

4人称の隠顕：ロアルド・ダールの短編小説における 超接の思考描出法

The Haunting Fourth Person: The Free Transdirect Presentation of Thought
in Roald Dahl's Short Stories

麻生 雅樹[※]

Masaki Aso[※]

要約

ロアルド・ダールの短編小説を『チャーリーとチョコレート工場』といった児童文学作品と比べたとき、テーマはもちろんのこと、プロットと語り的手法に大きな違いがある。短編小説では、不気味な設定、起伏の激しい物語展開とクライマックスでの予期せぬどんでん返しなど、プロットにひととき趣向が凝らしてあり、読者はその展開にドキドキはらはらし、登場人物たちの境遇に一喜一憂しながら、その「ゾッと感」を楽しむことができる。ところが、読者は登場人物たちの姿を他人事として笑ったり、憐れんだりするだけでなく、自分事として、その末路について自省し、自分にも愚かでありにも人間的な一面があるという「あるある感」がこみあげてくる。この論文では、その「あるある感」の源泉をダールの思考描出の技法に求め、プロットの「ゾッと感」効果を「平面効果」とする一方で、語り的手法による「あるある感」効果を「立体効果」として文体論的に理論化し、短編小説“Katina”、“Beware of the Dog”、“Mrs Bixby and the Colonel's Coat”において、その理論を適用することで、ダールの思考描出法が1人称の登場人物、3人称の語り手の間から4人称の語り手を見え隠れさせ、その発せられず、聞こえるはずのない「声」が避けがたい悲劇の結末に対するリアルさに寄与しながら、読者の「あるある感」を喚起していることを結論づけている。

キーワード：ロアルド・ダール、短編小説、技法、文体論、思考描出

1. Introduction

Roald Dahl, who is well known as an author of children's stories, also wrote unique short stories for adult readers. His children's stories like *Charlie and the Chocolate Factory* (1964) are very popular all over the world and his short stories for adults are not less important than the *Charlie* or the other children's stories. Dahl's short stories have certain distinctive tastes, so they have attracted a lot of connoisseurs of short stories around the world for many years and are still encouraging new good readers who are always craving for another different reading experience, to read them more than half a century after they were first published. The two genres of Dah's stories for children and for adults have completely different settings but are closely

※日本経済大学経営学部グローバルビジネス学科

intertwined to each other with some underlying aspects and have some features in common.

One of the similar features between the two genres of Dahl's stories is "grotesque characterizations." In *Charlie and the Chocolate Factory*, "highly unpleasant children...come to sticky ends as a result of their greediness. The cruelty involved in such descriptions upset many adult critics, as did some of Dahl's grotesque characterizations in other books" (Head, 269). In his short stories, some typical protagonists show their greediness and they also come to bitter or sometimes horrible ends. It seems that Dahl thought that personality never changes. The readers like and/or hate the characters of his children's stories and short stories as well, who usually have eccentric but interesting and, indeed, lovable personalities.

In addition to that, Dahl's characterizations demonstrate his deeper penetration into the "dark side of human nature." Many of the characters of his children's stories and short stories are both preoccupied with "greed, revenge, cruelty, and the rest of the dark side of human nature," so young readers and adult readers can feel something true to life in Dahl's stories, even if they do not know that "his stories were both bizarre examples and also trendsetters of the fashionable 1960s genre of black comedy" (Howard, "Tales of the Unexpected" section).

Another feature in common is "revenge motifs and O.Henry-esque turns of plot." As Richard E. Lee explains, "The quirkiness of his [Dahl's] HUMOR, his willingness to puncture pretention, and his pointedly moralistic tone were perfectly suited to the sort of children's literature that would capture adult notice, and it is unsurprising that his critical reputation depends primarily upon that section of his oeuvre. Characterized by ironic reversal and sardonic wit, even many of his short stories, written for adults, display revenge motifs and O. Henry-esque turns of plot" (Serafin, 235). Since motifs and plots are both crucial driving force of developments of stories, authors always attach importance to them in writing stories, particularly short stories. And Dahl's short stories are arguably very powerful and very beautiful in that respect.

Dahl's stories, whether for children or for adults, often include the concept of sin and punishment or sometimes of the absurdity of life and they form a combined Dahl World with all his stories, which interact to each other like nuclear reactions. Now, however, we should pay attention to the fact that all the features shown in his children's stories are originated in his short stories, which Dahl started to write earlier than his children's stories. As far as the techniques and effects of his plot making and narrative modes are concerned, his short stories, which are actually regarded less popular than his children's stories, are more experimental, more challenging, and more ambitious than his children's stories.

Dahl's short stories has a wide variety of themes such as war stories, mystery and suspense stories, comedies, and sex stories, and they "tiptoed along the tightrope between the macabre and the comic in a manner reminiscent of Hector Hugh Munro (Saki). They were horrific, fantastic, and unbelievable" (Howard, "Tales of the Unexpected" section). Then again, Dahl's short stories have as elaborated plots as he could think of. In an interview, Dahl stressed the importance of plot above all else:

...I think I probably ran out of plots, and that's the hardest thing in the world. If you write the sort of short stories I write, which are real short stories, with a beginning, a middle, and an end, instead of the modern trend, which is mood pieces...I found about thirty-five plots, and then I probably ran out of them.

(Warren, 122)

This reminds us of the fact that Dahl published only about 60 short stories of the best “thirty-five plots” that he could have ever “found” and all the plots are straightforward in a chronological or a cause-and-effect order. Moreover, the most appreciated stories of all such as “Taste,” “Lamb to the Slaughter,” “A Dip in the Pool,” “Skin,” and “The Sound Machine,” as Andrew Maunder points out, “display the unsettling tension that continues to draw readers to Dahl’s prose. Adroitly blending humor, innocence, and elements of the macabre into short stories with surprising plot twists, Dahl quickly built a large audience in both the United States and his native England” (Maunder, 96). More simply, as *Oxford Dictionary of English* clearly informs us, Dahl’s short stories “typically include macabre plots and unexpected outcomes” (*ODE*, 438).

