase "'Α, ἦ Νότη Νταμ!" (Oh, Notre Dame!) indicate. The occurrence of the oath "Κύριε τῶν Δυνάμεων" (Good Lord) in the next exclamatory phrase is indicative of the character's surprise at seeing Notre Dame in front of him. This feeling is further reinforced by interrogative S₅ which expresses the character's inability to understand how he got from Trocadero, where he and a friend of his were enjoying themselves, to Notre Dame. In S₆ the use of the inner state verb "θεωρῶ" (I think) and of the phrase "δέν είμαι σίγουρος" (I am not that sure) are suggestive of the character's inability to say with certainty with which of his friends he was enjoying himself. In the next sentences he attributes the feeling of suffocation to all these kilometres he had to walk to get from Trocadero to Notre Dame. He even reprimands himself for doing such a stupid thing as the repetition of the pronoun "ἐγώ" (I) and the use of phrases such as "τέτοια κυριεύουσα" (such a stupid thing), "δα, φράει!" (Oh, horrible!) denote. Moreover, the use of the co-ordinating conjunction "καί" (and) in initial position as in the phrases "καί νά πού τόσα πνιγόμουμα" (and here I am now suffocating) further reinforces the continuity of the character's flow of consciousness. The co-ordinating conjunction "καί" (and) no longer has the function of joining sentences. It is rather employed for emphatic reasons. Sentences are placed one after the other and they are separated either by commas or by the interposition of oaths or exclamations. Sometimes only a portion of a sentence is given, just enough to enable the reader to complete it by himself (e.g. "μέσα στὴν ὑγρασία χιλιόμετρα [περπάτημα], "in the damp [I walked] kilometres"). The repetition of phrases such as "θά σχάσω" (I will burst), "πνιγόμουμα" (I am suffocating), "ἀποσαλένια δάχτυλα μού σφίγγουν τὸ λαιχύνα" (iron fingers are clutching my neck) in S₅, emphasizes the feeling of discomfort. The galloping of his heart and the realization that his heart beats have increased to a hundred and twenty-two make him resort to oaths again (i.e. "Κύριε Ἐλέησον", "Kyrie Eleison"). He even asks for mercy by using a phrase from the Bible, i.e. "Κύριε ἀλατσθένε τὰς ἐνομίες μου" (Lord have mercy on me) and by reciting the first lines from a prayer "Πάτερ ἡμῶν ὁ ἐν τοῖς ὘ὐρανοῖς" (Our Father who art in Heaven). The feeling of suffocation, however, is so strong that he has the impression that he will burst where he is sitting (i.e. "πώς δὰ πάνω στὸ παρκάκι", "right now on the little bench"). Nevertheless, he considers himself lucky because, unlike his uncle who burst, he is wearing his underpants (i.e. S₆). The repetition of the oath "Κύριε Ἐλέησον", "Kyrie Eleison" and the description of him holding tightly his sacred medallion are further indications of his despair and anguish. In S₇ the repetition of the future verb "θὰ πάθω" (I will have) immediately after the oath "Κύριε Ἐλέησον" refers to all the bad things that might happen to him, in his condition. The phrase "ἐγώ πού βλέπεις" (I you see), which is peculiar to the spoken language and usually occurs in conversations, reproduces speech features. Its use in this extract may be suggestive of an imagined dialogue that the character is having with his inner self. The repetition of the verb "ἐμαυ" (I am) further stresses the
character’s certainty about the seriousness of his condition (i.e. “ένα σοφόβαλο είμαι”, “I am a wreck”). It is not surprising that the character’s present physical condition gives rise to past memories of his mother’s illness in S₁₀. The character’s reference to the doctors who treated his mother either as “οἱ χαρακτέρες” (the top doctors) or ironically as “τοιχοκρατάνοι” (the quack doctors) expresses his mistrust in their abilities. The repetition of the word “χάσμα” (pills), the use of the colloquial verb “μπουκάνε” (they were stuffing her) and of the swear expression “τών κακώ των τών φλάμο” (damn them) are indicative of the character’s bitterness and anger at the doctors’ inefficiency. The words in the bold letters are the exact words of the telegram he received in Paris, where he and his girlfriend had just settled and which informed him about his mother’s condition. The thoughts that follow are his memories of life in Paris. The descriptive phrase “διαμερισματάκι κουκλή” (a small apartment beautiful) refers to his flat in Paris. The repetition of the word “κουκλή” along with the diminutive ending -aki in the word “διαμερισματάκι” expresses his endearment for the place he used to live in, in contrast with the vulgar and swear words he uses to refer to his girlfriend. He never refers to her by name. Instead, he uses words with a negative connotation such as “της βρομάς” (the filthy cow), “ή επιδεδείξες” (the show-off), “ή θεατρίνα” (the actress). The exclamation mark, which appears immediately after the word “ή θεατρίνα” (the actress), further emphasizes the character’s dislike for his girlfriend.

