

THE INTERNAL AUDIENCE IN LITERARY AND RHETORICAL DISCOURSE

A Dissertation

by

CYNTHIA GOLDIN BERNSTEIN

Submitted to the Graduate College of
Texas A&M University
in partial fulfillment of requirements for the degree of
DOCTOR OF PHILOSOPHY

August 1987

Major Subject: English

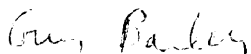
THE INTERNAL AUDIENCE IN LITERARY AND RHETORICAL DISCOURSE

A Dissertation

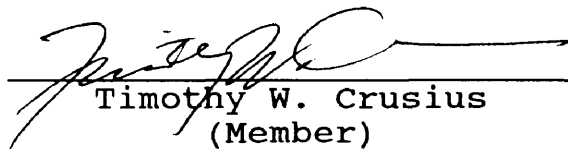
by

Cynthia Goldin Bernstein

Approved as to style and content by:



Guy Bailey
(Chair of Committee)



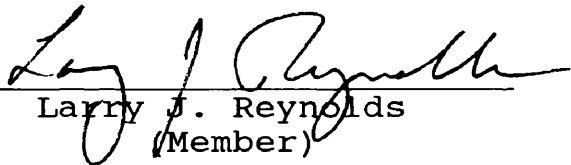
Timothy W. Crusius
(Member)



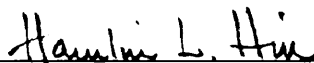
Cleve Want
(Member)



James Dyer (POLS)
(Member)



Larry J. Reynolds
(Member)



Hamlin L. Hill
(Head of Department)

August 1987

ABSTRACT

The Internal Audience in Literary and Rhetorical Discourse.

(August 1987)

Cynthia Goldin Bernstein, B.A., Cornell University

M.S., Texas A&M University

Chair of Advisory Committee: Dr. Guy Bailey

The internal audience is an identifiable character or characters addressed within a literary or rhetorical work. The external audience is a reader or listener, real or implied, who is not in the presence of the speaker.

There are three important purposes served by the internal audience. First, by providing one of the elements essential to a speech event, the internal audience helps to make the written word imitate the spoken word. Second, when discourse is provided at the request of the internal audience, the utterances of the speaker are made to appear necessary or desirable. Third, by responding to the speaker, the internal audience guides the responses that an author hopes to evoke from the external audience.

The type of internal audience differs with the genre. In lyrical and dramatic discourse, the internal audience tends to be distant from the external audience; in narrative and rhetorical discourse, the internal audience is generally close to the external audience.

In the age of "secondary orality," the spoken word and the written word are replaced by the electronic word. The external audience can see and hear the responses of the internal audience. The writer or speaker can control the internal audience in order to achieve the desired effect upon the external audience.

DEDICATION

For Robin and Bryan

ACKNOWLEDGMENTS

I am grateful for the valuable assistance offered by Dr. Guy Bailey, Dr. Cleve Want, Dr. Larry Reynolds, Dr. Timothy Crusius, and Dr. James Dyer.

TABLE OF CONTENTS

CHAPTER	Page
I INTRODUCTION	1
The Internal Audience and the External Audience	1
The Internal Audience and the Implied Reader	2
The Internal Audience and the Imitation of Speech Acts	4
Internal Audience and Narratee	9
Internal Audience and Genre	12
Summary	18
Notes	20
II THE INTERNAL AUDIENCE IN LYRICAL DISCOURSE . .	21
Characteristics of Lyric	21
The Lyric Principle	22
Lyric Expression	25
Lyric Address	36
Summary	42
Notes	44
III THE INTERNAL AUDIENCE IN DRAMATIC DISCOURSE .	45
The Dramatic Principle	45
The Internal Audience of Dramatic Monologues	47
The Internal Audience of the Stage	64
Summary	67
Notes	69
IV THE INTERNAL AUDIENCE IN NARRATIVE DISCOURSE .	70
The Oral Quality of Narrative	70
The Fictionalized External Audience	71
The Frame Story	76
The Internal Reader	85
Summary	90
Notes	92

V	THE INTERNAL AUDIENCE IN RHETORICAL DISCOURSE	93
	The Internal Audience as the Speaker's Opposition	94
	The Internal Audience as Uninformed Reader	104
	The Internal Audience and the Periodical Tradition	108
	The Internal Audience and Epistolary Rhetoric	114
	The Spoken Word and the Printed Word	120
	Summary	122
	Notes	124
VI	THE INTERNAL AUDIENCE AND THE ELECTRONIC WORD	125
	The Electronic Word and Secondary Orality	125
	The Camera Eye	126
	Television Audiences	127
	Politics and the Internal Audience	130
	Conclusion	132
	WORKS CITED	133
	VITA	143

CHAPTER I

INTRODUCTION

He holds him with his glittering eye--
 The Wedding Guest stood still,
 And listens like a three years' child
 The Mariner hath his will.

The Wedding Guest sat on a stone:
 He cannot choose but hear;
 And thus spake on that ancient man,
 The bright-eyed Mariner.

--Samuel Taylor Coleridge, "The Rime of the Ancient
 Mariner" (13-20)

THE INTERNAL AUDIENCE AND THE EXTERNAL AUDIENCE

In "The Rime of the Ancient Mariner," Coleridge creates not only the one who tells the story but also the one who listens to it. The Wedding Guest, mesmerized by the words of the Mariner, represents the reader's role within the work. The Wedding Guest's reactions to the Mariner's story serve as a guide to the reader's response.

Although reader response has been the topic of much recent critical analysis, little attention has been paid to the role of the audience within the work in determining reader response. This study examines the effects of having an internal audience stand in for the external audience. Internal audience is the term I use to refer to an

 The MLA Style Manual has been used as a model for style and format.

identifiable character addressed within a poem, short story, novel, essay, or speech. The reader, whether the real reader or the reader imagined by the author, constitutes the external audience. The terms are useful in distinguishing between a persona's audience and the author's audience. The internal audience is the audience addressed by a character-speaker; the external audience is the audience that the writer intends to reach. The creation of an internal audience is one means by which the author controls the response of the external audience.

THE INTERNAL AUDIENCE AND THE IMPLIED READER

The work that has been done on reader response has focused on the roles that readers are asked to play and the techniques that writers use to get readers to play them.¹ Walter Ong, for example, shows that Hemingway's use of the definite article casts the reader "in the role of a close companion to the writer" ("The Writer's Audience is Always a Fiction" 13). Walker Gibson uses the term "mock reader" to refer to the one "whose mask and costume the individual takes on in order to experience the language" (2). The idea of a fictive or mock reader suggests that the text guides its own interpretation. As Wayne Booth puts it, "The author creates, in short, an image of himself and another image of his reader; he makes his reader, as he makes his second self" (138). Not every fictive reader is

personified as an internal audience, but creating an internal audience is one way to define the fictive reader.

Wolfgang Iser uses "implied reader" to refer to the hypothetical reader that emerges from the interaction between the actual reader and the text (xii). Iser emphasizes the importance of the reader's active, creative participation in the text. In order to fulfill this participatory role, the reader must possess a certain level of competence. Stanley Fish uses "informed reader" (86-87) and Jonathan Culler "ideal reader" (Structuralist Poetics 123-24) to refer to one whose linguistic and literary competence is exactly suited to the text.

The implied reader and the ideal (or informed) are hypothetical constructs, not actual human beings. Mindful of this distinction, Manfred Naumann describes three interpretations of "reader": the person who actually reads, the image of the reader that the author has as the writing takes place, and the reader that appears as a structural element within the work. Although one can never know with certainty the writer's conceptualization of the reader, one can respond to the structural devices that characterize this ideal reader.

The internal audience is one device by which an author suggests how a text is to be read. On the one hand, the internal audience may represent how the reader should respond. Coleridge's *Wedding Guest*, we are told, awoke "A

sadder and a wiser man" (624); likewise, the reader should gain moral awareness from the Mariner's story. On the other hand, the internal audience may be naive or cruel, representing an ironic contrast with the implied reader.

Although the one who is addressed by a persona may help define the reader's response, the internal audience need not be a reader at all. Coleridge's *Wedding Guest* is represented not in the act of reading but in the act of listening. Sometimes the internal audience is an internal reader, as is the case with epistolary novels; but the internal audience is most often used to represent a speaking situation.

THE INTERNAL AUDIENCE AND THE IMITATION OF SPEECH ACTS

The main effect of an internal audience is to make a written work seem like an oral one. One advantage of imitating an oral situation is that it engages the reader in a dramatic interaction with the text. The text represents the speech event of natural narrative. Spoken language, as Walter Ong tells us in Orality and Literacy, is an event in a way that written language is not. If, as Ong explains, a motion picture is stopped, the immobility is registered as a still shot; but if sound is stopped, all that remains is silence (32). The internal audience helps to effect the literary work's imitation of speech acts in natural discourse.

A speech act consists of a speaker performing three distinct acts.² The locutionary act, comprising the words themselves, produces a meaningful utterance. The illocutionary act incorporates the purpose of the utterance. Illocutionary acts include describing, commanding, promising, thanking, blessing--any use of language, in other words, accompanied by the conventional associations of the speech community. The perlocutionary act achieves an effect upon the hearer. The perlocutionary act, if any, depends upon the response of the listener, not solely upon the intention of the speaker. By performing the illocutionary act of telling a joke, for example, the speaker may or may not also perform the perlocutionary act of amusing the listener.

The correct performance of a speech act requires that it be accompanied by certain felicity conditions (Austin 14-15). A statement, for example, is felicitous if the following conditions are met: 1) the speaker believes the proposition; 2) the speaker has evidence or reasons for believing the proposition; 3) the addressee is not obviously aware of the proposition already; and 4) the speaker has a reason for wanting the addressee to know or remember the proposition (Pratt 82).

Literature itself has been considered a kind of speech act. In the act of reading, according to Mary Louise Pratt, "we knowingly and willingly enter a speech situation

in which another speaker has unique access to the floor" (114). The nature of assertions made in literary discourse, however, necessarily differs from that of assertions made in natural discourse. The felicity conditions associated with the assertions of natural discourse do not apply. When one encounters "Call me Ishmael" in opening Moby Dick, one does not assume that the author wishes to be called Ishmael Melville. Instead, the reader understands that an author creates a character by imitating what might be said in natural discourse.³

Richard Ohmann defines literature by comparing its illocutionary force to that of ordinary speech:

A literary work is a discourse whose sentences lack the illocutionary forces that would normally attach to them. Its illocutionary force is mimetic. By "mimetic" I mean purportedly imitative. Specifically, a literary work purportedly imitates (or reports) a series of speech acts, which in fact have no other existence. By so doing, it leads the reader to imagine a speaker, a situation, a set of ancillary events, and so on. ("Speech Acts and the Definition of Literature" 14)

An internal audience facilitates the imitation of natural discourse. A listener within the text attaches imaginary illocutionary force to the utterances of the speaker and

provides the potential for pretended illocutionary force as well.

Like Ohmann, John Searle defines literature as a sequence of pretended illocutionary acts. For example, says Searle, "in first-person narratives, the author often pretends to be someone else making assertions" (68).

Robert Scholes and Robert Kellogg define narrative along the same lines:

The traditional, oral narrative consists rhetorically of a teller, his story, and an implied audience. The non-traditional, written narrative consists rhetorically of the imitation, or representation, of a teller, his story, and an implied audience. (53)

I would add that the generation of speech acts creates not only the character who is speaking but also the one who is listening.

The listener may be more than implied. Dorothy Mermin's discussion of five Victorian poets takes into account the potential of placing a listener within the work:

When the auditor is human, adult, alive, awake, physically present, and able to hear and respond --not God, nor a mythological figure, nor a real or fictional reader of words on paper--the poem is a representation of speech. The auditor's

silent presence directs our attention to what we do not usually expect to find in poems, and take for granted in dialogue and drama: that the speaker is understood to be speaking out loud, not to the reader or to himself but to someone who could answer or interrupt or do something unexpected before he has finished speaking. (2)

The presence of an internal audience can be an important tool in strengthening the effect of a speaking situation within a literary work.

The speaker in a literary work can imitate any type of speech act that might occur in real life. In applying the theory of speech acts to literary analysis, Seymour Chatman considers the speech acts of narrators to be different from those of characters. He divides the sentences of narratives into two classes: "those which are the speech acts of the narrator vis-à-vis his narrative audience; and those of the characters vis-à-vis each other" ("The Structure of Narrative Transmission" 222). Narrators, according to Chatman, will tend to use "assertions" or "descriptions," whereas "characters use language to argue, to make love, carry on business, rhapsodize, cogitate, promise, make commitments, lie, and so on, always within the boundaries of the fictive world of the story" (226). It should be added, however, that a narrator who addresses an internal audience can perform all of the speech acts

that Chatman ascribes to characters. The illocutionary force of a speech act must take into account the audience and purpose as well as the speaker.