The macabre plots and the unexpected outcomes (or surprising plot twists), however, are not all about Dahl’s short stories. In addition to them, other techniques of storytelling are skillfully employed in Dahl’s short stories and, as Alan Warren points out, “have earned him great distinction not only in the field of horror, but among the great short story writers of the twentieth century, an assemblage that includes James Joyce, Frank O’Connor, John Collier, Saki, Katherine Mansfield, John Cheever, and Ernest Hemingway (who was a personal friend of Dahl’s and whose advice on storytelling and the value of economy Dahl took to heart)” (Warren, 120).

Whether or not Hemingway affected Dahl’s writing style significantly, the “grinning skull quality of narration, and the technical excellence of their construction” of his short stories have been praised by critics and “one can hardly fault the originality of his plots, the economy of his storytelling, or his craftsmanship” (Warren, 121). So, it is safe to say that we might be able to conclude that well-calculated plots and narrative techniques are the two key ingredients of his short stories and “Dahl’s story is a tour de force with a leisurely opening that soon slips into high gear and builds to a genuinely shattering climax. Echoing Poe’s famous edict, every word contributes to the overall effect, seems unnecessary” (Warren, 125). And we should also acknowledge the truthfulness of our lives depicted in his short stories because of his excellence of well-calculated plots and narrative techniques. On one hand, it comes from the fact that he often used his own interests and background in his stories, which “lends an air of verisimilitude to the unlikeliest of plots and characterizations” (Warren, 122). On the other hand, it comes from the deeper layer of the stories themselves. We see in his characters, who are usually paid back for their evildoings, the tragedies and comedies of human nature, which underlie under the layer of “the unlikeliest of plots and characterizations.” Therefore, readers get the same feeling as they will do in enjoying Molière’s plays. We never fail to laugh and sooner or later get horrified when we see his plays. They allow us to realize the same kind of foolishness or madness innately built in ourselves. Dahl tried to impose the same effect on us in his short stories, which have the “unlikeliest of plots

and characterizations.” But how? That is when his narrative techniques come in.

Dahl’s short stories, as discussed above, have two main literary effects on the readers in common, which are the eccentric effect of unexpectedness based on the “unlikeliest of plots and characterizations” and the realistic effect of expectedness based on Dahl’s use of his narrative techniques to portray some human nature through the plots and characterizations. The literary value of Dahl’s short stories mostly depends on the two effects, the first one of which has been well accepted and appreciated by readers and critics. It does not seem, however, that the second one has been studied or discussed enough to be properly evaluated.

In this paper, we will first examine the structure of the relation between the plots and the narrative techniques of Dahl’s short stories. Secondly, we will analyze the effect of the narrative techniques to form a theory about it. Thirdly, we will apply the theory to some of Dahl’s short stories to see if it works. Finally, we will try to find out the synergetic mechanism of the effects of unexpectedness and expectedness in terms of stylistics.

2. The Structural Analysis of the Plots and the Narrative Techniques of Dahl’s Short Stories

A plot is “The plan, design, scheme or pattern of events in a play, poem or work of fiction; and, further, the organization of incident and character in such a way as to induce curiosity and suspense in the spectator or reader” (Cuddon, 719). In general, a plot is developed by the causal connections of events and situations concerning characters in the same story, except for the meta structure of a story that has another story or two in it. In that sense, a plot is a chain of relations of events and situations based on cause and effect, not on a chronological developments, so, for example, a plot of one of Dahl’s short stories with an unexpected end develops from the beginning to the end (along the horizontal Axis X) on the chain of cause and effect going up and down (along the vertical Axis Y) repeatedly, according to the impact of each event and situation as Figure 1 shows below:

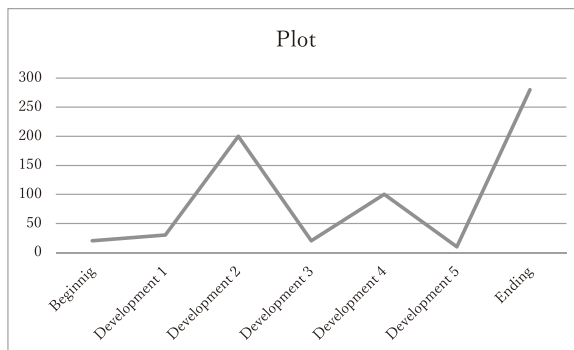


Figure 1: Plot

The plot, as the figure show above, can be drawn in a zigzag line going on the plane of the story formed with the Axis X and the Axis Y. Hereafter, I will call the effect of the two-dimensional zigzag line of a plot a “plane effect.”

On the other hand, the most important narrative techniques used in Dahl's short stories must be the modes of dealing with the problem of "perspective" and the problem of "distance," both of which are related to "mood" and the "two chief modalities of that regulation of narrative information that is mood" (Genette, 162), and the problem of "voice," which are one of the "three basic classes of determinations" (Genette, 31). The problem of perspective, according to Genette, is concerned with where the story is narrated and with the "zero focalization," "internal focalization," and "external focalization" (Genette, 189) in his vocabulary. In Dahl's short stories, the focalization of the narrator and the presentation of speech and/or of thought wavers constantly from the beginning to the end (along the Axis X) on the switching link of narrative focalization and the presentation of speech and/or of thought going up to external focalization and down to zero focalization (along the 3-dimensional Axis Z) repeatedly, according to the distance between the characters and the narrator as Figure 2 shows below:

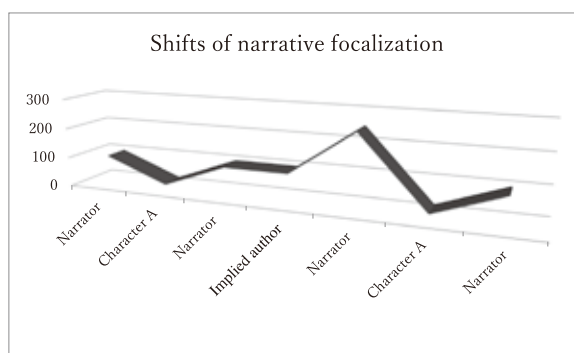


Figure 2: Shifts of narrative focalization

The narrative focalization, as the figure shows above, can be drawn in a zigzag line in a cube of the story formed with the Axis X, the Axis Y, and the Axis Z. Hereafter, I will call the effect of the three-dimensional zigzag line of narrative focalization and the presentation of speech and/or thought a "solid effect."

