

By What Means Does E. M. Forster Attempt to Represent
the Dialogue in a Novel in *Natural* Speech?:
On a Section from *A Passage to India*

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Introduction

In general, it would be difficult that we imagine some novel which does not contain any dialogue or in which dialogue is not meaningful. In other words, the dialogue is one of the basic components of which a novel consists. Consideration of the dialogue, therefore, would be necessary and also useful to understand a novel.

As two important elements which form the dialogue in novels, the following could be thought : One is natural speech, the other is creativity. In short, the dialogue in a novel would be required to be 'natural' and 'creative', particularly in case of a literary work. In this respect the dialogue in novels is remarkably different from ordinary conversation. When we therefore discuss the dialogue in a novel, we should originally consider both of the two elements. The question of the moment is, however, to examine the dialogue in a novel focusing on *natural* speech. Consequently, the consideration which follows would mainly be limited to such an aspect of the dialogue. In this paper a section from *A Passage to India* of E. M. Forster shall be analysed, and our task would be carried through

from the following two points :

- 1 General features of spoken language (speech) and the dialogue in novels
- 2 Consideration of the subject with reference to a section from *A Passage to India*

I General Features of Spoken Language (Speech) and the Dialogue in Novels

In this chapter I would briefly like to discuss general features of spoken language and how these features are generally introduced into the dialogue within a novel, because it is thought that such a discussion would be helpful to consider the subject in the paper.

From the descriptive work of a number of scholars studying spoken language we can extract some general features which characterize spoken language. If we point out the features, focusing on the form and linguistic characteristics of spoken language in comparison with written language, they would be as follows :

- (1) First of all, features of speech which are absent in writing include rhythm, intonation and non-linguistic noises such as sighs and laughter.
- (2) Since speech is typically used in a face-to-face situation it can also be accompanied by non-verbal communication such as gestures and facial expressions. But none of these features can easily be conveyed by conventional writing systems. Therefore, those who wish to represent them have to devise special transcription systems.

(These features of speech in (1) and (2) can to some extent be conveyed in writing by different devices, but not completely. For example, intonation can to some extent be conveyed by punctuation, especially commas, fullstops and question-marks.)

- (3) Referring to the linguistic characteristics, as we have said, speech is generally used in face-to-face situations, so that both the auditory and visual media are available. As a result, speech can be much less explicit than writing, because (a) extra information is conveyed by 'body language' (e.g. facial ex-

pressions, gestures); (b) the immediate physical environment can be referred to, e.g. by pointing to objects or people; (c) shared knowledge of the participants in a conversation makes explicitness unnecessary.

- (4) Related to inexplicitness in speech is the absence of clearly defined units we can call sentences. In other words, spontaneous speech sentences are often difficult to delimit: they may simply be unfinished, because the knowledge of the addressee makes completion unnecessary, or they may not be discernable as units at all. In context, however, the absence of clear sentence boundaries does not mean that speech is difficult to follow, but that the speech is organized in a different way from writing. That is, the syntax of spoken language is typically much less structured than that of written language. Consequently, spoken language contains many incomplete sentences, often simply sequences of phrases.
- (5) In general, speech is more simple in grammatical structure than writing. More strictly speaking, speech has simpler clause structure and noun phrase structure than writing. In other words, spoken language typically contains rather little subordination and less premodified or postmodified noun phrases.
- (6) In written language an extensive set of metalingual markers exists to mark relations between clauses (that complementisers, when/while temporal markers, so-called 'logical connectors' like besides, moreover, however, in spite of, etc.). On the other hand, in spoken language the largely paratactically organized chunks are related by and, but, then, etc. And sometimes there is even no conjunction. Therefore, the speaker is typically less explicit than the writer: I'm so tired (because) I had to walk all the way home.
- (7) Because of the lack of permanence of speech, it is more repetitive than writing. In short, important information has to be repeated since the addressee cannot refer back to what has gone before. Or the speaker frequently tends to repeat the same syntactic form several times over, as this fairground inspector does: I look at fire extinguishers + I look at fire exits + I look at what gangways are available, etc.
- (8) Normal non-fluency results from the unprepared nature of speech and refers to phenomena such as hesitation, unintended repetitions, false starts, to

replace or refine expressions, prefabricated fillers (e.g. well, erm, I think, you know etc.), 'grammatical blend' (e.g. would you mind telling me what's the time?) and unfinished sentences. However, these phenomena are edited out in written language, which consequently appears more fluent. It is also true of the apparent fluency of fictional speech (e.g. the dialogue within a novel or play) that appears in literature. In this respect the dialogue in novels is remarkably different from actual speech.