Written narratives have their origins in oral narration;⁴ it is not surprising, then, that so many writers conceive of storytelling as an oral act. Northrop Frye recognizes two genres of narrative distinguished by their "radical of presentation": epos, which includes "all literature, in verse or prose, which makes some attempt to preserve the convention of recitation and a listening audience"; and fiction, "the genre that addresses a reader through a book" (248). For epos, the radical of presentation is oral address; for fiction, the radical of presentation is the printed page. Even novels and essays, however, can be presented as oral forms. Scholes and Kellogg point out that "many highly original, non-traditional, written narratives offer themselves to us from the printed page as if they were oral performances before an audience" (54).

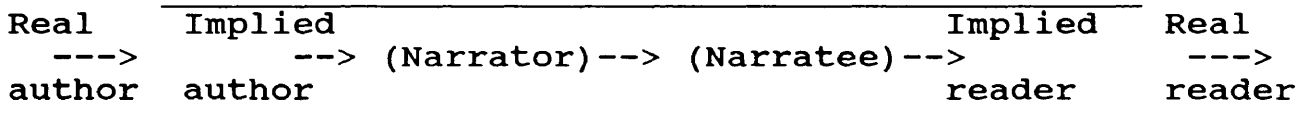
INTERNAL AUDIENCE AND NARRATEE

Gerald Prince uses the term narratee to mean the "someone whom the narrator addresses" (7). The term is similar to internal audience in that it distinguishes the listener from all types of readers--real, implied, or ideal. However, the term differs in two ways from internal

audience. One, narratee is limited to narrative discourse; internal audience refers to the addressee in all kinds of discourse. Two, narratee is not limited to the audience within the work. Prince classifies narratees according to their stance in relation to the work. First, the narratee may be virtually invisible, revealed only by the presence of description or other information that a reader would require. Second, the narratee may be visible but nameless, identified perhaps by a "dear reader." In spite of the fact that these narratees are fictionalized, they invite the real reader to assume their identities, if only for the temporary experience of reading the work. Prince's first and second types of narratee are not recognizable as characters within the work. Prince's third type of narratee, the "narratee-character" is one who has his or her own identity. It is this narratee-character that represents one type of internal audience.

G rard Genette also examines the internal audience in narrative discourse. Genette uses the terms intradiegetic narratee and extradiegetic narratee to refer to what I am calling the internal and external audience. Genette notes that the narrator is generally on the same level of diegesis as the narratee; that is, the intradiegetic narrator addresses an intradiegetic narratee, and the extradiegetic narrator addresses the extradiegetic narratee.

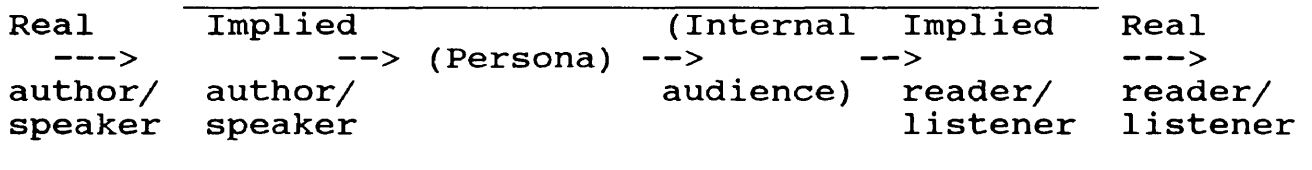
Seymour Chatman's analysis of narrative prose also includes the notion of the narratee. Chatman devises the following model:



("Story and Discourse" 151)

The real author and real reader stand outside the text; the implied author and implied reader are suggested by the narrative. The narrator and narratee are within parentheses because they are optional.

Chatman's model might be expanded to include a wider range of discourse:



In the model above, the replacement of persona for narrator and internal audience for narratee suggests the wider range of discourse to which the model can be applied. The external audience includes both the implied reader/listener and the real reader/listener. The model follows Chatman's in that both persona and internal audience are considered optional creations of the real author. Whether an internal audience is used and who that audience represents will vary

with the type of discourse.

INTERNAL AUDIENCE AND GENRE

The chapters that follow examine the use of internal audience in lyrical, dramatic, narrative, and rhetorical discourse. The purpose is not to interpret the works of a particular author or period but to suggest a method of interpretation that might be applied to a wide range of discourse. Underlying this purpose is an assumption stated by Jonathan Culler:

To engage in the study of literature is not to produce yet another interpretation of King Lear but to advance one's understanding of the conventions and operations of an institution, a mode of discourse. (The Pursuit of Signs 5)

The internal audience is a convention of literature and a tool of rhetoric. Analysis of its use can advance one's understanding within all modes of discourse. It is my hope that it will become an integral part of the study of literature and rhetoric. A number of examples will be analyzed here, but it is hoped that readers will find themselves thinking of their own examples.

Lyrical, dramatic, narrative, and rhetorical modes of discourse tend to make different uses of internal audience. When an author creates a persona and an internal audience, the persona may be close to or distant from the author, and

the internal audience may be close to or distant from the external audience. Each of the four possible combinations is associated with a different genre. (1) In lyrical discourse, the persona is generally close to the author, and the internal audience is distant from the external audience. (2) In dramatic discourse, the persona is generally distant from the author, and the internal audience is distant from the external audience. (3) In narrative discourse, the persona is generally distant from the author (although this may vary considerably), and the internal audience is close to the external audience. (4) In rhetorical discourse, the persona is generally close to the author, and the internal audience is close to the external audience.

Lyrical Discourse

Lyrical discourse represents the private expression of emotion. The persona may address a departed friend, the Muses, Nature, or God; the internal audience for this type of poetry--the only hearer within the poem--is the speaker's self. The external audience is allowed to overhear the speaker's expression of emotion. The persona may also address a lover, in which case the external audience is also distant from the speaking situation.

The relation of the external audience to the speaking situation is a central theme of John Stuart Mill's

definition of poetry. In "What Is Poetry?" Mill distinguishes poetry from eloquence (or rhetoric) on the basis of the speaker's awareness of an external audience:

Poetry and eloquence are both alike the expression or uttering forth of feeling. But . . . we should say that eloquence is heard, poetry is overheard. Eloquence supposes an audience; the peculiarity of poetry appears to us to lie in the poet's utter unconsciousness of a listener. Poetry is feeling confessing itself to itself, in moments of solitude, and bodying itself forth in symbols which are the nearest possible representations of the feeling in the exact shape in which it exists in the poet's mind. Eloquence is feeling pouring itself forth to other minds, courting their sympathy, or endeavoring to influence their belief, or move them to passion or to action. (12)

Mill's definition of poetry is what others have meant by lyric. In fact, Mill does assert, in "The Two Kinds of Poetry," that lyric poetry is "more eminently and peculiarly poetry than any other" (36).

The lyric is the first of T. S. Eliot's "Three Voices of Poetry." "The first voice," says Eliot, "is the voice of the poet talking to himself--or to nobody" (96). This is the voice of lyric poetry, assuming that lyric is taken

"in the sense of a poem 'directly expressing the poet's own thoughts and sentiments'" (106).

On the basis of Mill's definition, all poetry would fall into the category of the lyric. In this respect, Eliot's position is actually very close to Mill's; in fact, Eliot probably had Mill's distinction between eloquence and poetry in mind when he wrote, "If the author never spoke to himself, the result would not be poetry, though it might be magnificent rhetoric; and part of our enjoyment of great poetry is the enjoyment of overhearing words which are not addressed to us" (109, italics Eliot's).

Lyric expression may take a variety of forms: elegies, such as Milton's "Lycidas" or Shelley's "Adonais"; odes, such as Keats's "Ode to a Nightingale" or "To Autumn"; hymns, such as the Psalms of the Bible or John Donne's Holy Sonnets. Because the external audience is distant from the speaking situation represented in the poem, the effect of the lyric is a private expression of emotion.

Dramatic Discourse

Dramatic discourse has an internal audience when there is one character who primarily speaks and another that primarily listens. All dialogue--in poetry and stories as well as plays--is dramatic discourse. However, when there is an even exchange of utterances, no character is

functioning as an internal audience. Only when there is one who primarily listens is there an internal audience. Dramatic discourse with an internal audience includes plays, dramatic monologues, and poetic dialogues.

Since both the persona and the internal audience are characterized in dramatic discourse, they tend to be distinct from the author and the external audience. Within this genre, the purpose of the persona in relation to the internal audience is very likely to differ from the purpose of the author in relation to the external audience. Browning's duke in "My Last Duchess" is addressing the emissary of a count whose daughter the duke intends to marry. It is the duke's purpose--not Browning's--to show the emissary that a wife who fails to show proper respect for the duke will meet the fate of his last duchess. The internal audience is a necessary element in completing the speech event represented by the dramatic monologue.

Narrative Discourse

Narrative discourse involves the telling of a tale within a poem, short story, or novel. The tale may be told directly from the implied author to the external audience, or the author may create a persona to tell the tale to a character or group of listeners who respond to the story. Whenever there is a specific internal audience, there is always also a character-narrator. The character-narrator,

Coleridge's *Mariner* for example, can generally be distinguished from the author; but the character-internal audience is typically representative of the reader. Coleridge's *Wedding Guest* is entranced, frightened, stunned by the words of the speaker. The effect of the internal audience is to enhance the oral quality of the narrative and to arouse the reader's response.

Rhetorical Discourse

An internal audience may be used not only with poetry and prose fiction but also with rhetorical discourse. The audience at whom a speech is directed may not be the audience who is present when the speech is delivered. Richard Ohmann gives the example of the President delivering the State of the Union Address in front of a live audience of senators and congressmen, at whom his illocutionary acts are aimed ("Speech, Literature, and the Space Between"). The target audience--the rest of the American, and even the foreign, public--may see the speech on television or read it in the newspaper. The live audience is an internal audience, the target audience an external audience.

In the literary rhetorical situation, the persona usually represents the author, and the internal audience represents the reader. (Violations of this principle result in satire.) Rhetorical discourse includes essays,

speeches, letters, and dialogues whose purpose (vis-à-vis the external audience) is to instruct or to persuade. The author may choose to invent an internal audience who is opposed to the speaker's viewpoint or who is lacking in knowledge. In the dialogues of Plato, Socrates addresses an internal audience of interlocutors who challenge the philosopher. Martin Luther King's "Letter from Birmingham Jail" is addressed to eight members of the clergy who the writer believes have not done enough to further the cause of civil rights. Such audiences serve as a foil for the arguments of the speaker. An uninformed internal audience, such as Cicero uses in his dialogues, makes the speaker's message appear necessary or desirable. Although the external audience may be wider (and perhaps wiser) than the internal audience, the internal audience may be used to represent the audience whose minds the author intends to expand.

SUMMARY

The internal audience is an identifiable character addressed within a literary or rhetorical work. The external audience is a reader or listener, real or implied, who is not in the speaker's presence.

There are three important purposes that an internal audience serves. First, by providing one of the ingredients essential to a speech event, the internal

audience helps to make the written word imitate the spoken word. Second, by requesting advice or guidance, the internal audience may make the speaker's utterances seem necessary. Third, by responding to the speaker, the internal audience arouses the reader's response to the work.

The type of internal audience differs with the genre. In lyrical and dramatic discourse, the internal audience tends to be distant from the external audience; in narrative and rhetorical discourse, the internal audience is generally close to the external audience. The chapters that follow examine the types and effects of the internal audience in lyrical, dramatic, narrative, and rhetorical discourse. The final chapter will consider how electronic media affect the representation of the internal audience.

NOTES

¹ See Tompkins for a useful collection of relevant essays. For a good discussion of recent reader-response criticism, see Fowler.

² The analysis is based on Austin. See also Searle; Ohmann, "Speech Acts and the Definition of Literature" 9-10; Pratt 80-81.

³ See Ohmann, "Speech, Literature, and the Space Between" 54.

⁴ See Ong, Orality and Literacy; Scholes and Kellogg.

CHAPTER II

THE INTERNAL AUDIENCE IN LYRICAL DISCOURSE

CHARACTERISTICS OF LYRIC

In Greek tradition, the division of literature into three categories was based upon clear-cut distinctions in manner of presentation: lyric was sung, epic recited, and drama spoken. Lyric was the expression of a single singer, as opposed to choric, which was sung by a group of voices. Lyric has since lost its original meaning of a song accompanied by a lyre, but it has retained its association with music.