The structure of the relation between plots and narrative techniques in Dahl's short stories is now shown clearly. It allows us to realize that the reason why readers get surprised and excited at the unexpected development of the story that is gathering speed more and more to the end, amazed at the intricately weaved network of episodes, and thrilled at the growing macabre sense of suspense and mystery can be attributed to the plots of Dahl's short stories. In other words, the plane effect of the plot works here.

And it is the solid effect of narrative focalization and the presentation of speech and/or thought that makes readers reinterpret the unexpected plots into the reality, be immersed in the story, and comprehend the characters. The solid effect, on the contrary, enables us to see objectively from a distance the dismal situations in which the characters are trapped, understand the universality of the story which is realized by the multi-layered focalization of narrating like that of Bakhtin's polyphonic novel, which has a "plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" (Bakhtin, 6). Moreover,

the plane effect and the solid effect interact to enhance the unexpectedness and the expectedness of Dahl's short stories and it is safe to say that the originality of his short stories mostly depends on the two effects.

Let us now focus on Dahl's presentation of thought along with the problem of the point of view to examine the theory of the solid effect of narrating.

3. The Theory of the Forth Person Who Narrates in Transdirect Speech and Thought

To focus on the solid effects of narrating in Dahl's short stories, we need to examine Dahl's ways to use the presentation of thought first, and if we examine the presentation of thought in his short stories, we need to examine the relation of characters and the narrator, which means the problem of point of view and narrative voice.

As Tzvetan Todorov pointed out, "every narrative combines several "points of view"; moreover, there exist many intermediary forms. The character may deceive himself in telling the story, just as he may confess all he knows about it; he may analyze it down to the last detail or be content with the appearance of things; we may be given a dissection of his consciousness ("stream of consciousness") or an articulated speech; all these varieties belong to the point of view which puts the narrator and the character on a basis of equality" (Todorov, 28). So, according to Todorov, the point of view reflects the relationship between the character and the narrator.

G rard Genette, however, used the term "focalization" instead of "point of view." He categorized the relationship between the character and the narrator into three as Todorov did. The first type is the "formula Narrator > Character (where the narrator knows more than the character, or more exactly *says* more than any of the characters knows)," which is called "*nonfocalized* narrative, or narrative with *zero focalization*." The second type is the formula "Narrator = Character (the narrator says only what a given character knows)," which is called "narrative with internal focalization." The third type is the formula "Narrator < Character (the narrator says less than the character knows)," which is called the "narrative with *external focalization*" (Genette, 189-190). Genette's focalization raised the question of the narrative relation between the point of view and the narrator. More specifically, it is the question of the narratological pluralization of the point of view or of the narrator.

Point of view, as Paul Ricoeur pointed out, "designates in a third- or first-person narrative the orientation of the narrator's attitude toward the characters and the characters' attitudes toward one another. This affects the composition of the work and is the object of a "poetic of composition," once the possibility of adopting variable points of view---a property inherent in the very notion of point of view---gives the artist the systematically exploited opportunity of varying points of view within the same work, of multiplying them, and of incorporating these combinations into the configuration of the work" (Ricoeur 1985, 93). As such, "varying points of view," "multiplying them," and "incorporating these combinations" are related to varying, multiplying, and incorporating narrative voices. As Ricoeur concluded, "the two notions of point of view and voice are so inseparable that they become indistinguishable," and "a single difference remains between point of view and

voice ---point of view is still related to a problem of composition (as we saw in Uspensky), and so remains within the field of investigation of narrative configuration. Voice, however, is already involved in the problems of communication, inasmuch as it addresses itself to a reader. It is therefore situated at the point of transition between configuration and refiguration, inasmuch as reading marks the point of intersection between the world of the text and the world of the reader” (Ricoeur 1985, 99). The pluralization of point of view and the narrator (or the narrative voice) makes the relation between them ambiguous and pluralized points of view and narrative voices are combined to mark the “point of intersection between the world of the text and the world of the reader.” In other words, we encounter the whole new person who sees and tells the story from inside.

The ambiguity or the unification of point of view and narrative voice has been discussed in the cognitive approach. According to Alan Palmer, Genette’s focalization “must be distinguished from the act of narration in the following way: When you read a discourse and ask “Who speaks?” or “Who narrates?,” you are concerned with narration. When you ask “Who sees?” or “Who thinks?” then you are concerned with focalization. Sometimes an agent sees and speaks at the same time, and sometimes the agent who sees is different from the agent who speaks” (Palmer, 48). Palmer, however, raised a question about Genette’s focalization by asking “Who is the narrative agent who sees that a character agent sees?” Palmer argued that “it may be the character who sees, but it is the narrator who sees that the character sees” (Palmer, 50-51). “This issue,” continues Palmer, “arises in particular with the mode of thought report. This mode is usually described as character focalization, but in practice, it is often clear that it is the narrator who sees that the character is seeing (or not seeing). Narrators often report mental processes that a character is not aware of, or only dimly aware of” (Palmer, 51). This is a most important point in arguing the ambiguity of point of view and narrative voice. In the presentation of thought, in particular, the point of view and the narrative voice are combined to express what the character thinks.

Also, F. K. Stanzel argued about “the problem of mediacy” along with the terms ‘point of view’ and ‘narrator’ or ‘personalized narrator,’ that “the term point of view in narrative terminology is used in two contexts which are distinct in narrative theory: to narrate, that is to say, to transmit something in words; and to experience, to perceive, to know as a character what is happening in the fictional space” (Stanzel, 9). Nevertheless, as Stanzel continued, in practice, “the two functions of point of view can overlap. This happens especially frequently where authorial and figural elements of the narrative situation of a novel appear in close association. In this case the perception of the represented reality takes place from the standpoint of a figural medium, but the voice of an authorial narrator can still be heard in the transmission of the figural perception, and his point of view can consequently be registered by the reader, too, although only quite vaguely. James provides numerous examples of this in his novels and stories. The form of a dual perspective of ‘knower’ and ‘sayer’ like this which has attracted the most attention is called ‘free indirect style’” (Stanzel, 9). The “dual perspective of ‘knower’ and ‘sayer’” can cause a new person who knows and says to be emerge in the narrative of the story and the new person often narrates the story in the “free indirect style.”