In the second extract, which appears a few lines later (i.e. S₁₁), the employment of the colloquial expression “χ’ έγώ πού βλέπεις” (and I you see) and the repetition of the negative adverbs “μήτε” (not) and “ποτέ” (never), which stresses absolute states and is further reinforced by the appearance of the exclamation mark after it, express the character’s determination to give up drinking and to go on a strict diet. In the phrase “μήτε θα ξαναβόλω στόρα στό σώμα μου” (I will not put alcohol in my mouth again) the word “σπίτι” (spirit) is used as a synonym of the word “αλκοόλ” (alcohol). Future forms such as “θα προάναξο μήλο” (I will have an apple), “θα πέσου στα όγδομα κιλά” (I will go down to eighty kilos), colloquial phrases such as “έγώ πού βλέπεις” (I you see), “ξέφεις” (do you know), which are normally used in a communicative situation, descriptive phrases such as “πεζοπάραγος δραματοπαράγο” (a stubborn wild mule), the repetition of the hyperbolic adjective “πετατουδη” in the phrases “πετατουδη δίατα” (a very strict diet), “πετατουδη θέληση” (a tremendous will power), further reinforce his decision to stop smoking and to lose weight. The adjective “πετατουδη” is used twice to modify the words “δίατα” (diet) and “θέληση” (will power) respectively. Although an adjective such as “αλκοόλη” (strict) would be more suitable as a modifier of the noun “δίατα”, the use of the adjective “πετατουδη” seems to be suggestive of the character’s exaggerations when he claims that he will have only an apple every other day or that he will give up smoking completely, especially when a few lines later he is described in the action of smoking. In S₁₂, the initial position of the co-ordinating conjunction “κατ’” (and), the appearance of more future verb forms, the character’s reference to his friend by the swear word “ο καταχώρας” (the idiot) and the use of his proper name for self-reference denote the character’s determination to lose weight and to disappoint his friend Stamos who would not think him capable of doing such a thing.
In the third extract the character recalls the nagging and the quarrels he had with his girlfriend when they lived together in Paris (S13). He refers to her by the swear word “κόμπρα” (cobra). The repetition of the word “καθε μέρος” (every day) emphasizes the fact that they were always quarrelling and snatches of their arguments are given. Words of negative and positive meaning are placed together to express the character’s mixed feelings, i.e. “σκάσε” (shut up), “έγιγμα μου” (darling). The repetition of the word “πτυ-χίο” (degree) is indicative of the character’s effort to live up to his father’s expectations, i.e. “δύστε πατέρα τίμα και το πτυχίο μου έγιω” (here father I got my degree too). The dash that appears immediately after this sentence is employed to introduce his girlfriend’s daily complaints (i.e. S15). She refers to the character by the nickname “Πιπίνος” (Pipinos) and expresses her dissatisfaction by adjectives such as “ειδολολατής” (a pagan), “μεγα-λομαντίς” (conceited), “φοβορός” (horrible), “μαμαλοφός” (nasty), “πληξιμός” (boring) and by the swear word “γομάζ” (jackass). The repetition of the verb “έξυπνο” (you are) and the paratactic use of sentences recall spoken language. Surprisingly enough what the character considers as an insult is the fact that she finds him boring. His indignation is indicated by the repetition of the filler “ο, μπα!”. (Oh, that’s it then!), which is peculiar to the spoken language, by the use of boastful expressions such as “έγιω πού δέλτες είμαι ο διάδοχος στήν “Ερώτευμα” (I you see I am the successor to the power) and the repetition of the pronoun “έγιω” (I), which in M.G. draws attention to one’s self and in most cases is considered as a sign of self-conceit (i.e. S17). The adjective “πληξιμός” (boring) gives rise to other past memories too. The character recalls that his ex-wife “Νίτσα” (Nitsa) also found him boring when he went to visit her in Stuttgart (i.e. S14). The filler “ο,” and the suspension marks that immediately follow it produce the impression of spontaneous speech. The way he refers to his ex-wife contrasts with the way he refers to his girlfriend. He is all praise for his ex-wife as the use of phrases such as “γλυκά κοπέλα” (a sweet girl), “έξερα όχικονίτι” (she has got class), “έξερα υγιεινά αίσθήματα” (she has got gentle feelings) indicates. In addition, he refers to her by name, i.e. “Νίτσα” (Nitsa). The repetition of the adjective “πληξιμός” (boring) and the verb “πλήπτει” (she is bored) denote how hurt the character is by the realization that other people find him boring. In S19 he uses the swear expression “βρέ πτώβολε” (hell!), which is introduced by a dash and the expression “τώρα τό θυμήμα” (I remembered now!), both followed by an exclamation mark, interrupt the character’s memory and indicate the confusion of his intoxicated mind. A few lines above the character has already mentioned that he met his wife in Stuttgart. Thus, his self-correction regarding the place he met his ex-wife is unnecessary and merely serves to reinforce the impression that the reader is having first-hand access to the thoughts of an intoxicated mind. The character’s reference to the time when he met his ex-wife provokes the observation that time flies like a breath (i.e. “πετάγε τα χρόνια σά μιάν έκνυτσα”). This extract finishes with his wish that he could stop time, i.e. “νά τ τ θυμήμα”. In this monologue there are no narratorial reports of the character’s movements or of his physical condition. The character describes the way he feels, i.e. “πνίγομα” (I am suffocating), and this feeling gives rise to thoughts and past memories. Thoughts and memories are interwoven and despite the lack of paragraphs and the rare use of full stops the reader can still recognize when the character is thinking or recalling past experiences because of the sudden shifts in topic. Impressions are also rendered as they impinge on his
consciousness. The character refers to a number of people he knows without explaining who they are and this lack of explanations reinforces the impression that the reader has access to the character’s inner thoughts. Repetitions of words or of whole phrases attempt to represent the character’s flow of consciousness. The same effect is created by the lack of subordination. Sentences appear in a paratactic form. The occurrence of the co-ordinating conjunction “κατι” (and) in initial position further intensifies the continuity of the flux of consciousness. Recollections of past conversations are presented in the present tense and the characters’ actual words are used. Past memories often appear in the present tense because they are relived by the character. The language used is undoubtedly the character’s. The words he uses are characteristic of his idiolect. Because he is under the influence of alcohol vulgar and swear words are also employed in reference to persons he dislikes. Furthermore, the character resorts to oaths and even prayers especially when he thinks that he is in danger. Reference to the thinking self is in the first-person pronoun. The character also refers to himself by name. In this particular monologue the character seems to favour expressions that draw attention to himself such as “ἐγὼ ποῦ βλέπεις” (I you see), “ἐγὼ εἶμι” (I am). Moreover, the pronoun “ἐγώ” (I) is frequently employed and this use in M.G. can denote selfishness.

2.1 Evaluation of the technique of Quoted Monologue in third-person narratives

The analysis of the passages of QM in the previous section has demonstrated the use of the technique of QM in third-person context. One characteristic that all these interior monologues share is that they are presented within a narrative context, either authorial or figural. In authorial narratives the technique appears rather artificial because it is restricted to the characters’ verbalized thoughts which are presented in a rational and well-planned way. The characters’ monologues are placed within quotation marks in order to be distinguished from narration. The characters’ language in these monologues, however, does not differ much from the narrator’s, despite the authors’ attempt to create the illusion of a monologizing self through the use of typographic means, i.e. suspension marks, exclamations, questions, which are infrequently encountered in a narrative context, and of syntactical and lexical patterns which are common in the spoken language (e.g. monologues 1, 2, 3). The sentences in these monologues still remain long and well-structured. Monologues in authorial narration are usually introduced by the narrator and narratorial explanations can also be found at the end of the monologue. Sometimes there is no introduction but narratorial explanations are interposed into the monologue to inform the reader that he is reading a character’s monologue (ex. 3). However, as we move to the later examples quoted in authorial narration in our sequence, the characters’ monologues seem to be more natural (ex. 4). Narratorial introductions are still present but they appear to be more discreet. Narratorial reports are also used for the description of the characters’ impressions because monologues are still restricted to verbalized thoughts. Nevertheless, these thoughts are represented in the characters’ idiolect and thus the characters’ monologue is heavily intoned. Suspension marks, questions, exclamations are all employed to intensify the impression of direct thought rendering. Sentences are short and there is
abundance of interjections, oaths, evaluative adjectives, proverbs and generally of constructions that can create the impression of the spoken language (ex. 4). Such monologues resemble reports of direct speech and thus they are enclosed within quotation marks. Finally, in the last example set within authorial narration in our sequence quotation marks or audible narratorial introductions and explanations are no longer used (ex. 5). Instead, descriptions of the characters’ emotional state prepare the ground for the appearance of this QM. Typographic markers are employed to depict the continuity of the characters’ thoughts. The character refers to things or persons he knows without any explanations or introductions for the reader. The reference to the thinking self is normally in the first person.

As we move from authorial to figural narratives more changes take place (ex. 6). The degree of the narrator’s covertness increases and his language resembles the character’s. Self-reference is in the first person. In addition, the character’s name is employed. The main difference between authorial and figural quoted monologues is that figural narratives aim at a depiction of the characters’ multidimensional flow of consciousness. The novelists do not restrict their characters’ monologues to thought presentation but they also render sensory impressions and memories.