Musical quality is one of three characteristics generally attributed to lyric poetry. Its adequacy in defining the genre, however, has been challenged. T. S. Eliot notes that musical quality is neither a necessary nor sufficient criterion in defining the lyric: "We think first of verse intended to be sung. . . . But we apply it also to poetry that was never intended for a musical setting, or which we dissociate from its music" (105).

The second characteristic associated with the lyric is brevity. This, too, is an inadequate measure of a poem's status as a lyric. Eliot asks sarcastically, "How short does a poem have to be, to be called a 'lyric'?" (105). Similarly, Elder Olson queries, "What is a lyric? A brief

poem? How brief? The epigram and the aphorism are briefer; and some lyrics, like Shelley's Adonais, are very long" (60).

The third characteristic generally attributed to lyric is that it is the direct expression of the poet's inner feelings. This notion is problematic for two reasons. For one thing, one cannot be sure of knowing what the poet's inner feelings are. As Olson puts it, ". . . how is it that we recognize as lyrics thousands of poems, the very identity of whose author is unknown to us, let alone his innermost feelings?" (60). For another, some poems that are generally considered lyrics seem to be spoken by a persona who is distant from the poet. Browning emphasizes this distance in his "Advertisement" prefacing Bells and Pomegranates, No. III (1842): "Such Poems as the following come properly enough, I suppose, under the head of 'Dramatic Pieces', being, though for the most part Lyric in expression, always Dramatic in principle, and so many utterances of so many imaginary persons, not mine" (qtd. in Lindley 12).

THE LYRIC PRINCIPLE

Browning's comment illustrates a distinction that is often understood but rarely articulated: there is a difference between "expression" and "principle" in defining genre.¹ If a poem is lyric in "expression," to use

Browning's term, it is musical and brief; but to be lyric in "principle," the poem must also appear to represent the utterances of the poet. To the extent that the poet is distinct from the persona, the poem tends away from a lyric principle and toward a dramatic principle.

In order to account for the range of distances that can exist between the poet and the persona, Ralph Rader uses a fourfold system of classification. The order of the four categories represents the increasing dominance of the dramatic principle. First, in the "expressive lyric," according to Rader, "the poet speaks in his own person out of the stimulus of a real situation" ("The Dramatic Monologue" 150); his main example is Wordsworth's "Tintern Abbey." Second, in the "dramatic lyric," the speaker is not the poet himself but "imagined by the poet from within" (142); Rader includes as examples Gray's "Elegy," "Keats's "Ode to a Nightingale," Arnold's "Dover Beach," Hopkins's "Windhover," Hardy's "Darkling Thrush," and "Frost's "Stopping by Woods on a Snowy Evening." Third, in the "mask lyric," the speaker is "an artificial person projected from the poet, a mask through which he speaks" (140); examples include Tennyson's "Ulysses" and Browning's "Childe Roland," "Caliban upon Setebos," and "Rabbi Ben Ezra." Fourth, in the "dramatic monologue," the speaker is a "simulated natural person in contrast with the poet" (140); Rader's examples include Browning's "My Last

Duchess," "Porphyria's Lover," "Soliloquy of the Spanish Cloister," and "The Bishop Orders His Tomb."

The advantage of Rader's system is that it accounts for a range of distances between the poet and the persona. The greater the distance between poet and persona, the greater the dominance of the dramatic principle. This system neglects, however, the range of distances that can occur between the external audience and the internal audience. Both sets of distances can be manipulated by the poet.

The relation of the internal audience to the external audience represents an extension of the lyric principle. A poem is lyric in principle when the only listener in the poem is the persona's self. To the extent that a listener is represented in the poem, the dramatic principle dominates.

Elder Olson's account of the speaking situation in lyric poetry is useful in defining the variety of relationships between the speaker and the listener. Olson describes three categories of the lyric. First, lyric expression is "the external manifestation of activities and events in the mind that would otherwise remain private" (60). Although, in form, lyric expression may be directed at a natural object, a deity, or an absent friend, the only listener in lyric expression is the speaker's self. The second category, lyric address, is what Olson calls a

"verbal act." The reader understands lyric address to be uttered by the speaker to a listener apart from the persona's self. Olson's third category, lyric interaction, involves dialogue. It is dramatic discourse within a lyric mode. Olson's categories of lyric expression, address, and interaction represent the range from lyric to dramatic.

In this chapter, the role of internal audience will be discussed in lyric expression and lyric address. Lyric interaction will be discussed in the chapter on dramatic discourse.

LYRIC EXPRESSION

Lyric expression represents the voice of the poet in solitude. It is this aspect of poetry, discussed in Chapter 1, that is most clearly associated with what Mill describes as "the poet's utter unconsciousness of a listener" (12). As Mill observes (and, similarly, Eliot and Frye), the external audience overhears a voice not addressed to the reader.

The status of the discourse in lyric expression has troubled critics. Basically, two methods of interpretation are posited: one, that the poem represents a historical speech event; and two, that the poem is an artifact not intended to represent speech. Barbara Herrnstein Smith, supporting the first position, interprets literary works as representations of natural discourse, and lyric poems as

representations of "personal utterances" (8). Jonathan Culler, arguing the second position, notes a problem with Smith's method of interpretation:

. . . if we turn to some of the most famous lyric openings--"Hail to thee, blithe Spirit / Bird thou never wert!" or "Thou still unravished bride of quietness," or "O Rose, thou art sick!"-- problems immediately arise. It is difficult to see these apostrophes as fictional representations of plausible historical speech acts. ("Changes in the Study of the Lyric" 39)

One way of explaining apostrophe in lyrical discourse is to interpret the poem neither entirely as historical utterance nor entirely as artifact but as the representation of the persona's thoughts. In the expressive lyric, the reader is invited to overhear not what the persona is saying but what the persona is thinking. This is the main distinction between lyric expression and lyric address: in the former, the persona is his or her own internal audience; in the latter, the persona speaks to another character. Whereas lyric address represents speech, lyric expression represents thought.

Although the poem may represent thought rather than speech, it frequently takes the form of direct address. The thoughts within expressive lyric may be directed at a natural object, a deity, or the persona's soul. Of John

Donne's nineteen Holy Sonnets, only three specify no addressee.² Nine are addressed to God;³ four to the persona's soul; and one each to death, to Jews, and to God's creatures. The effect of direct address is to dramatize the thoughts of the persona. The poem, then, represents an event, a dialectical interaction between the persona and the object of the persona's thought.

The natural objects addressed by a persona may reflect the persona's world view. The nature of this interaction can be seen in William Blake's "The Lamb" and "The Tyger." The personas of Songs of Innocence and of Experience are, according to Blake's subtitle, conceived as "Shewing the Two Contrary States of the Human Soul." Blake "shews" the "contrary states" by presenting the reader with two sets of characters within two imagined worlds. The personas of "The Lamb" and "The Tyger" represent the contrasting perspectives of Innocence and Experience: each persona sees only that which is in accord with his own sensibilities.

The innocent persona, a child himself, addresses the lamb, a creature associated with the Christ child. This persona envisions a gentle God, the creator of gentle creatures:

He is meek & he is mild,
 He became a little child:
 I a child & thou a lamb,

We are called by his name. (106; 15-18)

The eyes of a child see God as a child, the reflection of his own gentle nature.

The vision of the child is, however, incomplete. The persona of "The Tyger" shows the contrast between the God of Innocence and the God of Experience. According to E. D. Hirsch, "Blake's first intention in forming such a poem was no doubt to satirize the singlemindedness of 'The Lamb,' a poem which excluded all genuine terror from life and found value only in what is gentle, selfless, pious, and loving" (245). "The Lamb" reflects the soul's state of Innocence, "The Tyger" the state of Experience.

In contrast to the assurance with which the innocent persona proclaims the Lamb's creator, the experienced persona can only pose the question of the creator's identity. The only evidence upon which the persona can base his impressions of the creator is the object of the creator's effort.

In the first stanza, the persona asks,

Tyger Tyger, burning bright,

In the forests of the night:

What immortal hand or eye,

Could frame thy fearful symmetry? (125; 1-4)

The persona turns immediately from the eye of the creator to the eyes of the Tyger:

In what distant deeps or skies,

Burnt the fire of thine eyes? (125; 5-6)

Just as he examines the parts of the Tyger, so he speaks of the creator's parts:

What the hand, dare sieze [sic] the fire?

And what shoulder, & what art,

Could twist the sinews of thy heart?

And when thy heart began to beat,

What dread hand? & what dread feet? (8-12)

In an earlier version of the poem, Blake had continued with "Could fetch it from the furnace deep."⁴ As the poem now stands, however, "What dread hand? and what dread feet?" is grammatically incomplete. What seems to remain is an intentional ambiguity--the pounding of the Tyger's heart merging with the activity of the creator, the rhythm of the poem blending with the beat of heart and hammer.

The persona visualizes the creator as blacksmith:

What the hammer? what the chain,

In what furnace was thy brain?

What the anvil? what dread grasp,

Dare its deadly terrors clasp? (13-16)

The tools of the creator are blacksmith's tools: hammer, chain, furnace, anvil. This is as close as the persona can come to seeing the creator--only in parts and only as an identifiable human form.

In the fifth stanza, the persona asks his climactic

question:

Did he smile his work to see?

Did he who made the Lamb make thee? (19-20)

Is the God of the Lamb of Innocence the same as the creator of the Tyger of Experience? The experienced persona has memory of Innocence, of the creator imagined in the context of that state. Whereas the innocent persona has no inkling of ferocity in God's creatures, the experienced persona sees ferocity in God's creatures and cannot reconcile it with the innocent concept of a meek Christ.

To read "The Lamb" without "The Tyger" or "The Tyger" without "The Lamb" is to get an incomplete picture of Blake's concept of the human soul. The contrary states are represented by the different natural objects to whom the thoughts of the personas are addressed. The creatures represent two different interpretations of the creator. The poems are lyric expressions of the imaginations of the personas.

The addressee in an expressive lyric may shift within the poem. In Walt Whitman's "A Noiseless Patient Spider," for example, the persona at first establishes the setting without addressing a particular audience; in the second stanza, he turns further inward to address his soul:

A noiseless patient spider,
I marked where on a little promontory it stood
 isolated,
Marked how to explore the vacant vast
 surrounding,
It launched forth filament, filament, filament,

out of itself,
 Ever unreeling them, ever tirelessly speeding
 them.

And you O my soul where you stand,
 Surrounded, detached, in measureless oceans of
 space,
 Ceaseless musing, venturing, throwing, seeking
 the spheres to connect them,
 Till the bridge you will need be formed, till the
 ductile anchor hold,
 Till the gossamer thread you fling catch
 somewhere,
 O my soul.

The description in the first stanza is necessary to set up meaningful parallels with the internal address of the second. The spider is not spinning a web but sending forth tentative strands to propel himself from his lonely promontory. Just as the spider "stood isolated," so the soul stands "detached." "Explore" in the first stanza is echoed by "musing, venturing, throwing, seeking" in the second. The "filament" of the first becomes the "ductile anchor" and "gossamer thread" of the second. By turning the description inward, the poet emphasizes his unity with nature, a unity that the persona so ardently seeks.

An expressive lyric may also be addressed to a person who is there but does not hear. A portion of Coleridge's "Frost at Midnight" is addressed to his infant son Hartley:

Dear Babe, that sleepest cradled by my side,
 Whose gentle breathings, heard in this deep calm,
 Fill up the intersperséd vacancies

And momentary pauses of the thought! (44-47)

Watching his child at rest has stirred the mind of the

persona to think about his own childhood and to imagine his son's future:

For I was reared
 In the great city, pent 'mid cloisters dim,
 And saw nought lovely but the sky and stars.
 But thou, my babe! shalt wander like a breeze
 By lakes and sandy shores[.] (51-55)

Even though the child is present in the scene, he is not a listener. The presence of the child does help to dramatize the thoughts of the speaker.

Like "Frost at Midnight," Rossetti's "Jenny" includes a persona who is thinking instead of speaking. As Daniel Harris points out, even more clearly than Coleridge's poem, "Jenny" is the representation of thought rather than speech. The persona only imagines what it would be like actually to speak to Jenny: "Suppose I were to think aloud,-- / What if to her all this were said?" (156-7). Harris claims that the persona's conscious denial of orality is a social comment; the protagonist's reluctance to speak aloud is analogous to the public's silence on matters of prostitution.

An even more striking similarity with "Frost at Midnight" is the portrayal in "Jenny" of a sleeping addressee. The two personas, however, differ in their responses to the unconsciousness of their addressees. To Coleridge, it is an opportunity to meditate over the past

and the future. The baby is unfinished, full of potential. To the persona in "Jenny," the sleeping prostitute is a submissive object over whom he has physical and financial power. Harris calls the persona's discourse "a linguistic fondling" of the unresponsive Jenny.

