

M4 Narrative techniques and perspectives in “The Child”

(in *Anlehnung an Camden Town*, Arbeitsheft zu den Pflichtmaterialien Niedersachsen, *Westermann, Braunschweig 2019, S.53-54*)

- A) Karen waited, afraid someone would brush against her, afraid they would hurt the first thing in her life she could call her own.
- B) Her child wasn't going to have nothing to do with winos and junkies and dirty streets and loud music. It would stay inside and read big books and be real smart, and when it got grown, it would say, “Mama, let's go. I'm going to move you out of here.”
- C) Now she got ready to board the subway as she felt the push of hot air through the tunnel signaling its coming even before the lights shone down the track or the walls trembled.

“Hold that door! If you don't, I'll kick your behind like I done Ali!”

When the train rumbled into the station, the doors slid open ...

- D) When the train rumbled into the station, the doors slid open and people pushed their way off and on at the same time.
1. The narrator looks at the incidents of the plot from outside of the narrative world and tells the reader what is happening.
 2. The narrator assumes one character's perspective and communicates his or her thoughts and feelings.
 3. The character's thoughts and feelings are communicated to the reader directly without tags like “she thought” or “she said to herself”. This technique is called free indirect style¹.
 4. A character's statements are presented to the reader by direct speech in a rather abrupt way without tags like “he shouted” or “he said”.

<p><i>feel with ... / a character's state of mind / to learn something about a character / to feel close(r) to ... / to understand a character's feelings / reality / to be immersed in ...</i></p>

¹ free indirect style – dt. erlebte Rede