- (9) Monitoring and interaction features appear in speech, as a result of its use in dialogue, rather than in monologue. Monitoring features indicate the speaker's awareness of the addressee's presence and reaction, and include adverbs and adverbials such as well, I mean, sort of, you know, etc. Interaction features invite participation of the addressee, as in questions, imperatives, second-person pronouns, etc.
- (10) In conversational speech, where sentential syntax can be observed, active declarative forms are normally found. And in informal speech, the occurrence of passive constructions is relatively infrequent. Above all, that use of the passive in written language which allows non-attribution of agency is typically absent from conversational speech. Instead, active constructions with indeterminate group agents are noticeable, as in: Oh every thing they do in Edinburgh + they do it far too slowly.

Moreover, it is also thought that the speaker typically uses a good deal of rather generalized vocabulary: 'a lot of', 'got', 'do', 'thing', 'lovely', 'stuff,' etc. and there are other features of spoken language than what we have seen, too.

[The above consideration is mainly based on G. Brown & G. Yule (1983), *Discourse Analysis*, G. Leech & others (1982), *English Grammar for Today* and Crystal & Davy (1969), *Investigating English Style*.]

Now, in order to represent the dialogue in a novel in *natural* speech, the above-mentioned features of spoken language would have to be adopted, because natural speech actually means spoken language. However, that is conditioned by the following two points:

- (1) That which is limited within the possibility of expression in writing (e.g. it

is basically impossible to adopt body language such as gestures, facial expressions etc.).

- (2) It is generally difficult to adopt the features of speech which spoil the creativity and value of literary works (e.g. excessive inexplicitness, normal non-fluency such as hesitation, repetitiveness and fillers, etc.).

Nonetheless, under these conditions authors devise various means to represent the dialogue in as natural a speech as possible. For example, the narration among dialogues within a novel is one of the most important means, because it enables the reader to suppose in what situation the conversation is held. That is, the narration is the most basic of complementary means to make the dialogue natural speech (e.g. it can complement and explain body language such as gestures or facial expressions, mood, atmosphere, a psychological state of speakers, etc.). By other means, the following would generally be thought :— the use of languages and expressions which reflect speaker's regional or class origins, status difference between speakers, speakers' attitudes and their formality or informality.

In the following chapter, the subject will concretely be examined with reference to a section from *A Passage to India*.

II Consideration of the Subject with Reference to a Section from *A Passage to India*

A Section from *A Passage to India*

Suddenly he was furiously angry and shouted: "Madam! Madam! Madam!"(Extract No. 1)

"Oh! Oh!" the woman gasped. (Ext. No. 2)

"Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Moslems." (Ext. No. 3)

"I have taken them off." (Ext. No. 4)

"You have?" (Ext. No. 5)

"I left them at the entrance." (Ext. No. 6)

"Then I ask your pardon." (Ext. No. 7)

Still startled, the woman moved out, keeping the ablution-tank between them. He called after her, "I am truly sorry for speaking." (Ext. No. 8)

"Yes, I was right, was I not? If I remove my shoes, I am allowed?" (Ext. No. 9)

"Of course, but so few ladies take the trouble, especially if thinking no one is there to see." (Ext. No. 10)

"That makes no difference. God is here." (Ext. No. 11)

"Madam!" (Ext. No. 12)

"Please let me go." (Ext. No. 13)

"Oh, can I do you some service now or at any time?" (Ext. No. 14)

"No, thank you, really none — good night." (Ext. No. 15)

"May I know your name?" (Ext. No. 16)