The persona of "Jenny" is probably more distant from the poet than is the speaker of "Frost at Midnight." To the extent that he represents a character apart from the author, the poem tends toward the dramatic rather than the lyric. As explained in the following chapter, the further the speaker is from the poet, the more the poem involves a dramatic rather than lyric principle.

The expressive lyric poem, while generally representing the private musings of the persona, may follow conventional forms of address. The elegy, for example, has both a private and a public function; it is at once a personal expression of emotion and a conventional form of public tribute.

One convention of the elegy is the bidding of farewell to the lost loved one. Thus, Ben Jonson begins "On My First Son": "Farewell, thou child of my right hand, and joy"; and John Dryden opens "To the Memory of Mr. Oldham" with "Farewell, too little, and too lately known / Whom I began to think and call my own." Part of mourning is saying goodbye to the departed, and the elegy formalizes that function.

Another elegiac convention is the questioning of those who might have been responsible for the departed. In Milton's "Lycidas," the persona questions the nymphs who might have preventing the drowning:

Where were ye, nymphs, when the remorseless deep
 Closed o'er the head of your loved Lycidas?
 For neither were ye playing on the steep,
 Where your old Bards, the famous Druids lie,
 Nor on the shaggy top of Mona high,
 Nor yet where Deva spreads her wizard stream:
 Ay me! I fondly dream--
 Had ye been there--for what could that have done?

(50-57)

Similarly, in Shelley's "Adonais," the persona seeks solace by questioning the one who should have cared for the one who has died:

Where wert thou mighty Mother, when he lay,
 When thy Son lay, pierced by the shaft which
 flies
 In darkness? where was lorn Urania
 When Adonais died? (10-13)

What function is served by the convention of questioning? Peter Sacks supplies three general answers. One function, says Sacks, "is to set free the energy locked in grief or rage and to organize its movement in the form of a question that is not merely an expression of ignorance but a voicing

of protest" (22). A second purpose of questioning is that "the mourner succeeds in shifting his focus from the lost object or from himself and turns outward to the world" (22). This shifting of emphasis, Sacks argues, may prevent melancholia or guilt. The third function of elegiac questioning is "to create the illusion that some force or agent might have prevented the death" (22). Though the poet recognizes that there are no "guardians against mortality," the questioning reinforces the wishful thought that there might be.

Both "Lycidas" and "Adonais" use the convention of substituting the name of a fictional character for the actual friend who is mourned, Lycidas representing Edward King, Milton's companion at Cambridge, and Adonais representing John Keats. Both poets identify the ritualistic functions of the poems by naming their genres as part of the subtitles; "Lycidas" is called a monody and "Adonais" an elegy. Within the poems, both poets refer to the poems as songs. The characters addressed within both poems are part of the fictional settings, mythological characters from whom the speakers expect no response.

Like other forms of lyric expressions, the elegy can have an addressee without having an internal audience. There is no response from the person, object, or deity being addressed. Instead, the addressee reflects the emotional and psychological state of the speaker.

LYRIC ADDRESS

Lyric address differs from lyric expression in that the internal audience of an address is a human being aware of the speaker's words. It differs from lyric interaction in that the response of the one addressed is not revealed.

The internal audience of lyric address can provide a reason for the utterances of the persona. In Dylan Thomas's villanelle "Do Not Go Gentle into That Good Night," the philosophical musings of the persona do not achieve their full impact until he addresses the final words to his father:

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I
prayer.

Do not go gentle into that good night.

Rage, rage against the dying of the light.

(16-19)

The poet does not reveal the father's response, but the force of the language derives, in part, from the father's presence.

The degree to which the reader can determine the effect of the speaker on the internal audience can be illustrated by three seventeenth-century lyrics: Robert Herrick's "To the Virgins, to Make Much of Time," Andrew Marvell's "To His Coy Mistress," and John Donne's "The

Flea." The poems have in common the illocutionary act of persuasion. Each speaker attempts to persuade his internal audience that, because youth is fleeting, the opportunity to love should be seized. In each poem, the carpe diem theme is developed within a logical framework. The logic of the speakers' conclusions is emphasized with such terms as "then" and "therefore." The poems differ, however, in the degree to which the reader is able to infer the responses of the internal audience to the arguments of the speaker.

Robert Herrick: "To the Virgins, to Make Much of Time"

Gather ye rosebuds while ye may:
 Old Time is still a-flying;
 And this same flower that smiles to-day
 To-morrow will be dying.

The glorious lamp of heaven, the sun,
 The higher he's a-getting,
 The sooner will his race be run,
 And nearer he's to setting.

That age is best which is the first,
 When youth and blood are warmer;
 But being spent, the worse and worst
 Times still succeed the former.

Then be not coy, but use your time;
 And, while ye may, go marry;
 For, having lost but once your prime,
 You may forever tarry.

In Robert Herrick's "To the Virgins, to Make Much of Time," the internal audience, identified by the title, is a general one, though less general, perhaps, than Herrick's "intended" external audience. The persona's purpose is not

to influence a particular young woman but to give some fatherly advice to women in general to marry while they are young. The reader understands that the speaker in "To the Virgins" has no personal stake in the outcome, even if his argument is successful.

There is no evidence of the response of the internal audience to the speaker's argument. The poem's imitation of speech acts is limited in that the perlocutionary effects, if any, of the discourse are not revealed. The reader does not know whether the argument affects the behavior of the young women.

Whether or not the behavior of the listener is affected, the presence of that listener is necessary if the poem is to imitate the speech event of persuasion. The words of the speaker must have the (pretended) potential for perlocutionary force, whether or not the reader witnesses the effects of the speaker's words upon the listener. In order for that potential to be present, the speaker must address an internal audience with the capacity to respond.

Andrew Marvell: "To His Coy Mistress"

Had we but world enough, and time,
 This coyness, lady, were no crime.
 We would sit down, and think which way
 To walk, and pass our long love's day.
 Thou by the Indian Ganges' side
 Shouldst rubies find; I by the tide
 Of Humber would complain. I would

Love you ten years before the Flood
 And you should, if you please, refuse
 Till the conversion of the Jews;
 My vegetable love should grow
 Vaster than empires, and more slow;
 An hundred years should go to praise
 Thine eyes, and on thy forehead gaze;
 Two hundred to adore each breast,
 But thirty thousand to the rest;
 An age at least to every part,
 And the last age should show your heart.
 For, lady, you deserve this state,
 Nor would I love at lower rate.

But at my back I always hear
 Time's wingèd chariot hurrying near;
 And yonder all before us lie
 Deserts of vast eternity.
 Thy beauty shall no more be found,
 Nor, in thy marble vault, shall sound
 My echoing song; then worms shall try
 That long-preserved virginity,
 And your quaint honor turn to dust,
 And into ashes all my lust;
 The grave's a fine and private place,
 But none, I think, do there embrace.

Now therefore, while the youthful hue
 Sits on thy skin like morning dew,
 And while thy willing soul transpires
 At every pore with instant fires,
 Now let us sport us while we may,
 And now, like amorous birds of prey,
 Rather at once our time devour
 Than languish in his slow-chapped power.
 Let us roll all our strength and all
 Our sweetness up into one ball,
 And tear our pleasures with rough strife
 Thorough the iron gates of life.
 Thus, though we cannot make our sun
 Stand still, yet we will make him run.

In Andrew Marvell's "To His Coy Mistress," the speaker's mistress is the internal audience that provides the potential for perlocutionary force. The persona is imitating the illocutionary act of trying to convince his loved one that their passion should be fulfilled. Unlike the persona of "To the Virgin's," Marvell's persona

presumably does have a stake in the outcome of his argument. The internal audience is more specific and the argument more personal.

Although the situation of Marvell's poem is more personal than that of Herrick's, the internal audiences of the two poems are similar in that no response is indicated. The reader does not know whether the speaker's argument has had its desired effect. The presence of the internal audience is necessary to create the illusion of a speech event, but the reader does not know if she has been persuaded.

John Donne: "The Flea"

Mark but this flea, and mark in this
 How little that which thou deny'st me is;
 It sucked me first, and now sucks thee,
 And in this flea our two bloods mingled be;
 Thou know'st that this cannot be said
 A sin, nor shame, nor loss of maidenhead;
 Yet this enjoys before it woo,
 And pampered swells with one blood made of
 two,
 And this, alas, is more than we would do.

Oh stay, three lives in one flea spare,
 Where we almost, yea more than married are.
 This flea is you and I, and this
 Our marriage bed, and marriage temple is;
 Though parents grudge, and you, we are met
 And cloistered in these living walls of jet.
 Though use make you apt to kill me,
 Let not to that, self-murder added be,
 And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since
 Purpled thy nail in blood of innocence?
 Wherein could this flea guilty be,
 Except in that drop which it sucked from thee?
 Yet thou triumph'st and say'st that thou

Find'st not thyself, nor me the weaker now.
 'Tis true. Then learn how false fears be:
 Just so much honor, when thou yield'st to me,
 Will waste, as this flea's death took life
 from thee.

The effects of the speaker's words can sometimes be observed in the actions of the internal audience. When the internal audience responds to the speaker, the poem tends toward the principle of dramatic interaction rather than lyric address. In John Donne's "The Flea," only one voice speaks, but the responses of the internal audience can be inferred. The opening of the second stanza--"Oh stay, three lives in one flea spare"--implies that the internal audience has gestured so as to threaten the flea. The threat is significant in providing the impetus for the persona's developing the conceit into a full-blown comparison of the flea to their sexual union. The opening of the third stanza--"Cruel and sudden, hast thou since / Purpled thy nail in blood of innocence?"--implies the second action of the internal audience, that her threat to kill the flea has been realized. A third response of the internal audience is her triumphant remark that she has not been weakened by the flea's death. The reader is made aware of the response of the internal audience, not by her own speech but by the speaker's paraphrase of it: "Yet thou triumph'st and say'st that thou / Find'st not thyself, nor me the weaker now" (23-24). The persona uses her defiant comment in a further twist of his argument: since

the woman lost no honor in the flea's death, so no honor will be lost when she yields to him.

Will the internal audience be persuaded by the clever persona? If her defiant responses are any indication, no. The actions of the internal audience, implied by the persona's words, have characterized her as a woman who is not easily persuaded. The characterization of the internal audience makes "The Flea" more dramatic than "To the Virgins, to Make Much of Time" or "To His Coy Mistress." The principle of dramatic interaction will be examined further in Chapter III.

SUMMARY

Traditionally, the lyric has been characterized by its musical quality, its brevity, and its representation of the poet's emotions. The lyric principle, examined in this chapter, has two components: one, that the poem represents the emotions of the poet; and two, that the only auditor in the poem is the persona's self. To the extent that the poem does not represent the poet addressing himself, the poem becomes more dramatic than lyric.

In the expressive lyric, the persona may address a natural object, a deity, or a departed friend, but there is no listener other than the persona. The presence of an addressee gives the poem the effect of an event rather than an artifact. Lyric expression tends to represent thought

rather than speech, although some conventions of lyric do represent oral discourse.

In lyric address, the speaker addresses an actual person who is capable of response but whose response is not revealed by the poem. Whether or not the internal audience responds, the presence of that audience is necessary to effect the imitation of a speech event. The internal audience gives the utterances the potential for perlocutionary force.

NOTES

¹ Albert Guérard distinguishes between "form" and "spirit" of the genres (197ff.). See discussion in Hernadi 58.

² I am distinguishing between addressee and internal audience. Addressee refers to any person or thing to whom the persona acknowledges his words to be addressed. Internal audience is restricted to a human being that actually hears the persona's words.

³ Of the sonnets addressed to God, some are addressed to God in their entirety, others only in parts. One is addressed to Christ, one to God the Father; one to "three-personed God."

⁴ For a discussion of Blake's revisions of "The Tyger," see Nurmi.

CHAPTER III

THE INTERNAL AUDIENCE IN DRAMATIC DISCOURSE

THE DRAMATIC PRINCIPLE

In the preceding chapter, the distinction was made between defining a genre in terms of "expression" and in terms of "principle." The same distinction that was applied to lyrical discourse may be applied also to dramatic discourse. A work is dramatic in expression if it follows the conventions of dialogue or conversation.¹ To be dramatic in principle, however, the speaker in the work must be perceived as a character distinct from the author.

The dramatic principle differs from both the lyric principle and the narrative principle. In lyrical discourse, the reader might imagine saying what the speaker says to the internal audience. "How do I love thee?" asks Elizabeth Barrett Browning; her lyric to Robert might express the emotions of any lover to any lover. By contrast, the reader of dramatic discourse plays the role of neither speaker nor listener. Instead, the reader is an observer of the interaction between the speaker and the internal audience.