In figural narratives the novelists try to capture the present moment by rendering the characters’ flux of consciousness. In the mind past and present become one. Memories of the distant past are recalled but during the time of their recollection they become vivid as they are relived. This is the reason why memories are presented in the present tense. Moreover in the mind there is no logical sequence, i.e. there is no chronological time, but only psychological time (Bergson’s term quoted in Kumar, 1962: 7). Since the inner flow of consciousness “represents the disorganization of events out of time” the mind can move freely from present to past to present time (see Raban, 1968: 47). In M.G. figural narratives novelists attempt to portray their characters’ consciousness in its flowing through time with all the secondary impressions that impinge upon the present moment of experience through a number of devices. They avoid the use of many typographic indices, which seem to abound in authorial narration, making their characters’ monologues look as inconspicuous as possible. Thus, at a cursory look these monologues do not differ from narration but, unlike authorial monologues, they present the characters’ mind as flowing through time. This effect is achieved by the character’s mind moving from present to past time and to present time again. Sensory impressions trigger past memories which are relived and for this reason they appear in the present tense. Sentences are short and often incomplete. In addition, the use of anaphoric reference, of definite articles, pronouns and deictics produces the impression of a world already created to which backward reference can be made. This is the reason why such monologues frequently begin in medias res and the character often refers to persons or things he knows without any explanations. As a result the reader can hope to clarify many details only by reading on. There is also lack of subordination because subordination presupposes logical sequence and planning. Words which belong to the characters’ idiolect, especially oaths, swear words, vulgar terms intensify the impression of a faithful reproduction of the characters’ inner thoughts. The flow of thoughts is temporarily interrupted by sensory impressions which impinge on their consciousness and provoke new associations. The characters’ repetition of words and
phrases suggests emphasis. Repetition of words and phrases for emphatic reasons is also employed by writers of authorial narratives. The technique is favoured when the novelist wishes to depict the characters’ mind in moments when real people may resort to monologizing in real life situations (i.e. under the influence of alcohol or in moments of extreme agitation). In this respect monologues carry an element of truth and thus they give the impression to the reader that he is watching a mind in self-address.

Next there will be a discussion of the effects of the technique of QM in third-person narration.

2.2 Effects of Quoted Monologue in third-person narratives

Cohn (1978: 66) has drawn attention to the fact that irrespective of how far the technique of QM has developed since its appearance, the monologizing self is not the only dominant voice in a third-person narrative. It is more or less subordinated to the narrating voice which encourages the reader’s sympathetic or ironic response in accordance with the perspective into which it has placed the thinking self. For instance, the use of an adjective such as “φιλόπονος φύσει” (hardworking) in ex. (1) a few lines before the appearance of the character’s QM, influences the way the reader interprets the character’s thoughts. In this case it elicits the reader’s sympathy for the character’s plight. As Cohn notes, the effects produced are directly related to the context in which a character’s monologue arises. In authorial narration, especially in cases in which the QM is introduced explicitly by the use of graphological means, it tends to increase the distance between the narrator and the character. The direct presentation of a character’s false reasoning, for instance, can create an ironic detachment (ex. 4). Even when the context is less clearly ironic (ex. 2) the mere fact that the narrator interrupts the flow of narration to quote a character’s thought processes creates discontinuity. Quoted monologues in authorial narration appear less artificial when they are not accompanied by any narratorial introductions or explicit graphological signs as they mesh more effectively with narration (ex. 5). In this sense there is no disparity and a sympathetic effect is more likely to arise.

Monologues appear more effective in figural narration in which the narrator’s and the character’s voices blend smoothly through the use of a number of devices. For instance, there is omission or discreet use of inquit signals and the character’s thoughts are expressed in a language which violates grammatical rules in an attempt to present fleeting thoughts and impressions as they pass through his mind. The narrator can even narrate in the present tense to decrease the distance between him and the character although the use of the present tense can create, in certain cases, confusion as one of the clues that normally differentiate narrative report from monologue has been removed. Appearance of the character’s monologue in the vicinity of a dialogue in which the character is one of the participants can facilitate the transition to the character’s inner world (ex. 6). Nevertheless, no matter how direct interior monologues appear to be they lose “in depth” what they gain “in immediacy” (Cohn, 1978: 98).

In the next section we will proceed with the analysis of autonomous interior monologues, i.e. interior monologues which are presented outside a narrative context. In contrast to quoted interior monologues which are mediated, autonomous monologues are free of narratorial patronage.
3. Autonomous Interior Monologues

7) α) (1) "Ων Ἀννα τοῦ φιμισμένου ὄξους τόν. (2) Ὑπαρχούσαι τραπέζες καὶ μακάνες τῆς Κολουμνίας. (3) Ἡταν ὄλλοι καρφοί (4) Τούτω ἡ στριμμένη καλώδιες δὲ σε σκάδες. (5) Οἱ ἀντιμισεῖς πιο γρήγορα τοὺς προγόνους σου. (6) Ζητεῖς τῇ μεγάλῃ λεγένη τῆς κοινῆς. (7) Ζητεῖς κείστο νεός τῆς ἑφερες τρεῖς κοινῆς ἀνεβακτηβικοντας τῇ σκάλᾳ ἑρείπως. (8) Δὲν μπορεῖς βλέπεις νά χάνεις τὸν άρτων ἤ Ἱψιλόπητα τῆς ἑκεῖ που λουτεῖται καὶ μᾶ Ρόζβεντα. (9) Χτές βρύχησαι σαλι τὸ μπάλε κανετές. (10) Νά τόν βραχέμε στὸ διάδρομο είτες μὲ πολύ τόκτ. (11) Αὐτῷ ἀναγκητή μου δὲν εἶναι ὅτι μου δούλειμ. (12) Καὶ μὲ τῇ μάτι σου τρόποις τά μάτι. (13) Μᾶ προκοπίσαι πᾶς να. (14) Είσου τίς ἐισῆς παραμάνες καὶ καμαράτες καὶ μαγιστράς καὶ κοκάνες καὶ λοξάδες καὶ διαμάζες καὶ θυσιασάς καὶ κατιούρες πᾶς παινπες σκοῦπα καὶ σφουγγαρότοπο καί. (15) Προκοπίσαι. (16) Μπορούμενουλήθης. [...]

β) [...] (17) Τούτω ἔναγονεν εἶναι δυ. (18) "Ἀννα κοιμάσαι. (19) Θείρησινος τὰ πῶς κάτω ὧτε τῇ σκάλῃ. (20) Κοιμάσαι. (21) Εἶναι ὄμορφη λίγο χαζ. (22) Τῷ Γεράντῃ 6 Ἕλληνυς Δούναβις. [...]

g) [...] (23) "Ων Ἀννα διὸ μὲν μὲ πληρωμή εἶναι περήκενος ποὺς ἔρει γιατί κρίβειται. (24) Κλάματα εἶναι τῇ ἄγαραμ τὸ μαστάκο τῶν ἔως μόνο νά πελάγω. (25) Ἀυτὲς πιὸ βρισκοῦνται στὸν πάτα. (26) Ἀυτὲς χαλοῦν τῇ μακάκα στὸ παράστη καὶ μιᾶς ἐκ πλυσματιό. (27) "Ω φῶτον. [...]

d) [...] (28) Χτύπησε ἡ καρπύνα τῆς Μπράφσελ. (29) Δέκα χρόνια καὶ δὲ μπόρεσε νά μάθεις ποὺς ὠρες. (30) Ὁ Βιεννέζα θέλει νά παίζει. (31) "Εστι κάνουν στὴν ἀρχή κατάπε βαρβουρίται. (32) Τὸν εὐκάλυπτο. (33) "Ω πάνω ὅρας νά ἐμβερίζει. (34) Καλογιάννος Καλογιάννος ἀπλαχνίσα τῇ "Ἀννα πού πατεῖνα μὲ τὸν ἱππον.