She was now in the shadow of the gateway, so that he could not see her face, but she saw him, and she said with a change of voice, "Mrs Moore." (Ext. No. 17)

"Mrs — " Advancing, he found that she was old. A fabric bigger than the mosque fell to pieces, and he did not know whether he was glad or sorry. She was older than Hamidullah Begum, with a red face and white hair. Her voice had deceived him. (Ext. No. 18)

"Mrs Moore, I am afraid I startled you. I shall tell our community — my friends — about you. That God is here — very good, very fine indeed. I think you are newly arrived in India." (Ext. No. 19)

"Yes — how did you know?" (Ext. No. 20)

"By the way you address me. No, but can I call you a carriage?" (Ext. No. 21)

"I have only come from the Club. They are doing a play that I have seen in London, and it was so hot." (Ext. No. 22)

"What was the name of the play?" (Ext. No. 23)

"Cousin Kate." (Ext. No. 24)

"I think you ought not to walk at night alone, Mrs Moore. There are bad characters about and leopards may come across from the Marabar Hills. Snakes also." (Ext. No. 25)

She exclaimed ; she had forgotten the snakes. (Ext. No. 26)

"For example, a six-spot beetle," he continued. "You pick it up, it bites, you die." (Ext. No. 27)

"But you walk alone yourself." (Ext. No. 28)

"Oh, I am used to it." (Ext. No. 29)

"Used to snakes?" (Ext. No. 30)

They both laughed. "I'm a doctor," he said. "Snakes don't dare bite me." They sat down side by side in the entrance, and slipped on their evening shoes. "Please may I ask you a question now? Why do you come to India at this time of year, just as the cold weather is ending?" (Ext. No. 31)

"I intended to start earlier, but there was an unavoidable delay." (Ext. No. 32)

"It will soon be so unhealthy for you! And why ever do you come to Chandrapore?" (Ext. No. 33)

"To visit my son. He is the City Magistrate here." (Ext. No. 34)

"Oh no, excuse me, that is quite impossible. Our City Magistrate's name is Mr Heaslop. I know him intimately." (Ext. No. 35)

"He's my son all the same," she said, smiling. (Ext. No. 36)

"But, Mrs Moore, how can he be?" (Ext. No. 37)

"I was married twice." (Ext. No. 38)

"Yes, now I see, and your first husband died." (Ext. No. 39)

"He did, and so did my second husband." (Ext. No. 40)

"Then we are in the same box," he said cryptically. "Then is the City Magistrate the entire of your family now?" (Ext. No. 41)

"No, there are the younger ones — Ralph and Stella in England." (Ext. No. 42)

"And the gentleman here, is he Ralph and Stella's halfbrother?" (Ext. No. 43)

"Quite right." (Ext. No. 44)

"Mrs Moore, this is all extremely strange, because like yourself I have two sons and a daughter. Is not this the same box with a vengeance?" (Ext. No. 45)

"What are their names? Not also Ronny, Ralph and Stella, surely?" (Ext. No.

46)

The suggestion delighted him. "No, indeed. How funny it sounds! Their names are quite different and will surprise you. Listen, please. I am about to tell you my children's names. The first is called Ahmed, the second is called Karim, the third — she is the eldest — Jamila. Three children are enough. Do not you agree with me?" (Ext. No. 47)

"I do." (Ext. No. 48)

They were both silent for a little, thinking of their respective families. She sighed and rose to go. (Ext. No. 49)

"Would you care to see over the Minto Hospital one morning?" he inquired. "I have nothing else to offer at Chandrapore." (Ext. No. 50)

"Thank you, I have seen it already, or I should have liked to come with you very much." (Ext. No. 51)

"I suppose the Civil Surgeon took you." (Ext. No. 52)

"Yes, and Mrs Callendar." (Ext. No. 53)

His voice altered. "Ah! A very charming lady." (Ext. No. 54)

"Possibly, when one knows her better." (Ext. No. 55)

"What? What? You didn't like her?" (Ext. No. 56)

"She was certainly intending to be kind, but I did not find her exactly charming." (Ext. No. 57)