The distinction in the reader's responses to lyric and drama is noted by Ralph Rader. Rader argues that "our immediate imaginative experience of 'My Last Duchess' does

not support Olson's view that such a dramatic monologue character as the Duke is related to the reader imaginatively--is in the same fictive relationship to him--as the speaker/actor of a dramatic lyric like 'Dover Beach'" ("The Dramatic Monologue" 134). It is true that both of these poems would fit Olson's classification of lyric address. To illustrate the distinction between them, Rader asks us to visualize a cinematic interpretation of the two poems: "If we do so, we shall see the Duke as an outward presence within the frame of the motion picture screen, gesturing and speaking the words of the poem to the envoy, whereas with 'Dover Beach' we will see a moonlit seascape with the camera understood to be the actor's eyes through which we are looking" (134).

The dramatic principle differs also from the narrative principle. In narrative discourse, such as "The Rime of the Ancient Mariner," the internal audience is generally a surrogate for the external audience. The reader might imagine hearing the words along with the internal audience. In dramatic discourse, however, the reader might imagine watching both the speaker and the internal audience. The dramatic principle dominates when the speaker is a character apart from the author, and the internal audience is a character apart from the external audience.

The presence of an internal audience in any type of discourse has the effect of dramatizing the utterances. In

"The Rime of the Ancient Mariner," the Mariner tells a story that is dramatized by the presence of an internal audience. The responses of the internal audience remind the reader that the telling of the story is itself an event that takes place at a given time in a given place.

THE INTERNAL AUDIENCE OF DRAMATIC MONOLOGUES

Although a great deal of analysis has been devoted to the speakers (or personas) in dramatic monologues, little has been written recently about the ones that these speakers address. Studies have focused on the ways in which the poet relates--and the reader is expected to relate--to the persona.

T. S. Eliot discusses the relation of poet to persona in "The Three Voices of Poetry." Audience does help to determine the three voices that Eliot defines: "the voice of the poet talking to himself--or to nobody"; "the voice of the poet addressing an audience, whether large or small"; and "the voice of the poet when . . . one imaginary character [is] addressing another imaginary character" (96). Eliot's third category is limited to poetic drama, which, in his view does not include the dramatic monologue. Noting Robert Browning's very limited achievement in the theater, and his notable success with the dramatic monologue, Eliot concludes that the voice of the dramatic monologue is of the second type:

In the dramatic monologue, then, it is surely the second voice, the voice of the poet talking to other people, that is dominant. The mere fact that he is assuming a role, that he is speaking through a mask, implies the presence of an audience: why should a man put on fancy dress and a mask only to talk to himself? (104)

The audience to which Eliot refers is the poet's audience, not the imaginary character that frequently appears within a dramatic monologue. Eliot's emphasis, then, is on the "mask" or "persona" that the poet takes on for the purpose of addressing his audience.

The use of a mask is certainly significant in the concept of the "dramatic" held by Tennyson and Browning. According to Hallam Tennyson, his father said of "Maud" and of "other monodramatic poems": "The mistake that people make is that they think the poet's poems are a kind of 'catalogue raisonné' of his very own self, and of all the facts of his life" (1: 402). Browning, too, dissociates himself from his personas. In a letter to Wilfred Maynell, Browning writes of his Dramatic Idyls: "These of mine are called 'Dramatic' because the story is told by some actor in it, not by the poet himself" (qtd. in Honan 122). Based on the distance between poet and persona, Park Honan defines a dramatic monologue as "a single discourse by one whose presence is indicated by the poet but who is not the

poet himself" (122).

In Robert Langbaum's study of the dramatic monologue, the emphasis is on how the reader is supposed to relate to the persona. Langbaum considers the peculiar "genius of the dramatic monologue" to be "the effect created by the tension between sympathy and moral judgment" (85). No matter how reprehensible the persona may be, Langbaum believes that the impulse to sympathize is stronger than the impulse to judge. The nature of the dramatic monologue is defined by the fact that

we clearly adopt the speaker's point of view, both visual and moral, as our entry into the poem--the resulting limitation and even distortion of the physical and moral truth being among the main pleasures of the form. (137)

A. Dwight Culler supports Langbaum's analysis.

Culler's view of the dramatic monologue emphasizes the speaker-reader relationship:

It is an open, ironic form in which the dramatic element is not, as Tennyson and Browning thought, the interplay between the poet and the speaker . . . but between the speaker and the reader.

(368)

By contrast, Ralph Rader takes issue with Langbaum's tendency "to think of the speaker in the dramatic monologue as if he were in effect a real person, as if he and the

reader's response to him were independent of the poet's control" (Rader, "The Dramatic Monologue" 133). Rader's treatment of the dramatic monologue combines the relation of poet to persona with the relation of reader to persona. He distinguishes the dramatic monologue, in which the actor-speaker represents "a simulated natural person in contrast with the poet," from the "mask lyric" (using Eliot's concept), in which the actor-speaker represents a "an artificial person projected from the poet, a mask through which he speaks" (140). Whereas Browning's "My Last Duchess" and "Porphyria's Lover" meet Rader's qualifications for dramatic monologue, Tennyson's "Ulysses" and Browning's "Childe Roland" are considered mask lyrics. The reader's response to the persona of each poem, according to Rader, is controlled by the poet.

Rader's distinction between dramatic monologue and mask lyric does raise one important observation concerning audience. In describing mask lyrics, Rader notes,

A further characteristic property of these poems is the fact that the speaker does not speak to anyone palpable within the poem. The reason for this is that the reader, not a dramatic auditor, is the object of his speech.

("The Dramatic Monologue" 141)

Rader is using audience as a characteristic that distinguishes a mask lyric from a dramatic monologue.

However, to say that "the reader" is the object of a persona's speech in a poem such as "Ulysses" is to lose, I believe, an important distinction between the poet's audience and the persona's audience. The poet's audience is external to the poem; this external audience is almost always the object of the poem (assuming the text is meant for publication), no matter what the type of discourse. Ulysses's audience is within the poem; the speaker's purpose in a dramatic monologue is in relation only to the internal audience, not to the external audience.

Rader's argument that "the reader, not a dramatic auditor, is the object of [Ulysses's] speech" ("The Dramatic Monologue" 141) is based, in part, upon Tennyson's claim that the poem gave the poet's own "feeling about the need of going forward, and braving the struggle of life" (Hallam Tennyson 1: 196). It is fair to conclude that Ulysses represents the poet in a way that, say, Browning's Duke does not. The idea of bravely going forward may indeed represent Tennyson's message to his external audience.² However, the fact that Tennyson has a message for the external audience in no way precludes his creating an internal audience. Ulysses does, in fact, address his mariners, whom he is hoping to persuade to accompany him:

. . . My mariners,
Souls that have toil'd, and wrought, and thought
with me,--

(53; 45-46)

. . . you and I are old;
 Old age hath yet his honor and his toil.
 Death closes all; but something ere the end,
 Some work of noble note, may yet be done.

(49-52)

. . . Come, my friends.
 'T is not too late to seek a newer world.

(54; 56-57)

The message of Ulysses to the mariners parallels Tennyson's to his external audience, but it is not the same. Ulysses talks to his mariners in order to persuade them to join him in one last voyage. Tennyson's message to the external audience is the more general theme that knowledge of death should not prevent one from performing noble deeds. The message is dramatized by having a character distinct from the poet address an internal audience distinct from the reader.

The internal audience of "Ulysses" does not play an active role. William E. Fredeman comments that Tennyson's internal auditors are generally passive:

. . . Tennyson's listeners are formal rather than dramatic foils to the speakers. They are integral to the situation of the poem, but they play no catalytic role because no change transpires; there is no development, no reversal, no recognition, no transformation--in effect, no

action. (171)

Furthermore, as Fredeman points out, the internal audience in "Ulysses" is "shifting and indefinite," with Ulysses variously addressing "himself, his people, and the mariners" (171). Ina Beth Sessions argues that the lack of "interplay between speaker and audience" in "Ulysses" disqualifies it as a "Perfect" dramatic monologue. Sessions's seven rather rigid requirements for a Perfect dramatic monologue include "speaker, audience, occasion, revelation of character, interplay between speaker and audience, dramatic action, and action which takes place in the present" (508). "Ulysses" does qualify, however, as what Sessions calls a "Formal" dramatic monologue, which requires only speaker, audience, and occasion.

The dramatic monologue's requirements of speaker, audience, and occasion stem from S. S. Curry's 1908 work entitled Browning and the Dramatic Monologue. The need for an internal audience had been suggested even earlier, in Stopford Brooke's Tennyson: His Art and Relation to Modern Life. Brooke wrote that the "trick" in a dramatic monologue is that "one man or woman speaks, telling a tale of the past or of the present. Another person--and here the dramatic element enters--is supposed to be near at hand" (qtd. in A. Dwight Culler 366). Curry's discussion of audience places similar emphasis on the dramatic nature of an internal audience:

In the monologue, as in all true dramatic representation, the listener as well as the speaker must be realized as continuously living and thinking. The listener, though he utters not a word, must be conceived from the effect he makes upon the speaker, in order to perceive the argument as well as the situation and point of view. (33)

The manifestation of action is included also among Sessions's requirements for the dramatic monologue:

Action cannot be passive; it must be electric and it must be unfolding with the speaker's words. The audience must be a participant in the original occasion (511)

In "Ulysses," the reader does not sense the participation of the audience in the action. There is discontinuity in the speech as Ulysses shifts his address from himself to his people to his mariners. These characteristics support the arguments of Rader and Rosmarin in their classification of "Ulysses" as a mask lyric rather than a dramatic monologue.

Browning's "Fra Lippo Lippi" contains ample evidence of dramatic action supplied by the internal audience. The Brother's indignant shouting implies the actions of the policeman who has stopped him:

You need not clap your torches to my face.

(105; 2)

And here you catch me at an alley's end
Where sportive ladies leave their doors ajar?

(5-6)

Aha, you know your betters! Then, you'll take
Your hand away that's fiddling on my throat.

(12-13)

Remember and tell me, the day you're hanged,
How you affected such a gullet's gripe!

(19-20)

The internal audience, in addition to suggesting action, influences the language used by the speaker. Fra Lippo Lippi's repeated use of "Zooks" is appropriate to his situation and his listener. His confession of the pleasure he takes in being a monk could not have been made to another monk:

. . . the good bellyful,
The warm serge and the rope that goes all around
And day-long blessed idleness beside!

(107; 103-105)

Thus, the presence of an internal audience allows for the presentation of dramatic action. Even without the dramatic conventions of live action upon a stage or stage directions in a text, a poem may represent dramatic interplay between a speaker and a listener. As is the case

with most oral discourse, the audience within the poem affects the speaker's subject as well as the choice of words.

Dramatic Monologues and Speech Acts

The presence of the internal audience assists in the illusion of actual speech created by the dramatic monologue. A persuasive purpose can be seen in the speaking situation of "My Last Duchess," a poem which Rader sees as being "developed as speech acts deeply motivated in the actor's represented situation" ("Dramatic 'I' Poems" 109). Browning establishes a dramatic context for the poem by having the Duke address an agent of the Count whose daughter the Duke intends to marry. Superficially, most of what the Duke says may be classified as assertive--simply a few remarks about how his previous wife could be made to smile by such foolishnesses as compliments or sunsets. But he would hardly be telling these things to a servant unless he had in mind a directive purpose. The Duke's ulterior motive is to see to it that the next Duchess is not so easily impressed as the last. Rader remarks that "the Duke has all this time been warning his new wife through the envoy without seeming to warn her, because to warn her would be to stoop when he chooses never to stoop" ("Dramatic Monologue" 138). The power of words is significant in conveying this message. Although the Duke

professes not to have "skill / In speech" (59; 35-36), his words are chosen "by design" (58; 6). Mermin points out the importance of speech acts throughout the poem:

The poem is in fact mostly about speech: what visitors dare not ask, what Fra Pandolf said to the Duchess, how the Duchess expressed her thanks and might have excused herself, what the Duke has said, hasn't said, and is saying. (49)

The most significant action of the Duke is imbedded in his ambiguous assertion, "I gave commands; / Then all smiles stopped together" (59; 45-46). The warning that the Duke is voicing is all too clear: I have the power to destroy that which fails to please me. The Count's servant is an appropriate agent to convey this message to the next Duchess.