(Σ. ΤΣΙΡΚΑΣ: Η ΛΕΣΧΗ, 33-5, 40)

This monologue appears in a novel which alternates, from chapter to chapter, between third-, first- and second-person narratives. The character’s monologue constitutes a chapter on its own. In other words it appears as an independent text, the criterion for Cohn’s “autonomous interior monologue”, and creates a different effect from example (6), which is found embedded in third-person narration, because in example (7) the “figural voice obliterates the authorial narrative voice throughout an entire chapter” (Cohn, op. cit., 218). Furthermore, unlike example (6), in which the character is monologizing while he is moving about, the character in this monologue is immobile and thus she does not need to record her own bodily movements. She verbalizes her random thoughts, memories and sense impressions while she is drifting off to sleep. Her monologue, like Molly Bloom’s monologue in the Penelope section in Ulysses, “is directed to and by the world within” (Cohn, op. cit., 222). Or, as Chatman (1978: 185-6) puts it, “the immersion in a mind can only be complete when the character’s physical situation is absolutely fixed and changes in the ambiance unimportant”. Chatman (op. cit., 186) considers Molly Bloom’s monologue as pure because Molly is lying in bed, “immobile, in the dark, with only sleep, memories, and speculations on her mind”.

The first sentence, which is the opening sentence of the third chapter, begins with the vocative “Ω Αννα” (Oh, Anna) that the character uses to refer to herself. It ends abruptly after the definite article “τάο” without giving the name of the family the character belongs to. This is the first indication that we have entered the character’s mind. In S₂ there is an enumeration of the occupations of Anna’s ancestors. S₃ indicates that all these belong to the past. In S₄ the subject of her thoughts changes from the past to the present. Anna is thinking about a woman who is obviously getting on her nerves. This woman, as the reader understands from the following sentences, is one of Anna’s present boarders. Here Anna uses the second person singular to refer to herself while she reserves the third person for her boarder. Anna refers to her boarder as “ή στρωμένη κολόνος” (shrew bitch), a vulgar phrase which expresses Anna’s suppressed anger for complying with her boarder’s wishes politely, although she resents it all the time. Her resentment is made clear in S₅ in which she ironically comments that the place where she herself washes, referring to herself by her surname, i.e. Rosenthal, is not good for her boarder whom she calls “προκάτοι” (Her Highness), as her boarder claims to be a Princess. The bath makes Anna think of the blue couch getting wet again in her boarder’s room and she recollects the conversation that took place between her and her boarder, i.e. Anna’s tactful suggestion of removing the couch to the corridor (S₁₀) and her boarder’s snobbish answer (S₁₁) that makes Anna have the incomplete thought “μάθημα προκάτοι πως να” (a princess how to) in S₃. It should be pointed out, however, that the “tact” and the supposed “snobbishness” are the character’s subjective interpretations. Thinking about princesses she remembers the good old days. Her past thought is expressed in S₁₄ which is characterized by the second person reference to herself, by the emphatic use of the conjunction “κατι” (and) to refer to all the persons in her service and by its incomplete ending after the conjunction “κατι” (and). The single word “προκάτοι” (Princess) that follows indicates Anna’s disbelief in her boarder’s royal descent. This disbelief is made clear in her use of the nonsense word “Μπουρμπουλήθες” (Nonsense) in S₁₉ which often recurs in Anna’s idiolect when she regards something as nonsense.

The second extract from her monologue is characterized by short phrases, by Anna’s reference to herself by her first name, by the use of a phrase such as “τά πως” (the such and such), a summarizing term to refer to trivial commonplace conversations in S₁₉, and by the use of evaluative adjectives such as “λίγο χαζή” (a bit stupid) in S₂₁. In addition, the shift from one subject to another, i.e. “Είναι διόρθωση λίγο χαζή. Το Γεράμπεν ο Γαλάζιος Δούναβης” (She is beautiful a bit stupid. Graben the Blue Danube), the placement of phrases one next to the other without any co-ordination i.e. “Είναι διόρθωση λίγο χαζή” (she is beautiful a bit stupid), are further indications of a monologizing mind.

In the third extract, Anna uses the vocative to refer to herself whereas short phrases are placed one after the other in one sentence without being joined by any co-ordinating conjunctions. Thoughts flit from one subject to another, e.g. from the male boarder in S₂₃ to the crying of the child in S₂₄. Anna attributes the crying of the child to two different reasons, although the use of the adverb “λίγος” (maybe) indicates Anna’s uncertainty as to the causes of his crying. Anna’s disgust at the first-floor boarders is expressed in the phrase “Ω οράσι” (Oh, how horrible) in S₂₇ which bears a speech-like intonation despite the lack of an exclamatory mark. Anna’s monologue continues in the same pattern until it ends. In
the last paragraph of the monologue (i.e. the last extract) reference to herself is denoted by either the second person or her first name. The bell ringing the hours in $S_{28}$ reminds her of one of her boarders, the Viennese woman. Then her mind suddenly shifts to eucalyptus in $S_{32}$ and next to her wish for the sun to rise in $S_{33}$. The monologue finishes with her wish that Kaloyiannis, one of her boarders, will come back early so that she can go to sleep (i.e. $S_{34}$).

Anna’s recollections, thoughts, and speculations take place while she is lying in bed half awake, half asleep. In this monologue points of interrogation and exclamation are absent. For example, exclamation marks are not used even in cases in which they are normally used, that is in exclamatory sentences such as “Ω ριζέ” (Oh, how horrible). The reader can identify this passage as a piece of monologue by the truncated syntax, by the flow of associations, by sentences consisting of single words, by the sudden introduction of new topics with which only the character can be familiar and by the character’s judgments, wonders and wishes. The character’s reference to herself is either by her first name or the second person singular or the vocative. The use of the vocative at the beginning has a puzzling effect because of the reader’s uncertainty as to the speaker’s identity which, however, is made clear later in $S_{18}$ by the appearance of phrases such as “Αννα κοιμάσαι” (Anna you are asleep). The tense mainly used is the present with the aorist reserved for past memories.

8) (a) 

(1) ΤΟΣΗΝ ΩΡΑ, τόσην ώρα μέσα στο δωμάτιο. 
(2) Σὲ λέγω θα βγάλουν τὴν ἀπόφαση. 
(3) Τὰ σκηνίδα τῆς πόρτας άνοιξαν ἀπὸ τὴν πολικόρα. 
(4) «Ο Κώστας μὲ τὸ συνημιτάξι αὐτό ἐκλεψε ἀπὸ τὸν θέτο 
Μήτης ἄνθισε ὅλης τῆς χαράματις». 
(5) Τι θα πούν; (6) Δεν ἐχει τίποτα τὸ παιδί μου. 
(7) Η ἀρχιόριδα μὲ δάχτυλοι στὴν πλάτη. (8) Κακό, πολύ κακό 
ἀνέγειρο. 
(9) Τρέις, δέ ενας εἶναι εἰδικός. 
(10) Η ώρα, πόση ώρα πέραε. (11) Τὸ ρολόι ἵκτε το δωμάτιο 
το παιδίου. 
(12) «Τὸ χόλ εἶναι σιδεστοχ ἢ ἀκουόμε τίς φωνές τῶν γιατρῶν μα-
ζί μὲ τὰ μουχαρίτα τῆς μητέρας. Πανυγίτοι μου, όσοι τῇ μητέ-
ρα, ὡς μὴν πάθεῖ τίποτα, ἐνα κερί, ἕνα μεγάλο κερί...». 
(13) «Βγήκες ἐπιτάστης καὶ εἶπε Πώς σὲ λέγω ὅταν 
κολλήσουν τὰ 
ἀποτελέσματα. Ἄν μ’ ἀπορρίψουν 