The newly-emerged person who knows and says must be its counterpart of the “SELF,” which was the

term put forward by Ann Banfield in her *Unspeakable Sentences* (1982). She maintained that there is only one SPEAKER in one EXPRESSION (1 E/1 SPEAKER) by denying the “dual voice” theory, which is the idea on represented speech and thought that in some sentences “there is a blending of two points of view or ‘voices,’ the character’s, whose consciousness is linguistically represented, and the narrator’s who ‘adopts the character’s point of view’” and which “denies the distinctness of sentences of pure narration and those of represented speech and thought, offering as its primary evidence against 1 E/1 SELF a third kind of narrative sentence where narrator’s and character’s points of view are said to ‘merge,’ to exhibit what [Roy] Pascal calls ‘an intertwining of objective and subjective statement, of narratorial account and free indirect speech’” (Banfield, 185). However, as Banfield continues, in the sentences in which “elements and constructions expressive of subjectivity are not interpreted as the speaker’s point of means that the notion of point of view or subjectivity is not by definition tied to the speaker. 1 E/1 SPEAKER will have to be modified to reflect this fact. In this principle, subjectivity is located precisely in certain expressive grammatical elements and then related to the notion SPEAKER instead of being defined circularly as the first person. It is thus possible to sever the tie between subjectivity or point of view and the SPEAKER by reformulating 1 E/1 *I*, making it a composite of more elementary principles, only one of which relates point of view to the SPEAKER,” by revising as follows:

- a. 1 E/1 SELF. For every node E, there is at most one referent, called the ‘subject of consciousness’ or SELF, to whom all expressive elements are attributed. That is, all realizations of SELF in an E are coreferential.
- b. Priority of SPEAKER. If there is an *I*, *I* is coreferential with the SELF. In the absence of an *I*, a third person pronoun may be interpreted as SELF.
- c. If E is related anaphorically to the complement of a consciousness verb, its SELF is coreferential with the subject or the indirect object of this verb.

(Banfield, 93)

The SELF might be the only one referent for sure, but, in my opinion, it might as well be the only one referent who has a unified voice of each expression to convey it to the reader. Eventually, it seems to me that the dual voice and the SELF is not so much different from each other.

Whatever the name is, as Barbara Dancygier relates, there is a person who narrates a story, which “affords a compressed view of the events, of the kind which is typically not available in actual experience” (Dancygier, 59). The processes of selection and compression,” as Dancygier continues, “play an important role in narrative form. In the actual narrative organization they are often subordinated to the choice of some subjectivity as the source of the narration, whichever term is chosen to describe it. While it is clear that such a subjectivity is a narrative construct, the reader has the impression that there is an intentionality and epistemic status behind the discourse, which is typically talked about as a narrator (Gibbs 1994, 1999). The intentionality is crucial in that the very act of storytelling assumes the intention to use the story in its proposed form to communicate

some content, even if various forms of narrative experimentation disrupt the impression of consistency and purpose. The epistemic status is equally important as a constitutive feature of ‘narratorship,’ since, regardless of the scope of knowledge the narrator displays (ranging from omniscient, constituting a narrator who knows everything including characters’ thoughts, to unreliable, with a narrator who has a very limited view of the facts), a narrator gives the reader access to crucial narrative facts” (Dancygier, 59). So, according to Dancygier, there is at least someone that has “the intention to use the story in its proposed form to communicate some content” and “gives the reader access to crucial narrative facts.”

As discussed above, every analysis of point of view and narrative voice has a different approach and terminology but all of them seem to indicate one and the same conclusion: there is a narrator who has a unified point of view and voice in a story. I will call the narrator that is neither the first person nor the third person the fourth person.

The fourth-person narrator has some features in the narratological conception based on the fact that the scope of knowledge the narrator displays ranging from omniscient to unreliable:

1. The fourth-person narrator is ambiguous.
2. The fourth-person narrator can narrate from several points of view.
3. The fourth-person narrator can use multiple voices or a unified voice of several characters.
4. The fourth-person narrator can narrate in all types of speech or thought.
5. The fourth-person narrator can narrate in several types of combination of speech or thought.
6. The fourth-person narrator can also convey the voice of the author or the implied author.

The only problem remained here, after the examination of point of view and narrative voice, is the presentation of thought in Dahl’s short stories because the fourth-person narrator appears most clearly and the solid effect is intensified the most when narrating characters’ thoughts in a story. In Dahl’s short stories, the narrator’s point of view shifts quickly and the narrator’s voice also changes quickly in accordance with quick shifts of the mode of the presentation of thought. So, sometimes we cannot identify whose point of view a certain sentence or expression is narrated from, whose voice it is narrated in or whose thought the narrator narrates in a certain sentence or expression. That is when the story begins to have the solid effect most powerfully on the reader, which means the story has the effect that gives the reader its expected description of human nature in an unexpected plot through the narrator’s presentation of thought. In Dahl’s short stories, however, the fourth-person narrator uses not only the usual types of the presentation of thought like direct thought, indirect thought, free indirect thought, or free direct thought, but some special types of the presentation of thought to attract the reader into the story with the help of the solid effect. I will call the special types of the presentation of thought used in Dahl’s short stories “transdirect thought.”