A number of dramatic monologues of Tennyson and Browning illustrate the representation of directive speech acts. The persona of Tennyson's "Northern Farmer (Old Style)" instructs his nurse, "Git ma my aäle" (271; 4). Tennyson's Tiresias is directing Menoeceus to sacrifice himself in order to save Thebes:

Thither, my son, and there
Thou, that hast never known the embrace of love,
Offer thy maiden life. (78; 157-59)

The mournful Tithonus pleads with Eos: "Let me go; take

back thy gift" (71; 27); "hold me not for ever in thine East" (72; 64). The self-righteous St. Simeon directs his followers how to glorify him:

And you may carve a shrine about my dust,
 And burn a fragrant lamp before my bones,
 When I am gather'd to the glorious saints.

(70; 192-94)

In Browning's "The Laboratory," the persona encourages the chemist who is preparing the poison that she about to administer to her rival:

Grind away, moisten and mash up thy paste,
 Pound at the powder,--I am not in haste!

(91; 9-10)

In "The Bishop Orders His Tomb at Saint Praxed's Church," the Bishop barks his instructions at his "nephews." Each of these illustrates the speaker's use of directive illocutionary acts, acts which, to be meaningful, require the presence of an internal audience.

In addition to issuing commands, there are often other specific reasons why a speaker addresses a particular listener. Some poems represent speech events for which the presence of an internal audience is necessary if the utterances are to be felicitous.

Dante Gabriel Rossetti's "A Last Confession" illustrates the significance of the internal audience in completing a speech event. The poem represents a dying

man's attempt to perform the speech act of confessing his sin to a priest. Without the presence of the priest, there would be no confession, no absolution. The persona insists that the Father hear and understand his words:

But you must hear. If you mistake my words
 And so absolve me, I am sure the blessing
 Will burn my soul. (416-18)

The story is a difficult one for the persona to tell. He can provide the background of how he met an abandoned little girl, took care of her, and fell in love with her; but he cannot bring himself to confess his role in murdering her:

You see I cannot, Father; I have tried,
 But cannot, as you see. These twenty times
 Beginning, I have come to the same point
 And stopped. Beyond, there are but broken words
 Which will not let you understand my tale.

(426-30)

Periodically, the speaker pauses to express his difficulty in making the priest understand what he has done:

What would you have me tell you? Father, Father,
 How shall I make you know? (448-49)

In spite of the difficulty that the persona has in telling the whole story, he feels compelled to unburden himself of his terrible deed. He has explained how he bought her a pearl-handled knife to be what he had hoped would be a

pledge between them, or, if she could not accept such a pledge, a "parting gift."³ As he approaches the fateful moment, however, he realizes that he cannot bring himself to say the words;

My Father, have I not

Yet told you the last things of that last day

On which I went to meet her by the sea?

O God, O God! but I must tell you all. (489-92)

He delays the confession further by explaining how his beloved's laugh of rejection reminds him of the laugh of a prostitute he had heard at the village fair. And again he notes that he has postponed the most important part of the story:

Have I not told you yet,

Not told you all this time what happened, Father.

When I had offered her the little knife,

And bade her keep it for my sake that loved her,

And she had laughed? Have I not told you yet?

(526-30)

It is only after numerous digressions that the persona finally finishes the story of how the woman finally "takes" the knife:

For she took the knife

Deep in her heart, even as I bade her then,

And fell; and her stiff bodice scooped the sand

Into her bosom. (540-43)

The persona's description of the event shows how he tries to dissociate himself from the act of killing the woman. Not only does she take the knife into her heart, but she also, in effect, buries herself as she scoops the sand into her bosom.

Now that the persona has described the death of his beloved, he can turn to his internal audience and ask for the absolution that is the purpose of his confession:

Father,

I have told all: tell me at once what hope
Can reach me still. (553-55)

The persona has seen the confession as necessary in order to achieve forgiveness. He presumes that the priest has the power to know what forgiveness might be granted.

The difficulty that the persona has had in confessing his sin is paralleled by other situations in which he has been unable to express himself. Having been rejected by his beloved, he is aware of his inability to find the words to keep her:

And, standing silent now at last, I looked
Into her scornful face; and heard the sea
Still trying hard to din into my ears
Some speech it knew which still might change her
heart

If only it could make me understand. (29-33)

The priest is the first to hear not only of the murder but

also of the childhood experiences--not fully explained in the poem--that caused him to be a hunted man. The persona stops himself from speaking of these other matters, as he explains the depth of his need to express himself:

You do not know how clearly those things stood
 Within my mind, which I have spoken of,
 Nor how they strove for utterance. (106-08)

The sense of striving to speak is a theme that dominates the poem. It is only the presence of the internal audience at the dying speaker's deathbed that permits the long-suppressed guilt to be voiced.

Dramatic Monologues and Irony

In some dramatic monologues, the internal audience stands in dramatic contrast to the persona. The effect of such contrast is to create ironic tension. In Browning's "Andrea del Sarto," the persona begs for a half hour of his wife's attention, but her impatience to see the "Cousin" waiting outside for her is evident throughout his speech. The opening of the poem--"But do not let us quarrel any more, / No, my Lucrezia; bear with me for once" (184; 1-2)--places the reader in the middle of an already tense situation. The tension continues as he tries to make her listen to him:

. . . turn your head--

All that's behind us! You don't understand
Nor care to understand about my art,
But you can hear at least when people speak.

(186; 54-57)

Toward the end of the poem, it remains evident that Andrea has been unable to retain his wife's attention:

You loved me quite enough, it seems to-night.

This must suffice me here. What would one have?

(190; 259-60)

Irony emerges from the tension between the persona and the internal audience: the reader expects that one deserves more from a wife than Lucrezia is capable of giving.

In Tennyson's "Rizpah" irony emerges also from the tension between persona and internal audience. The speaker recognizes the contrast between her own experience--her nighttime excursions to bury the bones of her hanged son--and relative innocence of the visitor who has come to comfort her at her deathbed:

Ah--you, that have lived so soft, what whould you
know of the night,

The blast and the burning shame and the bitter
frost and the fright?

I have done it, while you were asleep--you were
only made for the day.

I have gather'd my baby together--and now you may

go your way. (445; 17-20)

Although the speaker acknowledges the good intentions of the visitor--"I think you mean to be kind" (447; 81) cannot accept forgiveness for herself without forgiveness also for her son:

And if he be lost--but to save my soul, that is
all your desire--

Do you think that I care for my soul if my boy be
gone to the fire? (447; 77-78)

The judgmental stance of the internal audience is made to appear unacceptable to the reader. Irony echoes in the persona's repetition of the listener's response:

"Election, Election, and Reprobation--it's all very well" (447; 73). The reader senses that the pious platitude is no solution to the real need of the dying woman.

THE INTERNAL AUDIENCE OF THE STAGE

In a play, there are two general types of external audience. One is the reading audience, for whom descriptions and stage directions are provided by the author. The other is the audience attending the performance of a play, for whom the descriptions and stage directions have been interpreted by a producer, a director, and actors. The job of the first type of audience is to imagine itself to be the second type. The ideal reading audience produces, directs, and acts the play all inside

the mind.

The internal audience of a play is an audience that exists on the stage, or, to put it another way, shares the fictional world of the speaker. A character or group of characters constitute an internal audience when they forfeit their normal conversational turntaking in order to permit another exclusive access to the floor. Since the usual (or unmarked) situation in a play is for characters to converse with each other, it is an unusual (or marked) situation for there to be an internal audience.

The Play within the Play

One internal-audience situation occurs when a play is performed within a play. While the audience on the stage, the internal audience, watches the internal play, the external audience watches those who are watching the play.

In Hamlet, for example, actors perform a play in front of Hamlet, Ophelia, Gertrude, Polonius, Claudius, and others. This internal audience watches The Mousetrap, while the external audience watches both The Mousetrap and Hamlet. The response of the internal audience to the play is significant to the development of the plot. It is Claudius's response to The Mousetrap that persuades Hamlet that the King is guilty of murdering his father.

Internalizing the External Audience

A second situation involving a dramatic internal audience is created by having a character address a group of characters who function primarily as listeners. In effect, the external audience becomes part of the fictional world of the drama.

Such a situation occurs in Our Town, a play in which the Stage Manager directly addresses the external audience. This in itself is a marked case of drama, since the usual condition of a play is that characters are not aware of being observed by an audience. This situation is extended when the Stage Manager calls upon Professor Willard to provide anthropological data about Grover's Corners and upon Mr. Webb to report on political and social conditions. After these reports, the Stage Manager asks, "Now, is there anyone in the audience who would like to ask Editor Webb anything about the town?" (24; Act 1). Three characters, sitting among the audience, respond with questions about drinking, social injustice, and culture in Grover's Corners.

Treating the external audience as part of the play not only captures the attention of the internal audience, but it also blurs the distinctions between fiction and reality. In Our Town, little is done to make the play appear real: there is no scenery; the doctor carries an imaginary bag, and the newspaper boy throws imaginary papers; the Stage

Manager announces the intermissions; dead people speak to each other. But the audience, having become part of the play, can see that truth does not require realism.

SUMMARY

The dramatic principle dominates when the speaker is distinct from the author, and the internal audience is distinct from the external audience. The presence of an internal audience dramatizes a literary work by providing one of the components of the speech act, while the setting makes it appear to be an event that takes place at a particular time in a particular place.⁴

The dramatic monologue is a literary work that imitates a speech event. The internal audience is necessary if a character's speech acts are to have the appearance of illocutionary force and perlocutionary force. The purpose of a character's speech acts may be to warn, as in "My Last Duchess," or to confess, as in "A Last Confession."

The presence of a listener within the poem is a potent element of the dramatic monologue. The internal audience intensifies dramatic action, helps to re-create speech, and offers a source of ironic tension.

In plays, an internal audience is present when there is a play within a play or when the external audience

becomes part of the performance. The presence of the internal audience blurs the distinction between the usually separate world of the stage and the world off the stage.

NOTES

¹ For further discussion of dramatic expression, see Frye's treatment of "the rhythm of decorum" (268-70). Frye defines decorum as "the modification of [the poet's] own voice to the voice of a character or to the vocal tone demanded by subject or mood" (269).

² "Ulysses" has been interpreted either as lyric or as a dramatic monologue, depending on whether or not the critic perceives the character as a representation of Tennyson. For a discussion of "Ulysses" as lyric, see Rosmarin 127-136; Tucker 229.

³ The play on the meanings of parting is interesting to note here. The knife is an instrument of parting in more than one sense.

⁴ For a synopsis of the components of speech acts, see Hymes 59-65.

CHAPTER IV

THE INTERNAL AUDIENCE IN NARRATIVE DISCOURSE

THE ORAL QUALITY OF NARRATIVE

One important distinction between oral and written narrative is that the oral transmission of a story is an event; it requires a speaker, an occasion, and an audience. This is the distinction that Frye emphasizes between epos and fiction. The unmarked (or usual) situation of fiction is the avoidance of overt recognition of a reader or listener. However, written narrative is frequently marked by its imitation of epos; in the marked situation, the narrator consciously addresses an audience.

The difference between "storytelling" (or "fiction") and "storywriting" is illustrated by Robert Stepto with a quotation from novelist Gayl Jones:

. . . for me fiction and storytelling are different. I say I'm a fiction writer if I'm asked, but I really think of myself as a storyteller. When I say 'fiction,' it evokes a lot of different kinds of abstractions, but when I say 'storyteller,' it always has its human connections . . . There is always that kind of relationship between a storyteller and a hearer--the seeing of each other. The hearer has to

see/hear the storyteller, but the storyteller has to see/hear the hearer, which the written tradition doesn't usually acknowledge. (305)

There are two ways in which an author might have a narrator acknowledge the presence of an audience. First, the narrator might address the external audience as "you" or, more formally, as "the reader."¹ This form of address does not involve an internal audience, but it draws the reader into the fictional world of the story. The analogous situation in drama occurs when a character on stage addresses remarks to the audience in the theater. The external audience is drawn into the narrative. The second possibility is to have the narrator address an internal audience, a character within the work whose primary role is to listen. Both of these methods emphasize the narrative as an essentially oral act.

THE FICTIONALIZED EXTERNAL AUDIENCE

A written work is made to seem more like an oral performance when addresses the reader as "you." The external audience is drawn into the fictional context of the literary work and made to feel close to the fictional speaker.

Mark Twain reduces the distance between the speaker and the external audience by having Huckleberry Finn address the external audience as "you":

You don't know about me, without you have read a book by the name of The Adventures of Tom Sawyer, but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things he stretched, but mainly he told the truth. (15)

The audience is fictional in that Huck--a fictional character--recognizes the presence of his audience. This is a "you" with which the reader can easily identify. The external references to The Adventures of Tom Sawyer and to "Mr. Mark Twain" further Huck's reach toward the external audience. Huck's personal evaluation of Mark Twain's truthfulness makes him seem as real as Twain (however real that may be) and more reliable.