θα πεθάνου. Τὸ μικτάλακα 
μὲ τὰ κινήσεις ἄκουμε 
πάνω στὸ δέρμα μου, ἔχουν δημοφιλές 
χρώμα τὰ κουφετάκια καὶ 
θὰ τὰ καταπτύν 

κρήσιμο, 66 νὰ ἄκουμε 

γλυκά καὶ ἐκεῖτα 

μέσα στὰ 

γλώσσα 

μου.» 
(14) Τότες κατά λέει — γνώρισις τῆς φωνῆ τοῦ εἰδικοῦ. (15) Η χα-

ραμάδια εἶναι μικρή — ἄν σκηφτα; 
(16) «Μὴ μή, δὲν ἔκανα τίποτα, μαμά». 
(17) Δεν κοιτάζειν ἀπὸ τὰς τρύπες. 
(18) Πόσα κρύσιμα ἔχει η κουβέρτα; (19) Εἶναι σοβαρά η κατά-

στασις, δὲν εἶναι, εἶναι, δὲν...
(20) Είναι πολλά – πονό νά τα μετήσω ὅλα αὐτά; (21) Πάντως
παραμένει στό δὲν.
(22) «Ως γλυκίνας πάνω ἀπό τὸ παράθυρο κρεμάνε τοὺς άρθρο-

(23) Τὴν άρέσι, δὲν τῇ άρέσι, πόσα πολλά τὰ ανθώπεια,
(24) ἐσαρμό τὸ βράδυ ὅτι μετάφα. Χτύπησε τὸ κουδουνί, ὁδόμα ἕνα
(25) ανθώπει στὰ τετράχτη. Τοῦ άρέσι. Μια φορά σ’ αὐτὸ τελευτάω –
(26) τι μὲν ἐχει ἕνα σωφρὸ ὁδόμα γιὰ μέτρησαι; Τοῦ άρέσι καὶ χτύ-
(27) πησε τὸ κουδουνί.» [...]
(28) Ανοίξτε.
(29) Τι τὰ χονινε τὰ μάτια καὶ δὲν μὲ κοιτάζει, κανένας ἀπὸ
(30) τοὺς τρεῖς δὲν μὲ κοιτάζει, εἶναι ἕνα κεφάλι πιο ψηλὸ ἀπὸ μένα.
(31) Λογοτέ.
(32) [...]
(33) Τι ἐσεὶ.
(34) Ἐπάνωμε ὅτι ἕτοι ἀνθρωπόπινας δυνατόν.
(35) «Η ἁρπάζω, ἡ ἁρπάζω!»
(36) Μὴν ἀνησυχήτε.
(37) Πονάτε, ὅχ πονάτε ἡ δυναμικά.
(38) «Παναγιά μου, σῶστε τὴ μανώλια...».
(39) Ένα τόσο, ἔνα τόσο κερί.
(40) Τὰ χαβία λαμπτέα...
(41) Ο κόσμος εἰκός εἶπε.
(42) Τρέξει τὸ ἱδρώτας πάνω στὸ μαξιλάρι του – πῶς νά τὸν
(43) σταματήσω;
(44) Ανθρωπόπινας δυνατόν.
(45) Ο ἱδρώτας τρώει ἀπὸ τὸ σώμα του.
(46) Εἶναι κεφάλα, κυρίε, ἔχασα
(47) (Τ. ΓΚΡΙΤΣΗ – ΜΙΛΙΕΣ: ΑΝΘΡΩΠΟΣ ΔΥΝΑΤΟΝ, 47-9)

This monologue appears in a short story, or to be more precise the whole story is
presented through the character’s monologue, which renders a mother’s anguish about
the life of her sick child. In this respect, like the previous monologue, it is an example of what
Cohn (1978: 256) calls “autonomous monologue”, i.e. a first-person interior monologue
which is “presented as an independent text”. Autonomous monologues10 are free of all
narratorial mediation.

In example (7), the character’s thoughts were presented in a paratactic form. In this
example, however, each thought especially if it is a short one occupies one line. In
addition, memories and recollections are placed within quotation marks, thus making their
identification easier. Visual and auditory perceptions which impinge on the character’s
consciousness provoke new associations. The character uses first person verb forms and
mainly the present tense but not once in the text is the character’s name employed for self-
reference. Because of the length of this monologue only the most relevant extracts will be
analysed. The opening sentence is verbless. The repetition of the phrase “τόσην ἄγαρ”
(such a long time) denotes the character’s impatience and anxiety as she is waiting outside
the room for the doctors’ diagnosis (S₂). The flow of her thoughts is interrupted by a visual
perception ($S_1$) that impinges on her consciousness and which in turn provokes a past memory ($S_4$). She remembers that somebody called Kostas used to open all the cracks with the penknife he had stolen from uncle Mitsos. Although we are not told what her relation to Kostas is, we can guess by the use of the phrase “Θείος Μήτσος” (uncle Mitsos) that Kostas is either her brother or her cousin. As far as Kostas’s age is concerned, we can assume that he was really young when he opened all these cracks because children can often be mischievous. In $S_5$ there is a shift from past to present time and to the problem that is occupying her mind. She is wondering what the doctor’s diagnosis will be, i.e. “τι θα πούν” (what will they say?), and at the same time she is trying to reassure herself that there is nothing wrong with her child ($S_6$). Then she remembers the dream she had. In her dream she was bitten by a bear and she considers it as a bad omen, as the repetition of the adjective “κακό” (bad) in $S_8$ indicates. In this sentence the second time this adjective is used it is intensified by the adverb “πολύ” (very). In $S_9$ the number “τρεις” (three) denotes a return to the present moment. “Three” refers to the number of the doctors, one of whom is a specialist. Then the auditory perception that impinges on her consciousness, i.e. the chiming of the clock, gives rise to new associations. It makes her wonder how long it has been since the doctors entered the child’s room ($S_{10}$). The wait for the doctors’ diagnosis gives rise to recollections of other times when she had to wait anxiously for results ($S_{12}$ and $S_{13}$). Past memories are enclosed within quotation marks and they are relived in the present tense. In the first memory she recalls hearing her mother’s moans during her illness and the doctors’ voices. The oath “Πάναγις Τότο μου” (Virgin Mary), and the repetition of the word “κελτά” (candle) in the incomplete sentence “ένα κελτά, ένα μεγάλο κελτά” (a candle, a big candle), present the character’s invocations and offerings to the Virgin Mary while she was waiting for the doctors’ diagnosis. The second recollection is from her school days when she waited for her exam results. She was even contemplating suicide by taking an overdose of quinine pills if they failed her. The auditory perception that impinges on her consciousness, i.e. the specialist’s voice saying something, indicates a shift to the present moment ($S_{14}$). She is so anxious to find out what the doctor is saying that she is thinking of looking inside the room through the hole. But since the hole is too small she is wondering whether it would be better to bend down ($S_{15}$). This provokes the past memory of her mother’s reaction when she used to look through holes. The character’s actual words are enclosed within quotation marks while her mother’s report of direct speech is introduced with a dash ($S_{16}$ and $S_{17}$). The repetition of the negative particle “μη” (Don’t) suggests that the character was punished by her mother when she was caught looking through key holes. In $S_{18}$ the visual perception of the tassels of a blanket denotes a shift to the present moment. In $S_{19}$ she starts counting the tassels to find out if her child’s condition is serious. She does not finish counting as the incomplete phrase and the suspension marks suggest, i.e. “δέν” (it isn’t...), because as she explains in $S_{20}$ they are too many to count. She thinks, however, that it is a good omen that she stopped counting at “δέν” (it isn’t). This game triggers a memory of her school days, which is again enclosed within quotation marks ($S_{22}$). She used to count flower buds during the break to find out if boys liked her. In her recollection she also stopped counting at the phrase “τού δημόσου” (he likes me).