According to the analysis of the presentation of speech that Leech and Short defined, there are five (NRA=Narrative Report of Action excluded) categories of the presentation of speech. In the same way, there are five categories of the presentation of thought. Each of these categories has a distance from the narrator or the character in accordance with the point of view and/or the dominant voice. As Leech and Short examined, “as we move along the cline of speech presentation from the more bound to the more free end, his interference seems to become less and less noticeable until, in the most extreme version of FDS [Free direct speech], he apparently leaves the characters to talk entirely on their own” (Leech and Short, 260). These scales of speech presentation and thought presentation are shown below:

	Narrator apparently in total control of report				Narrator apparently not in control of report at all
Speech presentation	NRSA	IS	FIS	DS	FDS
Thought presentation	NRTA	IT	FIT	DT	FDT

The basic facts that this figure shows about the presentation of speech or thought is DS (=Direct speech) is a speech presentation that is given closer to the character’s point of view and IS (=Indirect speech) is a speech presentation that is given closer to the narrator’s point of view. In the same way, FIS (=Free indirect speech) is a speech presentation that is given in between the character’s and the narrator’s points of view and FDS (=Free direct speech) is a speech presentation that is given completely from the character’s point of view.

Considering the distance from a character or a narrator caused by the presentation of speech or thought, shifts of the presentation of speech or thought in a story often happen not only in Dahl’s short stories but also in many stories, so do shifts of point of view. For example, a shift of indirect speech to free indirect speech means a shift of point of view toward the character and a shift of free indirect speech to free direct speech makes the point of view move much closer to the character, as a result, the discourse becomes more like a monologue. Analyzing the relations between shifts of the presentation of speech or thought and shifts of point of view, we will be able to examine the stylistic effects of a text, which make the reader respond accordingly. That is to say, the stylistic effects created by shifts of the presentation of speech or thought and shifts of point of view are very important in forming the reader’s reactions to the text. In Dahl’s short stories, the solid effects created by shifts of the presentation of speech or thought and shifts of point of view can decide the reader’s reactions to the text to a great extent. And, in Dahl’s short stories, the more important device to the solid effects is the presentation of thought.

In the modes of thought presentation, free indirect thought and free direct thought are particularly unique and have creative potential to be used in so many different ways. Leech and Short explained free direct thought taking Hemingway for an example. In free indirect thought, a sentence is usually presented without quotation

marks, without the reporting clause, or sometimes without both of them. Hemingway sometimes modified the free indirect thought in his own way:

‘I’ll kill him though,’ he said. ‘In all his greatness and his glory.’

Although it is unjust, he thought. But I will show him what a man can do and what a man endures.

The Old Man and the Sea

The first sentence of the quotation is direct speech with a reporting clause and quotation marks but the second sentence is without a reporting clause so that the point of view in the second sentence is closer to the character. The third sentence is free direct thought with a reporting clause but without quotation marks. And the fourth sentence is free direct thought without a reporting sentence and quotation marks, in which, using the subject “I” in the present tense, the point of view is just at the character so that it is like the character’s monologue. In this extract, Leech and Short analyzed Hemingway’s use of “the interaction of speech and thought presentation to represent two distinct aspects of the old man’s mind” and concluded that “the old man’s immediate reactions to the world around him are portrayed through DS (direct speech). But FDT (free direct thought) is used to show the more reflective side of his nature. It is almost as if the reflective, more philosophical, side of the old man carries on a dialogue with the physical, instinctual half, keeping it in check. In this way Hemingway dramatizes the elemental struggle in the old man’s nature in this story of privation, courage and endurance” (Leech and Short, 278-9).

Like Hemingway, Dahl also used the same phased transition of speech and thought presentation that moves toward a direct description of a character’s thought, and the solid effects of his short stories are enhanced by the shift pattern of direct speech, free direct thought with a reporting clause and free direct thought without a reporting clause. In particular, the shift pattern has stronger effects in the case of the third-person narrator’s perspective because free direct thought with a reporting clause focalizes not only on the character’s thought but also the narrator’s voice. The shift pattern of speech and thought presentation makes a sharp impression on the reader that there is an intense balance of focalization between the character and the narrator.

Dahl used another shift pattern of thought presentation that free direct thought of the character is interrupted by another free direct thought which is possibly presented from the narrator’s point of view. In other words, free direct thought of the character is apparently replaced by the free direct thought or voice of the narrator. In Leech and Short’s thought presentation models, the narrator apparently does not in control at all of report of free direct thought of the character and free direct thought of the character is the character’s voice which reaches the reader directly. So, free direct thought of the narrator cannot be exactly called “free direct presentation of thought.” I will put the free direct presentation of thought of the narrator in a new category and call it “free transdirect presentation of thought.” The free transdirect thought can be put in Leech and Short scale of thought presentation as follows:

Narrator's voice	full	zero
ambiguous		
Thought presentation	NRTA	IT FIT DT FDT FTT
		*FTT: Free Transdirect Thought

As shown in the scale, free transdirect thought goes through the character's point of view and accomplishes a transcendental leap to mingle the character's thought or voice with the narrator's thought or voice and make the source of thought ambiguous between the character and the narrator. This shift pattern of thought presentation from free direct thought with a reporting clause to the monologue mode of free direct thought without a reporting clause to mixed voices of the character and the narrator in free transdirect thought is one of Dahl's experiments of narrative devices.

The ambiguity of the mixed voices between the character and the narrator in the shift pattern of thought presentation can be paraphrased that the voice comes between the first person and the third person, so I will call it "the thought or voice of fourth person" or "the fourth-person voice or thought." Dahl used the fourth-person thought or voice presentation in many places in his short stories. The frequency or degrees of the thought presentation of the fourth-person vary in his short stories and the fourth person appears and disappears repeatedly in them, but the fourth-person thought has solid effects considerably in many of them. The solid effects enable the reader to immerse into unexpected situations of a story and to see them from a distance at the same time. They also enable the reader to connect to the characters' thoughts directly and to reflect them as if they were his or her own. The fourth-person thought can give the reader the sense of suspense and the sense of reality, which make him or her feel that they are in a comfort zone but they are also one of the characters. The fourth-person thought brings the balance of the unexpected and the expected to Dahl's short stories.

The free transdirect presentation of the fourth-person thoughts have another kind of effect on the reader, which is the ambiguity of presentation modes between thought and speech. The free transdirect thought can be regarded as presented not only in thought but also in speech. The thought presentation of the fourth person can be read not only a thought act but also a speech act. Looking at it the other way around, the fourth-person thought is the combination of a thought act and a speech act and the fourth person is ambiguous not only because it is between the first person and the third person but also because the fourth-person thought represents psychological mind and physical voices.