A similar conversational opening sets the tone of J.

D. Salinger's The Catcher in the Rye:

If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth. (1)

Salinger reduces the distance between the reader and the narrator by encouraging the reader to imagine himself listening to Holden Caulfield speak.

Edgar Allan Poe also fictionalizes the external audience in order to intensify presence of the first-person narrator. In "The Tell-Tale Heart," the narrator begins, True!--nervous--very, very dreadfully nervous I had been and am; but why will you say that I am mad? . . . Hearken! and observe how healthily-- how calmly I can tell you the whole story. (135)

The reader has never accused Poe's narrator of madness, at least not before the story is told, but Poe encourages one to listen as though one had made the accusation. His creation of a fictionalized listener draws the reader into the imaginary situation of the story.

The narrator's "you" is frequently described as possessing information that the actual reader does not possess. The narrator of Edith Wharton's Ethan Frome suggests that the reader might already be curious about the title character:

If you know Starkfield, Massachusetts, you know the post-office. If you know the post-office you must have seen Ethan Frome drive up to it, drop the reins on his hollow-backed bay and drag across the brick pavement to the white colonnade; and you must have asked who he was. (9)

The narrator's audience might know Starkfield, the post-office, and Ethan Frome, but the actual reader cannot know them; they do not exist. By creating an audience for whom

they do exist, Wharton encourages the actual reader to imagine a town like Starkfield and a character like Ethan Frome. The fictionalized "you" reduces the distance between the external audience and the subjects of the story.

In other stories, too, the fictionalized reader is used to lessen the distance between the actual reader and the fictional world of the literary work. Writing about six Victorian novelists, J. Hillis Miller uses an analogy of a mirror, with the world of the narrator on one side and the world of the reader on the other, to suggest a theme common to six Victorian novelists:

that both sides of the looking glass are the same. Human culture and the imitation of human culture in a novel have the same substance and the same structure. Both have the nature of language. What is true within the looking-glass world of the novel is also true in reality.

(140)

A sketch on the title page of William Thackeray's Vanity Fair shows a jester, his back against a puppet box, holding up a mirror toward the reader. The theme is repeated within the novel: "The world is a looking-glass, and gives back to every man the reflection of his own face" (19).

The narrator of Vanity Fair is presented as a showman addressing a young audience in a theater. In the preface,

entitled "Before the Curtain," the narrator--having referred to himself as the "Manager of the Performance"--introduces "the famous little Becky Puppet" and the "Amelia Doll" (6). The image of the puppet show is repeated in the last sentence of the novel: "Come children, let us shut up the box and the puppets, for our play is played out" (666).

Although the novel is thus pointedly acknowledged to be a fiction, the narrator elsewhere asserts the authenticity of his utterances, referring to himself as "I, the present writer of a history of which every word is true" (602). The shifting roles of the narrator, according to Miller, "keep the reader on both sides of the curtain at once, which is where Thackeray wants him" (70). Janice Carlisle argues that "Thackeray's sleight-of-hand, the narrative magic he displays in the treatment of his storyteller, is one way of persuading the reader to entertain the possibility that the characters are beings whose lives are very much like his own" (56). By being both in the story and out of the story, the narrator effectively draws the external audience into the fictional world of the narrative.

Thackeray invites the reader's participation in the story by having the narrator address the reader directly. He explains to the reader, for example, that propriety dictates that not all of Becky's behavior be described:

a polite public will no more bear to read an

authentic description of vice than a truly-refined English or American female will permit the word breeches to be pronounced in her chaste hearing. And yet, madam, both are walking the world before our faces every day, without much shocking us. If you were to blush every time they went by, what complexions you would have.

(617)

Although Thackeray is poking gentle fun at the delicacy of polite society, he is also a participant in that society. The writer and the reader (or, more precisely, the narrator and the fictionalized reader) share norms that, though they be foolish, affect the writing and the reading of the text.²

THE FRAME STORY

Although the use of a fictionalized "you" imparts a conversational tone to a story, it differs from having an indentifiable person or group as an internal audience. When a story is told to a character who has the opportunity to respond, the speaking situation becomes a story in itself. The frame story involves multiple levels of narration, the tale being embedded into the situation of the telling.³

The Single-Story Frame

When a single story is set within a frame, there are actually two stories, each of which occurs within a different sequence of time. Nathaniel Hawthorne's short story "Main-street" is narrated by a showman similar to that of Vanity Fair. He describes the show that he is about to put on:

. . . I have contrived a certain pictorial exhibition, somewhat in the nature of a puppet-show, by means of which I propose to call up the multiform and many-colored Past before the spectator, and show him the ghosts of his forefathers, amid a succession of historic incidents, with no greater trouble than the turning of a crank. (1023)

The narrative structure differs from that of Vanity Fair, however, in that in "Main-street" the spectator gets to talk back. The narrator addresses a general "you," but two people in the audience respond with criticisms of the showman's display. The speech of the showman to his audience is an event with a time frame different from that of the historical moving-picture show.

In Coleridge's "The Rime of the Ancient Mariner," discussed in Chapter I, there are, similarly, two different stories. There is first, the story of how the Mariner stops the Wedding Guest, which takes place in the past;

and, second, there is the Mariner's story, which takes place in what might be called the distant past. A third-person narrator introduces the Mariner and the Wedding Guest. Most of the poem's lines are spoken by the Mariner, with the Wedding Guest functioning as a reluctant internal audience. Shifts in the speaking voices are accompanied by shifts in audiences: the voice of the original narrator is pitched at an external audience; the voice of the Wedding Guest is pitched at the Mariner; the voice of the Mariner is pitched at the Wedding Guest.

There is no third-person narrator in Ring Lardner's short story "Haircut." The speaking situation may be considered present time, while the time of the tale is the past. The title of the story refers not to the tale itself but to the speaking situation: a barber is telling his tale while cutting the hair of a newcomer. By casting a stranger in the role of internal audience, Lardner provides a plausible excuse for the barber to begin his story. The end of the tale is marked by the end of the haircut, when the barber asks, "Comb it wet or dry?"

In each story that has an distinct character as an internal audience, there is a story within a story. The reader is aware of both the telling of the tale and the tale itself.

The Multi-Story Frame

The frame provides a means by which any number of stories can be placed within the same fictional context. The stories of The Thousand and One Nights are framed by the narrative context of a particular speaker addressing a particular internal audience. It seems that a king, having witnessed the infidelity of women, was accustomed to killing in the morning the virgin he had taken to bed the night before. The kingdom being soon depleted of virgins, the Vizier who had been procuring the young women was forced to offer his own daughter. Scheherezade had persuaded her father, however, that she could put off the customary fate by telling such beguiling stories that the king would be disposed to spare her life in order to discover the outcome. And so the myths and legends of the Arabian Nights, long handed down by oral tradition, are put into the mouth of Scheherezade with the king as an internal audience.

The same structure of having a single narrator tell a series of stories to an absorbed listener is used by Joel Chandler Harris in his Uncle Remus stories. Harris has a third-person narrator introduce Uncle Remus, who narrates his tales to a seven-year-old boy. The speaking situation relates to the post-Civil War setting, the first publication of Uncle Remus being in 1880. Harris's "Introduction" to the stories helps to explain the function

of the narrator and the internal audience:

If the reader not familiar with plantation life will imagine that the myth-stories of Uncle Remus are told night after night to a little boy by an old Negro who appears to be venerable enough to have lived during the period which he describes-- who has nothing but pleasant memories of the discipline of slavery--and who has all the prejudices of caste and pride of family that were the natural results of the system; if the reader can imagine all this, he will find little difficulty in appreciating and sympathizing with the air of affectionate superiority which Uncle Remus assumes as he proceeds to unfold the mysteries of plantaiton lore to a little child who is the product of that practical reconstruction which has been going on to some extent since the war in spite of the politicians.

(xvii-xviii)

The relationship between the little boy and Uncle Remus can be summarized by this description from "Uncle Remus Initiates the Little Boy": "His head rested against the old man's arm, and he was gazing with an expression of the most intense interest into the rough, weather-beaten face, that beamed so kindly upon him" (4). Although Uncle Remus is aware only of the little boy who is leaning upon him, he

has another listener just outside his cabin. The boy's mother, "Miss Sally," has come looking for her son; hearing voices from the cabin, she, too, is soon captivated by the story. Having the two characters as listeners is Harris's way of saying that the stories are for everyone--"some young and fresh, and some wearing the friendly marks of age, but all children at heart" ("Preface and Dedication to the New Edition," v).

The multi-story framing device may involve multiple narrators. The one hundred tales of Boccaccio's Decameron are placed in the mouths of ten characters--Florentines escaping the Plague--each of whom tells ten tales over a period of ten days. The characters who narrate the tales comprise the internal audience.

In Geoffrey Chaucer's The Canterbury Tales, the tales are also told by characters who comprise the internal audience. Chaucer's primary narrator, speaking in "The General Prologue," acknowledges an audience that is apart from the pilgrimage:

And he bigan with right a merye cheere

His tale anon, and saide as ye may heere.

(24; 859-60)

The "ye" of the "Prologue" is the external audience, but the internal audience for the Tales is composed of the other members of the pilgrimage, including the primary narrator.

The Narrator as Internal Audience

In a frame story, the primary narrator often becomes part of the internal audience. The technique serves to distance the author from the source of the tale. Such a framing device is used in Joseph Conrad's Heart of Darkness. The original narrator establishes the context for the telling of the story, and he then becomes one of four people who listen to Marlow's retrospective account of his adventures in Africa.

The technique of having the primary narrator become the internal audience is used also in Wordsworth's poem "The Last of the Flock." The story is told to the primary narrator by a poor shepherd, who is reduced by circumstance to slaughtering the last lamb of his flock, a lamb he holds in his arms as he tells his story. Having the story told to the internal audience dramatizes the plight of the man without reducing the poem to sentimentality.

Reasons for adding a frame to a narrative are suggested by Tennyson's poem "The Epic." The evolution of the poem reveals that the frame was a purposeful addition to the core. "Morte d'Arthur" was composed in 1833-34; the frame was created four years later.⁴ FitzGerald reported that when the manuscript was read to him in 1835, there was no frame; the frame was added "to give a reason for telling an old-world tale" (qtd. in Hallam Tennyson 1: 194).

The introductory section has Everard Hall, the character who is identified as the composer of twelve books about King Arthur, question why his two friends (the host of the Christmas-eve party and the primary narrator) might want to hear his outdated tale:

Why take the style of those heroic times?
 For nature brings not back the mastodon,
 Nor we those times; and why should any man
 Remodel models? these twelve books of mine
 Were faint Homeric echoes, nothing-worth,
 Mere chaff and draff, much better burnt.

(81; 35-40)

The narrator, though sleepy from too much partying, pricks his ears at the prospect of hearing Everard's poem. After some gentle prodding, which serves to arouse the interest of the external audience, the primary narrator and his friend Francis then become the internal audience for the Arthurian legend.

In order to further the narrative's imitation of a speech event, Tennyson has the frame emphasize how the tale is told and received. The introduction describes the voice of the speaker as "mouthing out his hollow oes and aes, / Deep-chested music" (82; 50-51). The epilogue describes the responses of the internal audience to this voice: "we / Sat rapt: it was the tone with which he read" (82; 55-56). Furthermore, after the party is over and the primary

narrator has gone to bed, he dreams of King Arthur coming alive again. The frame, then, serves to define the telling of the tale as an event with consequences beyond those within the core story.

In Tennyson's poem, the legend read by Everard is supposed to be his own. In Henry James's The Turn of the Screw, a character reads a story that was written by someone else. James uses multiple levels of narration in order to distance himself further from the source of the story. The primary, first-person narrator establishes the context by reporting that a man named Douglas is about to read from a manuscript, which had been given to Douglas by his sister's governess. The internal audience consists of a number of polite men and women, including the primary narrator, who enjoy telling and listening to ghost stories. The core story is thus transmitted through three degrees of narration beyond the author: first, through the narrator; second, through Douglas; and third, through the governess.

The primary narrator of Emily Brontë's Wuthering Heights becomes an internal audience for part of the novel. The story opens with the first-person narration of Lockwood. After three chapters, Lockwood becomes an internal audience for the secondary narration of Nelly Dean. For the last four chapters, the narration shifts back to Lockwood.