The second extract begins with a visual perception. The doctors are coming out of the child’s room but they avoid looking at her. She tries to think of a reasonable explanation as
the phrase "ἐναι ἐνα κεφάλι πιό ψηλοι ἀπό μένα" (they are a head taller than me) in S₂₄ indicates. The dash in the next sentence suggests a transition to a different discourse type, i.e. to direct speech. Her first question about her child’s condition consists only of the word "λοιπὸν" (well). The suspension marks that immediately follow, which are also preceded by a dash, suggest the doctors’ hesitation in answering her question. However, the second time she asks them about her child’s condition she gets as an answer that they have done all that was humanly possible (S₂₈). The character’s anguish caused by the doctors’ answer is represented vividly by the repetition of the word “ἡ ἄφθονος” (the bear), which is the first thought that crosses her mind when she hears the news (S₂₉). The next sentence “Μὴν ἀνυποχείτε” (Don’t worry) belongs to one of the doctors and is introduced by a dash. In S₃₁ she recalls the pain she felt in her dream when she was bitten by the bear which is also indicative of the pain she is experiencing now. This recollection provokes more past memories. Her prayers to the Virgin Mary to save her mother, to whom she refers by the term of endearment "ἡ ἄφθονος" (mummy) in S₃₂, her promises to the Virgin Mary to offer her a big candle if she saved her mother (S₃₃), and past thoughts of suicide as the reference to the phrase "τὰ ροζ κουρετάκια" (the little pink pills) indicate (S₃₄). All these past memories remain incomplete as the use of the suspension marks suggest. Only part of the sentence is given but the reader can complete the rest by himself because these recollections have already occurred in the character’s mind. S₃₅ refers to the doctor’s answer when she asked him about the condition of her child. The suspension marks at the end of this sentence give at first the impression of incompleteness. However, the sentence is not incomplete but it continues after the interposition of a recollection of the near past, i.e. S₃₆ "Τρέχει δὲ ἱδρυτές πάνω στὸ μαξίλαρι του - ποὺ νὰ τὸν στομάτησω;" (the sweat is running on his pillow - how can I stop it?). S₃₈ also refers to a recollection of the near past, i.e. the child’s perspiration. S₃₉, which is introduced by a dash, denotes a shift back to the present moment, i.e. "- Ἡ βίβλος, κύριε, ἔχεσαι" (I forgot to pay you, sir).

In contrast to example (7) in which the uninterrupted presentation of the character’s consciousness takes place as the character drifts into sleep,¹¹ in this example the character is awake and resorts to monologizing in moments of extreme mental stress. In this monologue the character’s flow of consciousness is rendered by the alternation of thoughts with perceptions and memories. The sentences are brief and there is lack of subordination. The disjointed effect of the darting of thoughts is indicated by unfinished sentences which the reader, however, can complete by himself. Typographically the illusion of the continuity of the flux of consciousness is achieved by the use of suspension marks, for incomplete sentences or speech hesitations, of quotation marks for the introduction of past memories, of the question mark for self-questioning, and of dashes for the introduction of direct speech or for pauses. Exclamatory sentences are not used at all in this monologue. The flux of the character’s consciousness is also suggested by the character’s reference to people and things she knows without any further explanations or introductions. Since the whole story is presented through the character’s consciousness there are no traces of an overt narrator and there is no way we can compare the narrator’s language with the character’s. Nevertheless, the character’s preference for certain constructions is suggestive of her idiolect. The character favours diminutive endings such as -aki and -oula, i.e. "σου-γιαδάκι" (little peakknife), "μπουκαλάκι" (little bottle), "κουρετάκι" (little pills), "ανθρα-
χιλία’’ (buds), μαυριζμό’’ (mummy). Words are also repeated for emphatic reasons. Finally, there is no use of vulgar or swear words because they would seem out of place in this monologue in which the character is so worried about her sick child that she often resorts to prayers to the Virgin Mary to save him.

4. Conclusion

In this paper we have examined the use of QM in third-person narratives. The main characteristic of all monologues, whether or not mediated, is the use of the first person and/or the second person and of the present tense. We began the analysis with the examination of interior monologues which are embedded either in authorial or figural narration. In authorial narration, depiction of a character’s inner mind is restricted to verbally articulated thoughts which often have the form of rhetorical speeches. Although incompleteness and in general deviations from the normal syntactical patterns can also arise in such monologues, the majority of them remain well-planned and logically structured. Consequently, the artificiality of those monologues often produces a distancing effect. As we move from authorial to figural narration more changes take place. The monologues encountered in the modern psychological novels of the twentieth century (i.e. example (6)) that use figural narration are not explicitly introduced by the narrator. Monologues quoted in figural narratives aim to present the free flow of a character’s mind through time. Unspoken thoughts, perceptions and memories become fused in the character’s mind and monologues in figural narration frequently begin in medias res, i.e. they plunge the reader in the middle of a situation without any introductory preliminaries. Since monologues quoted in figural narratives presuppose the narrator’s affinity with the character’s mind they frequently create a sympathetic effect. In addition to monologues which are set within a narrative context, we examined interior monologues which are presented outside a narrative context (examples (7), (8)). Autonomous interior monologues, as they are called, are free of all narratorial mediation. The single, uninterrupted, direct presentation of a character’s thoughts, sense impressions and memories is created by the use of incomplete sentences, of anaphoric reference, of fragmentary words, of repetition, of language peculiar to the character’s idiolect etc.

Notes

1 Mendilow (1952: 104) attributes the effect of immediacy and presentness in interior monologues to the use of the present tense.

2 Both quoted and autonomous interior monologues can be identified through an isolation of indices, i.e. contextual and linguistic. Contextual indices consist of verbs or expressions equivalent to verbs of thinking, while linguistic indices belong to the linguistic levels of grammar, lexis and graphology.

3 This translation would not be a very elaborate one but an almost word for word representation of the Greek because the aim is to enable the reader to understand how the Greek authors reproduce their characters’ thought through an isolation of a number of indices. Such indices tend to disappear in passages translated into a more formal form of
English. However, for the more difficult sentences a more fluent translation will also be given in brackets.

4 Raizis (1986: 425) has also referred to the stream of consciousness quality of the interior monologues in this particular novel. This quality is apparent in passages in which "memory and intense thinking overwhelm the actual event".

5 Although the monologues analysed in this chapter appear in chronological order, the examination of the evolution of the technique of QM is not relevant to the scope of the study.