Dahl's technique of the free transdirect presentation of thought has strong solid effects, which make the reader experience the multifunction of subjectification and objectification. Reading Dahl's short stories, the reader enjoys the unexpected plots objectively with excitement and the sense of fictionality and also reflects the characters' predicaments subjectively with sympathy and the sense of reality.

In the next chapter, we will examine the solid effects which the free transdirect presentation of thought, or the fourth-person thought in some sample short stories of Roald Dahl.

4. Case Studies of the Free Transdirect Presentation of Thought

Case 1: “Katina”

In “Katina,” which is one of the earliest Dahl’s short stories, Dahl did not use free transdirect thought and free direct thought with a reporting clause. The narrator is one of the characters and he tells almost of the story as monologue with a fraction of conversation. He narrates from his point of view through the whole story and his thoughts are mostly presented with a reporting clause “I thought” in indirect presentation of thought. The story begins as follows:

Peter saw her first.

She was sitting on a stone, quite still, with her hands resting on her lap. She was staring vacantly ahead, seeing nothing, and all around, up and down the little street, people were running backwards and forwards with buckets of water, emptying them through the windows of the burning houses.

Across the street on the cobblestones, there was a dead boy. Someone had moved his body close in to the side so that it would not be in the way.

A little farther down an old man was working on a pile of stones and rubble. One by one he was carrying the stones away and dumping them to the side. Sometimes he would bend down and peer into the ruins, repeating a name over and over again.

All around here was shouting and running and fires and buckets of water and dust. And the girl sat quietly on the stone, staring ahead, not moving. There was blood running down the left side of her face. It ran down from her forehead and dripped from her chin on to the dirty print dress she was wearing.

Peter saw her and said, ‘Look at that little girl.’

We went up to her and Fin put his hand on her shoulder, bending down to examine the cut. ‘Looks like a piece of shrapnel,’ he said. ‘She ought to see the Doc.’

(Complete Vol 1, 1-2)

In the beginning, Peter saw the girl first, but we do not know who the narrator is at this point, so it is difficult to tell if it is Peter’s point of view or the narrator’s one through which the descriptions in line 2 and after are given. And after the description of the aftermath on the bombed street, the narrator repeats the first line which tells about Peter seeing the girl and mentioned his identity as “we.” This tells us the narrator is one of the characters and makes us confuse about the point of view through which the descriptions of the street are given because the narrator could not notice the girl before Peter told the others to look at the girl and could not know that the body of a boy had been moved either. So, here is the ambiguity of point of view between Peter, the character narrator and the omniscient narrator. In other words, here is the fourth-person point of view. Dahl used the ambiguity of point of view in early short stories instead of free transdirect thought.

At the end of the story, the narrator “I” saw the flames of their airplanes which the Germans set and the girl looking up into the sky in the middle of the flames.

I stood staring into the flames, and as I stared, the fire became a deeper red and I saw beyond it not a tangled mass of smoking wreckage, but the flames of a hotter and intenser fire which now burned and smouldered in the hearts of the people of Greece.

Still I stared, and as I stared I saw in the centre of the fire, whence the red flames sprang, a bright, white heat, shining bright and without any colour.

As I stared, the brightness diffused and became soft and yellow like sunlight, and through it, beyond it, I saw a young child standing in the middle of a field with the sunlight shining in her hair. For a moment she stood looking up into the sky, which was clear and blue and without any clouds; then she turned and looked towards me, and as she turned I saw that the front of her white print dress was stained deep red, the colour of blood.

Then there was no longer any fire or any flames and I saw before me only the glowing twisted wreckage of a burned-out plane. I must have been standing there for quite a long time.

(Complete Vol 1, 34)

Dahl used words like “stared,” “staring,” “saw,” and “looked” twelve times in total in this extract. The narrator stared or saw the fire burning up and then the girl “looking up into the sky, which was clear and blue and without any clouds.” The girl which the narrator saw was not real because she had already died at that time but the sky was real. And a difficult question is raised here. Who saw the sky? The girl? The narrator? The point of view here is ambiguous and it can be the fourth-person’s point of view. Dahl used the ambiguity of point of view to make the solid effects of the fourth person work in his earliest short stories.

Case 2: “Beware of the Dog”

“Beware of the Dog” is a suspense story in which the protagonist pilot was shot down by the Germans and was in hospital. He was told that the hospital is in Brighton but he doubted that because he heard the German bomber Junkers 88 flying through the sky. He grew suspicious of the true identities of nurses and doctors of the hospital and suspected that a conspiracy was going on around him. He was forced to think about his situation by himself.

In this story, Dahl used free direct thought with a reporting clause for the first time. The narrator of the story is an omniscient one and narrates from the protagonist’s point of view to present the protagonist’s thoughts directly to the reader. The main purpose of this story is to show the protagonist’s psychology about his uncertainty and suspense that he should believe what nurses and doctors said. In doing so, Dahl used the shift pattern of thought presentation from free direct thought with a reporting clause to free direct thought so that the

point of view became ambiguous between the protagonist and the narrator. The shift of thought presentation is one of the opportunities that the fourth-person appears and emphasizes the protagonist's uncertainty and suspense about his situation.

Everything is fine, he thought. I'm doing all right. I'm doing nicely. I know my way home. I'll be there in half an hour. When I land I shall taxi in and switch off my engine and I shall say, Help me to get out, will you. I shall make my voice sound ordinary and natural and none of them will take any notice. Then I shall say, Someone help me to get out. I can't do it alone because I've lost one of my legs. They'll all laugh and think that I'm joking and I shall say, All right, come and have a look, you unbelieving bastards. Then Yorky will climb up on to the wing and look inside. He'll probably be sick because of all the blood and the mess. I shall laugh and say, For God's sake, help me get out.

(Complete Vol 1, 44)

Free direct thought can convey the protagonist's thought directly to the reader and long free direct presentation of thought is regarded as a monologue. The extract above contains a complex presentation of free direct speech and indirect thought within free direct thought. The narrator disappears after the reporting clause "he thought" and the thoughts of the protagonist are focalized.