He burst out with: "She has just taken my tonga without my permission — do you call that being charming? — and Major Callendar interrupts me night after night from where I am dining with my friends and I go at once, breaking up a most pleasant entertainment, and he is not there and not even a message. Is this charming, pray? But what does it matter? I can do nothing and he knows it. I am just a subordinate, my time is of no value, the veranda is good enough for an Indian, yes, yes, let him stand, and Mrs Callendar takes my carriage and cuts me dead...." (Ext. No. 58)

She listened. (Ext. No. 59)

He was excited partly by his wrongs, but much more by the knowledge that someone sympathized with them. It was this that led him to repeat, exaggerate, contradict. She had proved her sympathy by criticizing her fellow countrywoman

to him, but even earlier he had known. The flame that not even beauty can nourish was springing up, and though his words were querulous his heart began to glow secretly. Presently it burst into speech. (Ext. No. 60)

“You understand me, you know what I feel. Oh, if others resembled you!” (Ext. No. 61)

Rather surprised, she replied: “I don’t think I understand people very well. I only know whether I like or dislike them.” (Ext. No. 62)

“Then you are an Oriental.” (Ext. No. 63)

She accepted his escort back to the Club, and said at the gate that she wished she was a member, so that she could have asked him in. (Ext. No. 64)

The object to be examined is a section from *A Passage to India* of E. M. Forster, but it would first be necessary to briefly explain in what situation the dialogue in the section is taking place. The scene of dialogue is the inside of a mosque where an English woman Mrs. Moore and an Indian youth Aziz meet for the first time. However, there is a great class or status difference between the two persons, which has originally been made by a political reason. That is, Mrs. Moore is an aged lady from the middle class in England which rules India as its colony and the mother of the City Magistrate of Chandrapore, while Aziz is an inhabitant of Chandrapore under the rule of England and a young doctor. The dialogue contains three stages among which we can find a certain change or development. The first stage is from extract No. 1 to No. 15, and the dialogue there starts and proceeds in a tense and nearly hostile atmosphere. The second is from extract No. 16 to No. 30, where the hostility which resulted from Aziz’s misunderstanding of the English woman is now disappearing, so that the atmosphere is less tense and the dialogue is quite polite, and also a friendly relationship is arising between the two. The third is from No. 31 to the end (No. 63), where a not only friendly but reliable relationship is now established between them. The dialogue there is basically polite, but sometimes it takes place in a familiar manner.

What is noticeable in the whole dialogue is that the basic style of dialogue in common with these three stages is considerably formal. The reason for this is,

as we have mentioned, that there is a great class or status difference between the two persons, which is difficult for them to go beyond. At the beginning the first stage will be examined.

The First Stage (Extract No. 1 — No. 15) :

The dialogue begins with Aziz's address of thrice repeated 'Madam' to Mrs. Moore (Extract No. 1) and her response of twice repeated 'Oh' to it (Extract No. 2). As we have considered in the first section, it is a typical feature of natural speech that a dialogue consists of only words, not sentences like this. In this case, what enables the two utterances (Madam! and Oh!) to be a dialogue are the two narrations within Extract No. 1 and No. 2, because by the two narrations the reader can understand in what situation these utterances have occurred and what they mean. In short, the means by which the author here tries to represent the dialogue in natural speech are the repetition of only words and the complementary narration which makes such a repetition the most effective.

Extract No. 3 is a passage which expresses Aziz's furious anger against Mrs. Moore. What is first noticeable here is that without any use of conjunction only commas and semicolons are used to mark relations among the clauses. This is, as we have seen, a distinctive feature of spoken language. That is, if the speech is to be expressed by the use of conjunctions, it will be done as follow: "Madam, this is a mosque, so (that) you have no right here at all. You should have taken off your shoes, because (or for) this is a holy place for Moslems." But as we can here see, the use of only commas and semicolons instead of conjunctions conveys the psychological state of Aziz's anger directly and more vividly. And also this is a natural way of spoken language. Secondly, in order to make this part of the dialogue natural speech, the speech should be so elaborate that the reader can understand that Aziz's anger is very furious and there is a great status difference between the two persons. To satisfy these two conditions at the same time, the author uses both severe and polite wording. The expressions of 'this is ~', 'you have no right ~ at all' and 'you should have taken ~', which are quite formal, would indicate that. In short, by using no conjunction at all and quite formal wording the author attempts to make this

dialogue the natural speech which reflects the situation mentioned.