6 Anaphora is "the presupposition of something that has gone before, whether in the preceding sentence or not" (see Halliday and Hasan, 1976: 14). In combination with cataphora, in which the presupposed element follows, it constitutes an important aspect of the cohesion of text.

7 This is a term adopted by Cohn (1978: 161). It refers to reporting verbs and phrases of speaking or of mental activity which are found interspersed in monologic passages.

8 As Prince (1982: 48) notes, short incomplete sentences, truncated syntax, neologisms, absence of punctuation and generally speaking deviations from the normal grammatical patterns are often used in interior monologues in an attempt to capture the inner flow of a character's consciousness.

9 Cohn (1978: 90) observes, that the second person can also be used for self-reference in monologues because the "two persons coincide, each pronoun containing the other within itself". The differentiation, Cohn continues, between "you", in reference to the person addressed, and "I", in reference to the addressing person, no longer exists in interior monologues.

10 According to McHale (1981: 189) Cohn's examination of the relationships between autonomous monologues and other first-person forms "betrays her Hamburgerian Orientation".

11 "Sleep" along with "other states of suspended consciousness", as Cohn (1978: 241) notes, "offer the most natural boundaries for autonomous monologues".

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Appendix

Translations

2.1 Quoted Interior Monologues

1) «(1) What did I do?», he said, «and why am I persecuted so implacably? (2) Am I innocent or not? (3) When they burnt all my crops, when they destroyed everything I possessed in this world, where did I go wrong? (4) Because I had a bandit as a brother? (5) And did they ask if I had the means to stop him? (6) But the arson wasn’t enough, they want me, they are persecuting me, because I escaped the squadron commander’s torments. (7) Maybe my exile would make me happier away from such unfair people if a new whirlwind hadn’t hit me and if I wasn’t falling from precipice to precipice (I wasn’t hit by a series of new disasters)! (8) But whom did I wrong, whom did I harm, whom did I injure!... (9) I am punished because I am weak, because I am on my own, ordinary and unknown. (10) Without the support of a powerful man, without gifts and tricks is the innocent man not listened to? (11) Doesn’t justice have eyes, doesn’t it have ears? (12) Yes! (13) Injustice has a hundred arms and a hundred legs, that’s why it reaches everywhere... (14) Must I turn into a criminal perhaps to find the exit of this cave (a way out of my predicament)? (15) May it not come to that!»

(Π. ΚΑΛΔΙΓΑΣ: ΘΑΝΟΣ ΒΛΕΚΑΣ, 92-3)

2) (1) As far as his own abilities were concerned, he said: «(2) I haven’t got a brilliant memory neither eloquence nor rooted convictions, necessary for somebody who talks to large crowds of people, and do I want to be a member of Parliament? (3) How ironic! (4) And I can’t talk about all the political affairs either because I don’t have the knowledge or because they are not interesting enough for me to study them in depth whereas I am interested in other matters. (5) And yet I have got a political mind and theory or (and) political skills in practice (i.e. both intellectual and political skills). (6) Whatever happens, even if I still continue to be a politician, I’ll do it temporarily. (7) Why should I worry and get upset? (8) There will come a day when I leave this too, after I have studied it (i.e. politics) in depth. (9) And I will have enriched my knowledge about the things of this world». (10) With this thought he calmed down.

(Ι. ΔΡΑΓΟΥΜΗΣ: ΣΤΑΜΑΤΗΜΑ, 57-8)

3) [...] (1) Oh! the ewe! (2) Oh! the little lamb! (3) How sweet, how white and woolly it was, and how sweetly it bleated! (4) Why did you come shepherdess? (5) What do you want from me (Panos Dimoulis said to himself in exaltation)? (6) Go away, shepherdess. (7) Don’t tempt me without pitying me! (8) Don’t disturb me, without knowing me! (9) How am I to calm my imagination, today, on Easter Saturday? (10) How am I to go to take communion, in the night, at the resurrection, shepherdess? (11) But that’s why I came to the village, after I confessed yesterday, so that I won’t have time to commit other “sins” until I am able to take communion
tomorrow. (12) And now how am I to take communion, shepherdess!
(A. ΠΑΠΑΔΙΑΜΑΝΘΗΣ: Η ΒΛΑΧΟΠΟΥΛΑ, 540)

4) (1) «He'll come... he can't but come... it's his time!...» he said with his mind (he thought to himself). (2) «And where is he to find the money now... so much money!...» [...] «(3) One thousand five hundred francs today!» he sighed «(4) and where are they?... (5) where are they?... (6) And if it were only these!... (7) But it isn't even three weeks ago that I renewed the other paper, and another one here again today... (8) and in a month another one too!... (9) And where am I to find them, where? and today and then (how) to pay?... (10) Oh, I am ruined!... (11) That's that!...» (12) And while he was saying this he was drawing lines and columns in the open book with his finger. [...] (13) Last month I sold the fields... (14) a whole meadow... (15) Supposedly I exchanged it... (16) I took out my eye (I sustained a loss) to do a favour supposedly, to perform an act of kindness, our fairy! (17) The best man, who has been a member of the household for many years, and he himself has worked for me for so many years and that's why, many bad years to him (I hope he drops dead)! I love him!... (18) And I was repaid in money... (19) Who knows what they think of my benevolence all these cunning peasants and that fox of the best man!... (20) I don't care what they think, and what they don't think!... (21) At that time at least I got some business done... (22) I patched them (I got some things done)... (23) But now?... (24) Here I want you! (how can the problem be solved?)... (25) And what am I to say to my wife, stiora-Maria?... (26) Oh, she is unhappy too!... (27) People will say: she has got such a prodigal husband!... (28) Outside the dance too many songs are sung! (It is always easy for outsiders to criticize!) (29) And my daughters?... (30) Oh the poor girls! (31) And my sons?... (32) Who knows what they will do with their life in the future... (33) But even they too... (34) even they too.»

(K. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ)

5) (1) She opened her own programme, abandoned on her knees. (2) She read mechanically the brief biography. (3) Wolfgang Amadeus Mozart... she mouthed: (4) Mozart... (5) 1756-1791... (6) thirty-five years old... (7) he too sick... (8) Where does my mind go?... (9) I don't understand... (10) I don't understand myself any more... (11) What am I dreaming of?... (12) My life has already finished...