This kind of presentation shift comes one after another in the story and changes the combinations gradually into some other variations.

I won't even bother to call up on the radio for the blood-wagon, he thought. It isn't necessary. And when I land I'll sit there quite normally and say, Some of you fellow come and help me out, will you, because I've lost one of my legs. That will be funny. I'll laugh a little while I'm saying it; I'll say it calmly and slowly, and they'll think I'm joking.

(Complete Vol. 1, 45)

In this extract, the first sentence begins with the subject "I," which gives the reader an impression of the narrator shift, but, in reality, it is another free direct presentation of thought with a reporting clause. This has an effect of enhancing the ambiguity of point of view between the protagonist and the narrator on the reader.

After a dogfight with a German airplane, the protagonist was shot down and crashed to the ground to be injured badly and pass out. When he woke up, he found himself to be in hospital. The description of his waking up in hospital begins in free direct thought with a reporting clause.

This is a hospital, he thought. I am in a hospital. But he could remember nothing. He lay back on his pillow, looking at the ceiling and wondering what had happened.

(Complete Vol 1, 48)

However, the free direct presentation of thought stops in the second sentence in this extract and the story goes from the narrator's point of view in the third and fourth sentences. This means that the protagonist does not be in full consciousness and he cannot think clearly but the quick shift of the presentation of thought or voice gives the impression of the ambiguity in the point of view to the reader.

A little later in the same paragraph, the narrator tells the reader that the protagonist remembers the reason why he is in hospital and the first sentence of the next paragraph begins in free indirect thought.

It seemed all right now. He looked down at the end of the bed, but he could not tell.

(Complete Vol 1, 1-2)

The free indirect thought of the first sentence is used to show that it is told by the narrator from the protagonist's point of view. Dahl might have used free indirect thought instead of free direct thought with a reporting clause to give another effect of the ambiguity of point of view.

There is another paragraph in which the ambiguity of point of view is used effectively. In the paragraph, a nurse and a doctor come to see the protagonist and try to comfort him. He almost believed what they said when he heard "the noise of an airplane in the distance."

When they had gone, he lay back and looked at the ceiling again. The fly was still there and as he lay watching it he heard the noise of an aeroplane in the distance. He lay listening to the sound of its engines. It was a long way away. I wonder what it is, he thought. Let me see if I can place it. Suddenly he jerked his head sharply to one side. Anyone who has been bombed can tell the noise of a Junkers 88. They can tell most other German bombers for that matter, but especially a Junkers 88. The engines seem to sing a duet. There is a deep vibrating bass voice and with it there is a high-pitched tenor. It is the singing of the tenor which makes the sound of a Ju-88 something which one cannot mistake.

(Complete Vol 1, 50)

In this paragraph, the narrator begins his narration from his point of view and then started free direct thought with a reporting clause and continues free direct thought without a reporting clause in the middle of the paragraph. The cue to free direct thought is the sound of the engine. And the narrator describes in the past tense the protagonist's realization of the shocking fact that it was a Junkers 88. The quick shift of the

presentation of thought also gives the ambiguity of point of view. Moreover, the consecutive sentences are told in the present tense, which can be interpreted as either free direct thought of the protagonist or the narrator's explanation of the fact about the Junkers 88. Closely reading, however, the German airplane is called "Ju-88" and that gives the reader an impression that the voice of the explanation comes from the protagonist's thought. In either way, the ambiguity of point of view has a solid effect on the reader.

In the consecutive paragraph, there is another device of thought presentation used to make the point of view more ambiguous.

He lay listening to the noise and he felt quite certain about what it was. But where were the sirens and where the guns? That German pilot certainly had a nerve coming near Brighton alone in daylight.

(Complete Vol 1, 50)

In this paragraph, the narrator begins the story from his point of view as usual and uses free indirect thought in the second and third sentences. The free indirect presentation of thought indicates the existence of the narrator's point of view in the questions. The demonstrative pronoun "That" in the third sentence indicates the existence of the protagonist's point of view. The ambiguity of point of view in free indirect thought heighten the reader's sense of suspense because it seems that both the protagonist and the narrator raise the question together where the protagonist really is.

The protagonist, who could not believe the Junkers 88 flying there in Brighton, came to doubt that he was in Brighton after he noticed the hardness of the water. He asked to himself if he was ill. In the next extract, the protagonist's bewilderment is described in a different combination of presentation of thought.

That night he could not sleep. He lay awake thinking of the Junkers 88s and of the hardness of the water. He could think of nothing else. They were Ju-88s, he said to himself. I know they were. And yet it is not possible, because they would not be flying around so low over here in broad daylight. I know that it is true and yet I know that it is impossible. Perhaps I am ill. Perhaps I am behaving like a fool and do not know what I am doing or saying. Perhaps I am delirious. For a long time he lay awake thinking these things, and once he sat up in bed and said aloud, 'I will prove that I am not crazy. I will make a little speech about something complicated and intellectual. I will talk about what to do with Germany after the war.' But before he had time to begin, he was asleep.

(Complete Vol 1, 54)

In this extract, free direct thought with a reporting clause, free direct thought without a reporting clause, and direct speech with quotation marks are combined along with the narrator's description of the protagonist act of

thinking to enhance the ambiguity of point of view.

Case 3: “Mrs Bixby and the Colonel’s Coat”

In this story, Dahl used several kinds of presentations of thought to make the point of view ambiguous and also make the reader confused with the person who is thinking of what is being narrated.

The story begins with the narrator’s introduction to the theme of it. In the middle of the introduction, the narrator asks the reader some questions and tell his strong feelings with an exclamation mark.

The basic theme of these stories never varies. There are always three main characters -the husband, the wife and the dirty dog. The husband is a decent clean-living man, working hard at his job. The wife is cunning, deceitful and lecherous, and she is invariably up to some sort of jiggery-pokery with the dirty dog. The husband is too good a man even to suspect her. Things look black for the husband. Will the poor man ever find out? Must he be a cuckold for the rest of his life? Yes, he must. But wait! Suddenly, by a brilliant manoeuvre, the husband completely turns the tables on his monstrous spouse. The woman is flabbergasted, stupefied, humiliated, defeated. The audience of men around the bar smiles quietly to itself and takes a little comfort from the fantasy.