In Extract No. 4 the author does not use 'I've taken ~' but 'I have taken ~', because by this he intends to let Mrs. Moore express herself clearly and politely to Aziz who misunderstands her. In this case, therefore, the formal manner of speaking 'I have taken ~' is more natural than 'I've taken ~' which is usually a quite common use in spoken English. This is a good example of what *natural* is can be defined by the context under certain conditions.

Extract No. 5 represents a kind of suspicion, and in spoken English it is usually expressed by an intonation (↗). In this case, the author attempted to express Aziz's suspicion by using question-mark as a substitute for the intonation. In this way the expression 'you have?', not 'have you?', is an example of the intonation which is a distinctive feature of speech and is usually able to be conveyed by punctuation (question-mark in this case) in written language. We can here again find a device for natural speech by the author.

Extract No. 7 is quite formal and polite wording, but this expression truly echoes Aziz's feelings of apology to Mrs. Moore for his misunderstanding. In this case, therefore, 'I ask your pardon' is more natural than 'Beg your pardon' or just 'pardon'. 'I must ask your pardon' seems to be possible too, but that will be a little excessive considering the mental state of Aziz on this occasion.

In Extract No. 8: Not 'I'm sorry ~' but 'I am truly sorry' is used, so that the speech sounds remarkably formal and polite.

Extract No. 9: In spoken English the expression 'wasn't I?' would usually be used, because 'was I not?' is generally too formal and polite a wording. But in this case, judging from the context, 'was I not?' is natural rather than 'wasn't I?'. In addition using 'remove' and 'allowed' instead of take off and all right the author attempts to represent a respectful and tense atmosphere. Considering the character and mental state of Mrs. Moore, such a decent manner of speaking is appropriate to the situation. Consequently this is quite natural. And in spoken English 'I am allowed?' would be expressed by the intonation (↗), but the question-mark is here substituted for that intonation and indicates a light question. We can here see the elaborated means for natural speech by the author, too.

Extract No. 10: The expression 'if thinking' is 'if they are thinking ~', but in spoken English already-known words or phrases are often dropped out. This is a good example of the case, and that is also a distinctive characteristic of natural speech.

Extract No. 11: There is not a conjunction between the two sentences. If the sentences are to be connected by a conjunction, 'because' or 'for' will be possible. But in this case, not using any conjunction rather makes the speech natural and vivid than otherwise, because in such a way as the text the feelings of Mrs. Moore can directly be conveyed. As we have seen in Extract No. 3, this can often take place in spoken language.

Extract No. 12: This is a way of expressing in which only one word is uttered and the reader is obliged to read its meaning from the context. Such a way is very effective and also a general feature of natural speech. For the participants in a dialogue know well in what situation the conversation takes place, so that only one word can sometimes be enough to understand each other. In this way the expression 'Madam!' would here indicate not only Aziz's surprise but also his intuitive understanding of what kind of person Mrs Moore is.

Extract No. 13 and No. 14 are very polite wording, and they indicate that the two persons now respond to each other in a quite polite manner and simultaneously the tense relationship between them is gradually dissolving in connection with that.

Extract No. 15: By using two commas and one dash the author attempts to represent the intonation and pause in natural speech.

The Second Stage (Extract No. 16 — No. 30):

Extract No. 16: The wording 'May I know your name?' is more formal and restrained than 'May I have your name?' But in this case the former would be natural, because there is still a great status difference between the two although the grave atmosphere is fading away from them.

Extract No. 17: The part 'she said with a change of voice' of this narration is a very important complementary means to suggest how and in what situation the words 'Mrs. Moore' should be spoken and what they imply, and in this case

these are necessary to represent the dialogue in natural speech.