(K. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 88)

6) “I don’t understand!” I screamed. “Non capito!... damn you speak in Greek!” “Blab-blab-blab-blab-blab!” Hatsepsout is screaming too in French. [...] a) (1) I drop on the little bench like a punctured skin bag, and since I have got the leeway (to put on weight) I don’t understand why I am suffocating, (2) Virgin Mary! I’ll burst and that idiot Stamos the heir will rejoice, I’m suffocating! (3) and what is this overturned rusty bath? (4) Oh, Notre Dame! Good Lord, Notre Dame! (5) and how did I get from Trocadero to Notre Dame? (6) At Trocadero we were enjoying
ourselves with Hatzepsout I think, I am not that sure, we must have been enjoying ourselves in Trocadero and consequently kilometres, I've been staggering for kilometres that is why I am suffocating, and I shouldn't have overdone the walking so much I in the night in the damp kilometres, such a stupid thing! Oh, horrible! and here I am now suffocating... (7) my heart is weak it's sensitive, and I'm pulling off the bow-tie I'm undoing my collar, iron fingers are clutching my neck I'll burst I'm suffocating, Kyrie Eleison! Kyrie Eleison! my heart is galloping, it's going wild... a hundred and twenty-two beats Good Lord! Lord have mercy on me... Our Father who art in Heaven... (8) and I'll burst right now on the little bench fortunately I'm wearing my underpants at least, and I'm holding tightly in despair my talisman, my (sacred) medallion on my chest Kyrie Eleison! (9) I will have a heart attack I'll have a cardiac arrest and a stroke maybe, don't worry and I you see I am not fooled, I'll have cirrhosis of the liver or who knows for how long cancer is (has been) slowly eating my entrails, and I you see I am not a hypochondriac I am a sick man I am a wreck and I am not fooled by reassurances (10) this is what they were saying to mother too the top doctors nervously they were saying and stuffing her with pills pills pills damn them the quack doctors MUMMY IS IN A COMA a thunderbolt Stelios's telegram nobody suspected it that she was at death's door and they were saying the top doctors nervously and yet here I am early in the morning being woken up with a start holding the telegram and trembling, and we had just settled in Paris so the cobra could study supposedly painting and I you see had rented her a small apartment beautiful the filthy cow in the Rue des Martyrs a beauty to walk around naked day and night the show-off the actress! [...]

b) [...] (11) and you see I will not put alcohol in my mouth again never! never! never! even if the world is ruined I will never put a cigarette in my mouth never! never! from tomorrow I am going on a very strict diet without doubt I will only have an apple and only every other day I'll have an apple you see I have a tremendous will power do you know what a stubborn wild mule I am? (12) and I won't let this idiot Stamis rejoice I will go down to eighty kilos to seventy as Petros used to be. [...] 

c) [...] (13) And every day the cobra everyday Pipino I'm sick of you nagging and rows in the love nest in my castle. (14) Shut up I'm studying darling I have to submit my dissertation shut up tomorrow I'm beginning the finals and I need the degree for purposes of expediency here father I got my degree too. (15) - Pipino you don't care at all for my inner world and in a few words I am sick of you you are a pagan Pipino you are conceited you've got a horrible personality nasty and when I first met you you were different and I loved you and for your sake I neglected my scholarship to stay with you you are boring Pipino you're a jackass... (16) Oh, that's it then! I am boring too I say to her and does this mean maybe that I you see haven't got a personality? Oh, that's what you think! (17) But I you see I am the successor to the power (I'm going to be powerful) lady and for what reason would Nitsa show me that she is bored with me, eh?... (18) anyway poor Nitsa didn't tell it to to my face like the cobra no, she is a sweet girl she's got class she's got gentle feelings and you should see with what kindness she received me in Stuttgart, but she hurt me without meaning to the poor girl she hurt me the way she showed me that she is bored, that is to say
that I you see her ex-husband as for me who was pining and shedding tears that I am boring boring - (19) hell! I remembered now! it was in Stuttgart not in Cologne and it wasn’t the year before last damn it, time flies like a breath if only I could chain it [...] (A. KOTZIAS: Ο ΓΕΝΝΑΙΟΣ ΘΛΕΜΑΧΟΣ, 402-4, 407)

3. Autonomous Interior Monologues

7) a) (1) Oh Anna of the illustrious family of. (2) Owners of weaving mills bankers and patrons of the arts of Cologne. (3) These were the old days. (4) This shrew bitch will make you explode. (5) You’ll meet your ancestors sooner. (6) She asked for the big bathtub you brought it to her. (7) She asked for hot water you brought her three buckets going up and down the stairs heroically. (8) You see her highness can’t have her bath where a Rosental washes. (9) Yesterday again the blue couch was wet. (10) We should put it in the corridor you said tactfully. (11) My dear this isn’t my business. (12) She looked down her nose. (13) A princess how to. (14) You who had governesses and maids and cooks and housekeepers and lackeys and coach drivers and doorkkeepers and gardeners how do you take mop and broom and. (15) Princess. (16) Nonsense. [...] b) [...]
(17) Taxi doors open two of them. (18) Anna you are asleep. (19) They’ll start “the such and such” under the steps. (20) You are sleeping. (21) She is beautiful a bit stupid. (22) Graben the Blue Danube. [...] c) [...]
(23) Oh Anna as long as he pays he is proud who knows why he’s hiding. (24) Crying it’s the little boy he is in pain maybe only hungry. (25) These are already at the bottom. (26) They destroy the front of the first floor and it looks like a launderette. (27) Oh how horrible. [...] d) [...]
(28) The bell of the Cathedral has rung. (29) Ten years and you still don’t know what hour it is. (30) The Viennese wants to go. (31) They do so at the beginning then they get bored. (32) The eucalyptus. (33) Oh it takes so long for the sun-rise. (34) Kaloyiannis Kaloyiannis have mercy on Anna who is struggling to sleep.

(Σ. ΤΣΙΡΚΑΣ: Η ΛΕΣΧΗ, 33-5, 40)

8) a) (1) Such a long time, such a long time in the room.
(2) In a while they’ll come with the verdict (diagnosis).
(3) The boards of the door are warped with age.
(4) “Kostas with the little penknife he stole from uncle Mitsos opened all the cracks.”
(5) What will they say? (6) There is nothing wrong with my child.
(7) The bear bit me on the back. (8) Bad, very bad dream.
(9) Three, one is a specialist.
(10) The time, how much time has gone by? (11) The clock is ticking in the child’s room.
(12) “The hall is dark and I hear the doctors’ voices along with mother’s moaning. Virgin Mary, save mother, let no harm come to her, a candle, a big candle...”
(13) “The caretaker came out and said that they will put the results up in a
while. If they fail me, I’ll die. The little bottle with the quinine is pressing my skin, the little pills have a nice pink colour and I’ll swallow them quickly, they will still be sweet and warm on my tongue.”

(14) Now he’s saying something – I recognized the specialist’s voice. (15) The crack is small - if I bend down?

(16) “Don’t, don’t, I haven’t done anything mum.”

(17) - One doesn’t look through holes.

(18) How many tassels has the blanket got? (19) The condition is serious, it isn’t, it is, it isn’t...

(20) They are many - how to count them all? (21) Anyway I stopped on it isn’t.

(22) “The flowers above the window are hanging their buds (they are full of buds). He likes me, he doesn’t like me, so many buds, I’ll be counting until evening. The bell has rung, one more bud quickly. He likes me. After all I stopped counting at that - what if they are still so many to be counted? He likes me and the bell has rung.” [...] (23) They opened the door.

(24) What have they got eyes for and they don’t look at me, none of the three looked at me, they are a head taller than me.

(25) - Well?

(26) - ...

(27) - What’s wrong?

(28) - We’ve done (lit. we did) all that was humanly possible.

(29) The bear, the bear!

(30) - Don’t worry.

(31) It hurts, Oh the bite hurts.

(32) “Virgin Mary, save mummy...”

(33) A candle that big, that big.

(34) The little pink pills...

(35) The specialist (lit. Mr. Specialist) said...

(36) The sweat is running on his pillow - how can I stop it?

(37) All that was humanly possible.

(38) The sweat is eating his body.

(39) - I forgot to pay you, sir.

(T. ΠΡΗΣΗ-ΜΙΛΙΕΣ: ΑΝΘΡΩΠΙΝΩΣ ΔΥΝΑΤΩΝ, 47-9)