(Complete Vol 2, 115)

We know here that the narrator is a person who is rather talkative and tends to show his thought and feelings by using questions and exclamations aimed at the reader directly.

In the story of Mrs Bixby the protagonist, she was given a beautiful mink coat as a last farewell present from ‘the Colonel,’ who was her long-time lover, by his groom at the train station going back home in New York.

‘The Colonel asked me to give you this,’ a voice beside her said. She turned and saw Wilkins, the Colonel’s groom, a small wizened dwarf with grey skin, and he was pushing a large flattish cardboard box into her arms.

‘Good gracious me!’ she cried, all of a flutter. ‘My heavens, what an enormous box! What is it, Wilkins? Was there a message? Did he send me a message?’

‘No message,’ the groom said, and he walked away.

(Complete Vol 2, 117-118)

In the conversation with the groom, what Mrs Bixby says is narrated in direct speech with quotation marks. Also in the latter part of the extract, she cries out her surprise and excitement and asks the groom some questions in rapid succession. All these utterances are put in quotation marks, and particularly the first exclamation “Good gracious me!” is followed by a reporting clause. The reader is never confused about who is speaking here.

Mrs Bixby examines the mink coat in the privacy of the Ladies' room to enjoy it by herself.

As soon as she was on the train, Mrs Bixby carried the box into the privacy of the Ladies' Room and locked the door. How exciting this was! A Christmas present from the Colonel. She stared to undo the string. 'I'll bet it's a dress,' she said aloud.

(Complete Vol 2, 118)

Here free indirect thought, a noun phrase, and direct speech are used to show her excitement and the quick shift of the presentation s of thought and speech makes the point of view ambiguous.

Then, Mrs Bixby asks herself if the coat is real mink in free indirect thought and shows her excitement with an exclamation mark.

Never had she seen mink like this before. It was mink, wasn't it? Yes, of course it was. But what a glorious colour! The fur was almost pure black.

(Complete Vol 2, 118)

The free indirect thought indicates that the point of view is in between Mrs Bixby and the narrator, so the self-question of Mrs Bixby can be also regarded as a self-question or just a question toward the reader raised by the narrator. So is the exclamation. It is also thought free indirect presentation of Mrs Bixby's thought basically but it can be read as the narrator's agitation to the reader. The point of view in the last statement in the extract is, therefore, ambiguous between Mrs Bixby and the narrator.

Mrs Bixby is enjoying the feeling of the coat looking into the mirror. Her excitement conveys in free indirect thought.

The great black coat seemed to slide on to her almost of its own accord, like a second skin. Oh boy! It was the queerest feeling! She glanced into the mirror. It was fantastic. Her whole personality had suddenly changed completely. She looked dazzling, radiant, rich, brilliant, voluptuous, all at the same time. And the sense of power that it gave her!

(Complete Vol 2, 118)

The last exclamation is obviously uttered from the narrator's point of view as the third pronoun 'her' indicates. It puts onto the reader a strong impression of the existence of the narrator in exclamations showing her excitement. This will make the reader confused about the point of view in not only questions but also exclamations.

Mrs Bixby finds a letter from the Colonel in the box and her excitement peaks here.

Mrs Bixby picked up the envelope that was still lying in the box. She opened it and pulled out the Colonel's letter:

I once heard you saying you were fond of mink so I got you this.

I'm told it's a good one. Please accept it with my sincere good wishes as a parting gift. For my own personal reasons I shall not be able to see you any more. Good-bye and good luck.

Well!

Imagine that!

Right out of the blue, just when she was feeling so happy.

No more Colonel.

What a dreadful shock.

She would miss him enormously.

Slowly, Mrs Bixby began stroking the lovely soft black fur of the coat. What you lose on the swings you get back on the roundabouts.

(*Complete* Vol 2, 119-120)

Apparently, these exclamations after reading the Colonel's letter include both the voice of Mrs Bixby and of the narrator. The narrator describes her stroking the mink coat and the saying follows in the present tense. The present tense in the last sentence of the extract is used probably for the reason that it is a 'saying,' but in this case, we need to be careful about the effect of the sentence in terms of the point of view. It does not have to be a saying which the narrator tries to remind the reader of. It can be free direct presentation of Mrs Bixby's thought. We never know who is thinking or speaking any more.

Mrs Bixby now get in a big trouble because she will have to explain to her husband who gave her the coat. In the next extract, Dahl used his favorite presentation of thought, which is free direct thought with a reporting clause followed by free direct thought without a reporting clause.

You know what I think, she told herself. I think that goddam Colonel has done this on purpose just to torture me. He knew perfectly well Aunt Maude didn't have enough money to buy this. He knew I wouldn't be able to keep it.

(*Complete* Vol 2, 121)

The narrator introduces Mrs Bixby's thought or talk to herself and we can hear the fourth-person's voice all through her monologue.

5. Conclusion

We have examined the quick shifts of presentations of thought and, that is to say, the points of view in some of Dahl's short stories. That makes the points of view ambiguous and the reader confused who is thinking or speaking in certain statements in free direct thought and questions and exclamations.

Dahl's short stories, as discussed in the introduction of this paper, have two main aspects or effects on the readers in common: plane effect and solid effect. Plane effects are arised from the unexpected plots and solid effects from the presentations of thought, in other words, the narrative techniques to portray human nature.

The characters in Dahl's short stories often think and talk to themselves. The narrator expresses their thoughts or words that are not supposed to be uttered publicly, in direct thought, indirect thought, free direct thought, and free indirect thought. However, the point of view shifts quickly and it becomes ambiguous in most of the cases. We hear the mixed voices of the character and the narrator, which can be called the fourth-person's voice. The fourth person haunts everywhere in Dah's short stories to tell us what the true human nature should be. The reader aways finds themselves to realize how macabre the plot is and how universal what the fourth-person's voice tells us after reading each Dahl's short story.

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