Extract No. 18: The dash of 'Mrs. —' expresses a kind of astonishment and perplexity of Aziz. In spoken English this would be conveyed by the intonation (↗↘), body language and pause, but the author here tries to convey Aziz's psychology by using both a dash and the narration which describes his mental process and the situation.

Extract No. 19: The wording 'I am afraid I startled you' is very polite and somewhat emphatic, but in this context it sounds rather natural. The dashes and comma within the following two sentences indicate hesitation (the first dash) and pause (the second dash) in spoken English, and these sentences, especially the latter (That God is here — very good, very fine indeed), are less structured and inexplicit. This is a distinctive feature of natural speech as we have seen in the first chapter.

Extract No. 20: The dash of 'Yes —' means a pause and a sort of hesitation in natural speech.

Extract No. 21: This 'No, but' is a kind of filler and suggests the normal non-fluency which is a feature of spoken language.

Extract No. 22 and No. 23: 'I have ~', 'They are ~', 'it was ~' and 'what was ~' each are a polite manner of speaking. In spoken language they are usually used in such short forms as 'I've', 'they're', 'it's' and 'what's.'

Extract No. 25: 'ought to' is slightly stronger than 'should', but in this case 'ought not to ~' would be better than 'should not ~', because this is a kind of warning for Mrs. Moore not to walk at night alone.

Extract No. 26: This is a necessary complementary means to make the situation of conversation clear.

Extract No. 27: Three simple clauses are sequenced without any conjunction, but this is a distinctive feature of spoken language. In this case that particularly makes the speech quite rhythmical, but on the other hand, implicit too. As we have seen, however, that is just a characteristic of natural speech and also what the author here aims. Incidentally, if conjunctions are used the speech will be as follows: If you pick it up, then it'll bite, and (or so that) you'll die.

Extract No. 29: Not 'I'm used ~' but 'I am used ~' is used, and this would

suggest that the two persons still repond to each other in a formal and polite manner of speaking. Considering that there is the status difference between them, it seems to be natural. However, it should also be noticed that the relationship between them has become more friendly, and this is being reflected to some extent in their manner of speaking. (See the third stage from extract No. 31.)

Extract No. 30: 'Used to snakes?' is 'Are you used to snakes?' This is a common dropout in spoken language like Extract No. 10, and an effective device to make speech natural.

The Third Stage (Extract No. 31 — No. 63)

As we have mentioned, this stage is a scene where the tense atmosphere as a whole disappeared and some friendly relationship is now established between Mrs. Moore and Aziz. This change or development would be perceived from the dialogue between the two. In other words, the author echoes it in their speech, and that is also a necessary means to represent the dialogue in this scene in natural speech. (In the following consideration only distinctive points will be examined because of limited space.)

Extract No. 31: The narration 'they both laughed' would suggest that the atmosphere to this point began to assume a new aspect. For example, the use of the wordings 'I'm' and 'don't' in Aziz's speech indicates that. In short, such shortened forms as I'm and don't are first used here within the dialogue. What does this mean, then? Would this suggest that the dialogue between the two persons has developed from the formal and polite to the polite and friendly stages, so that the fact is now reflected in Aziz's speech? In addition, the speech 'please may I ask a question now? Why do you come to India ~?' is certainly remarkably polite, but friendliness as well as politeness would be implied in the speech in this scene.

Extract No. 32: What is noticeable in the dialogue from Extract No. 32 to No. 48 is that there are only two brief narrations among them. This would mean that the dialogue develops in a natural way. In fact, it is remarkably crisp, rhythmical and fluent, and there are hardly unnecessary words. On the other

hand, however, this contains something unnatural in a sense. In other words, it is organized much too elaborately and skillfully, so that it sounds somewhat different from actual speech. As we have mentioned, this would be attributed to the fact that literary creativity has priority over natural speech. And yet, of course, within this dialogue some characteristics of natural speech can also be found.

Extract No. 35: 'Oh no, excuse me,' is very conversational wording, and in this case the intonation and pause expressed by two commas are very important. In addition to this, several colloquial expressions are used in this part, e.g. 'Yes, now I see' (No. 39), 'quite right' (No. 44), 'With a vengeance' (No. 45), 'Not also ~, surely?' (No. 46), 'No, indeed' (No. 47), 'Listen, please.' (No. 47) etc.

Extract No. 36: Not 'He is ~' but 'He's ~' is here used, but this is the second use of shortened form within the dialogue, and as for Mrs. Moore, it is the first use. It would also suggest that the relationship between the two persons is relaxed and more friendly.

Extract No. 42: The speech 'And the gentleman here, is he Rolf and ~' is a so-called topic-comment structure, and it is common in spoken language. That is, this is the very feature of natural speech.

Extract No. 47: 'Their names are quite different and will surprise you' would come to be the sentence that their names will surprise you, because they are quite different. However, in this case the word *and* instead of *because* (logical connector) is used, so that the speech is paratactically organized. As we have seen in the first chapter, this is also a feature of spoken language. Within the expression 'the third — she is the eldest — Jamila' two dashes are used, but they should be conveyed by intonation and pause in spoken language.

Extract No. 50: The expression 'would you care to see over ~' is a more polite manner of speaking than 'would you like to ~'. This would suggest that they respond to each other in a friendly and polite manner.

Extract No. 54: The expression 'Ah!' is a kind of Aziz's surprise and sigh. And the intonation of the speech 'Ah! A very charming lady' is suggested by the narration 'His voice altered'. This is a good example of that narration plays a

important role in a novel in connection with the conversation.

Extract No. 55: The wording 'What? What?' indicates the repetition which is one of the features of spoken language. In this case the repetition sounds quite natural, because Mrs. Moore's response was what Aziz did not expect at all and therefore he was doubtful of it for an instant. The use of the expression 'You didn't like her?' is also natural, for in this case the expression 'You did not like her?' does not sound polite but rather too strong, that is, impolite. In a detail like this we can also find the device by which the author tries to represent the dialogue in natural speech.

Extract No. 58: This speech is the scene where Aziz has really spoken his mind to Mrs. Moore for the first time. In the speech some features of spoken language are seen. First of all, the clauses are almost related by the coordinating conjunction *and*, or there is no connector. Secondly, the excited mental state of Aziz is echoed well in the speech. In other words, his speech is not logical but emotional, such as 'Is this charming, pray? But what does it matter?' or 'Yes, yes, let him stand ~', etc. Thirdly, the political situation in which Indian people, including Aziz, were placed at that time are skillfully reflected in the expressions such as like 'let him stand', 'takes my carriage' and 'cuts me dead', etc.

Extract No. 61: The expression 'Oh, if others resembled you!' is an incomplete sentence which lacks a main clause, but this is rather a distinctive feature of natural speech. In short, the main clause has dropped out, because it is explicit from the context without speaking. What is here more noticeable should be conveyed in natural speech.

Extract No. 62: In this case the wording 'I don't think' sounds more natural rather than 'I do not think', because the former is more suitable to echo her humility. In other words, the latter is a little too strong.

Extract No. 63: At first sight this speech seems to be just simple and commonplace. But it is, in fact, the most significant of all the extracts. It is not only an intuitive expression of Aziz's feelings but also the one which is elaborately organized by the author. In other words, this is a good example of that which has both naturalness and creativity as dialogue within a literary work. In such a

way this is the best speech, and indeed it is the climax of all the dialogue in the second chapter of *A Passage to India*.

Conclusion

From the above-mentioned consideration, we may conclude that the means E. M. Forster attempted to use in order to represent the dialogue in a novel in as natural a speech as possible could largely be divided into the following two aspects:

- (1) The Author attempts to introduce as many features of spoken language as possible into the dialogue within this work.
- (2) In order to enable the reader to imagine in what situation the dialogue takes place, the author makes efforts to put appropriate narrations among the dialogues. In addition, in connection with that, he strives to choose as apt words and expressions as possible to reflect various circumstances such as the status difference between the speakers, their manner of speaking (e.g. formal or informal, polite or impolite, etc.) and so on.

However, there is a certain limit to what can be done to make dialogue in a novel natural, and it is mainly attributable to both the possibility of expression in writing and the creativity of novel which lets it be a literary work.

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