The effect of having the primary narrator become part

of the listening audience is to lend a sense of authenticity while absolving the narrator of responsibility for the outlandishness of what is said. The speaking situation is similar to that of Shelley's "Ozymandias":

I met a traveler from an antique land
 Who said: Two vast and trunkless legs of stone
 Stand in the desert . . . Near them, on the sand,
 Half sunk, a shattered visage lies, whose frown,
 And wrinkled lip, and sneer of cold command,
 Tell that its sculptor well those passions read
 Which yet survive, stamped on these lifeless
 things,
 The hand that mocked them, and the heart that
 fed:
 And on the pedestal these words appear:
 "My name is Ozymandias, king of kings:
 Look on my works, ye Mighty, and despair!"

The words of the poem, apart from the first line and part of the second, are mouthed by the traveler to the primary narrator. This traveler may have seen exotic things far from the experience of the internal audience. The internal audience is an ordinary person, someone closer to the reader.

THE INTERNAL READER

Placing the story in the mouth of a stranger is a technique that Mark Twain uses in A Connecticut Yankee in King Arthur's Court. The primary narrator, who becomes the internal audience, is as enchanted by the words of the stranger as is Coleridge's Wedding Guest:

. . . and so he gradually wove such a spell about me that I seemed to move among the specters and

shadows and dust and mold of a gray antiquity,
holding speech with a relic of it! (11)

Shortly after beginning his story, the stranger is overcome with sleepiness and offers the primary narrator a yellowed palimpsest, containing the tale. Thus, instead of an internal audience, there is an internal reader. The actual reader reads the story along with the internal reader, until the frame is completed with the reappearance of the dying stranger.

A character within a story who reads letters, diaries, or journals is performing the same act as the actual reader. The internal reader, however, performs two additional functions. First, if the writing is addressed to the internal reader, then that reader will have influenced what the writer says. Second, the internal reader may respond to the writing so as to further the development of the story.

Samuel Richardson's Pamela is developed entirely by Pamela's letters to her parents and the occasional replies from her parents to her. The letter format is suitable for showing the goodness and innocence of the girl left to fend off the advances of the young master whose mother Pamela had served. Pamela writes with joy of young man's generosity; her parents dutifully warn her of the possibility of evil intentions. Pamela expresses her concerns to her father:

I must needs say, your letter has filled me with trouble, for it has made my heart, which was overflowing with gratitude for my master's goodness, suspicious and fearful: and yet I hope I shall never find him to act unworthy of his character; for what could he get by ruining such a poor young creature as me? (7)

Pamela is concerned with propriety as much as her parents are. Indeed, half the novel treats the niceties of social behavior after she is safely married to the young master.

The style of her letters shows her concern with propriety, for each sentence is carefully structured. The letter is a highly conventional format, dictating some elements of style. Richardson would have been sensitive to the requirements of the form. Before beginning Pamela, he had been commissioned to prepare a collection of letters that would serve as models for the newly literate of the eighteenth century.⁵ The letter format reflects Pamela's concern with propriety and provides the opportunity for her parents to express their concerns as well.

Letters, with their accompanying internal audience, may be significant in novels that are not primarily epistolary. In Walker Percy's The Second Coming, Allie, knowing that she is about to undergo shock treatments that will cause her to lose her memory, writes instructions to herself on how to escape from her asylum. The internal

audience for the letter is the Allie that will have been "buzzed." Allie sometimes has trouble deciding what to call herself:

As you read this, it will not be entirely new to you--it will be like remembering a dream. But if you did not read it, you would not remember what you, I, had decided to do. (28)

The distinction that Allie is trying to make is that the "I" is the writer of the letter and the "you" is the reader. But it can be confusing when the writer and the reader are one.

The other main character of The Second Coming, Will Barrett, writes two letters. The first is written to Lewis Peckham, explaining his intention to enter Lost Cove cave and instructing Lewis to search for him if he has not returned by the time Lewis receives the letter. Will seals the letter to Lewis and encloses it with a letter to Sutter Vaught with the request that Sutter wait three weeks before mailing it. He tells Sutter that he will be dead when Lewis Peckham receives the letter, but he does not tell Sutter about the cave. He explains, "I aim to settle the question of God once and for all" (186). Through the letter to Sutter, the reader is made aware of Will's state of mind. "I may not know the answer," Will writes, "but I know the question. And I know how to put the question so that it must be answered" (187). The reader knows from

reading the first letter that the cave will be the place where Will's test for the presence of God will be carried out. The reader has access to more knowledge than either one of the characters to whom Will's letters are addressed. Each internal audience, then, has only partial knowledge, whereas the external audience can perceive the whole.

It is possible to combine different forms of written communication within a single narrative. In Anne Brontë's The Tenant of Wildfell Hall, the first and last sections of the novel are in the form of letters written by Gilbert Markham to his friend Halford. The central portion of the story, however, consists of the diary of Helen Huntingdon, which Gilbert, having read it himself, shares with Halford. Gilbert asks for Halford's response:

Well, Halford, what do you think of all this? and while you read it, did you ever picture to yourself what my feelings would probably be during its perusal? Most likely not . . .

(372; Ch. xlv)

Gilbert then offers his own response:

. . . I felt a kind of selfish gratification in watching her husband's gradual decline in her good graces, and seeing how completely he extinguished all her affection at last. The effect of the whole, however, in spite of all my sympathy for her, and my fury against him, was to

relieve my mind of an intolerable burden, and fill my heart with joy, as if some friend roused me from a dreadful nightmare. (372-3)

The reader, having read the diary first, as Halford did, with relatively little consideration for Gilbert's reactions, is now prepared for Gilbert's response. Gilbert's response to the diary motivates his own overtures toward Mrs. Huntingdon, seeking her out first as a friend and then as a wife.

SUMMARY

The internal audience of a narrative makes a written work seem more like an oral performance. A conversational tone may be created by having the narrator address the external audience as "you," effectively reducing the distance between the reader and the narrator and between the reader and the subject. The fictionalized "you" does not, however, make the storytelling an event, as does the use of an internal audience.

The use of an internal audience creates a frame story. The speaking situation may involve a single story, or it may provide the context for a series of tales. In some frame stories, the primary narrator becomes the internal audience, ordinarily to tell some exotic tale which the primary narrator would have no way of experiencing.

Stories may also be narrated to an internal reader,

whom the author may use to control the way the work is written. The responses of the internal reader may be central to the development of plot.

NOTES

¹ See Robyn Warhol's perceptive article on the "engaging narrator," which analyzes the tone created by a third-person narrator's address of the external audience with the conversational "you."

See also Greene's essay on the "Gentle Reader" for a historical analysis of this formal address of the external audience.

² Miller notes as follows the consequence of involving the reader in the story:

This strategy of establishing the reader's participation in a community mind surrounding the individual minds of the characters in the story gives the strength of a universal judgment to the questions which come just before the shutting up the box of puppets at the end: "Ah! Vanitas Vanitatum! Which of us is happy in this world? Which of us has his desire: or, having it, is satisfied?" (74)

³ See Genette 227-37 for further description of narrative levels.

⁴ See Ricks 136.

⁵ See Sale v.

CHAPTER V

THE INTERNAL AUDIENCE IN RHETORICAL DISCOURSE

Rhetorical discourse includes essays, speeches, letters, and dialogues whose purpose is to instruct or to persuade the external audience. John Searle calls speech acts with persuasive purpose directives, or "attempts . . . by the speaker to get the hearer to do something" (13). I am considering discourse to be rhetorical according to its illocutionary force vis-a-vis the external audience. In other words, the attempt is made to get the external audience, not just the internal audience, to do something.

The purpose of a speaker in relation to the internal audience can easily differ from the purpose of the author in relation to the external audience. Browning's duke in "My Last Duchess" performs directive speech acts in relation to the internal audience; he is trying to show the count's emissary that a wife who fails to show proper respect for the duke will meet the fate of his last duchess. However, the poem is not rhetorical (in the sense that I am using the word here) because Browning's purpose vis-a-vis the external audience is not directive.

The author of rhetorical discourse may choose to invent a foil, an internal audience lacking in knowledge or opposed to the speaker's viewpoint. In the first case, the

speaker appears to be fulfilling a need, and the rhetoric is thereby made to appear valuable. In the second case, there appears to be an adversarial relationship that creates tension within the work. If the speaker represents the perspectives of the author, then the author's perspectives may appear to win out over those of the adversary.

There is a natural temptation for the external audience to compare itself to the listener within the work. If the internal audience appears informed or persuaded by the speaker, then the external audience is likely also to accept the speaker's positions. Similarly, if an adversary of the speaker is made to appear wrong or foolish, then the external audience is likely to denounce the adversary's positions. Whether the internal audience starts out as ignorant or adversarial, the external audience is presumably wider and wiser than the internal audience.

THE INTERNAL AUDIENCE AS THE SPEAKER'S OPPOSITION

Two works will serve to illustrate the use of an internal audience that represents the speaker's opposition, Plato's Apology of Socrates and Martin Luther King, Jr.'s "Letter from Birmingham Jail." Each writer attempts to persuade his external audience of the correctness of his position by refuting the arguments of his opponents,

Apology of Socrates

In Plato's Apology of Socrates, the only voice in the dialogue besides that of Socrates belongs to Meletus, who represents Socrates's accusers. Although some of Socrates's remarks are addressed directly to Meletus, the internal audience comprises the entire assembly at the trial. Among those present are Socrates's three accusers, Meletus, Anytus, and Lycon, who have already addressed the jurors; the 500 jurors whose vote is to determine Socrates's fate; and a number of Socrates's supporters, Plato included.

There are three parts to the Apology, each one demonstrating a different relationship between Socrates and his internal audience. In the first part, or trial phase, Socrates's purpose is to defend himself against the charges of his accusers. He explains that he has not acquired the usual manner of speech used in the law courts, but that he will use the same speech that he uses in the marketplace. He asks only that those assembled listen to the truth that he speaks:

. . . apply your mind to this: whether the things I say are just or not. For this is the virtue of a judge, while that of an orator is to speed the truth. (22; 18a)

As the trial phase progresses, however, it becomes evident

that the internal audience does not do what is required of a good judge. Four times Socrates must ask that they not interrupt him with their shouts. The conflict between the speaker and the internal audience lends dramatic tension to the scene.

During the trial phase, Socrates first defends himself against his "old accusers," those who he claims have prejudiced the current assembly against him. Socrates explains that the prejudice against him came about because he aroused the indignation of the politicians, the poets, and the artisans by proving himself wiser than the wisest of each group. Second, he defends himself against his "present accusers," Meletus, Anytus, and Lycon, who he says represent the poets, the artisans and politicians, and the orators. But Socrates contends, as he addresses the jurors, "I would be amazed if I should be able to remove this prejudice of yours in such a short time, now that it has become so great" (28; 24a). Socrates, then, is shown to be aware of the adversarial relationship between himself and his audience.

The tension of the trial is heightened further by the reluctance of Meletus to express himself during his brief interrogation. Meletus, whose name suggests the meaning of "the man who cares," is presented as one who does not care.

Do you see, Meletus, that you are silent and have nothing to say? And yet does it not seem

shameful to you, and a sufficient proof of what I say, that you have never cared? (29; 24d)

When Meletus persists in his refusal to answer questions and the Athenians persist in their shouts, Socrates appeals to the internal audience:

And you answer us, Meletus. But you others, as I begged of you from the beginning, remember not to make a disturbance against me if I make the speeches in my accustomed way. (32; 27b)

As Socrates concludes his interrogation of Meletus, he expresses once more his doubts about his ability to sway the internal audience:

And this is what will convict me, if it does convict me: not Meletus or Anytus either, but the prejudice and envy of the many. This has convicted many others, and good men too, and I suppose it will also convict me. And there is no danger that it will stop with me. (34; 28b)

Socrates's prophetic voice suggests Plato's awareness of the audience that is beyond the internal one. Plato and his external audience know the outcome of the trial, but the prejudice of the multitude continues to claim its victims.

When the assembly finds Socrates guilty of the charges against him, the only surprise he expresses is that so many voted to free him. During the punishment phase of the

trial, it is Socrates's purpose to offer an alternative to the death penalty proposed by his accusers. His first suggestion is an ironic one--that he be given his meals in the prytaneum, an honor generally reserved for Olympic victors. Since Socrates maintains his position that he has done no wrong and since he has sworn to tell the truth, his suggestion of an honor instead of a punishment is appropriate. At the same time, Socrates realizes that his proposal can only antagonize further the internal audience. He acknowledges that he must appear to speak "stubbornly." Still, he can find no punishment that seems more favorable to him than death. Whereas death is an unknown state, imprisonment and exile are known to be harmful. The only acceptable alternative is the payment of a fine. Although at the last minute Socrates does offer a plausible counterproposal, it is made as such an afterthought that there seems to be little expectation that it will be accepted.

After the jury condemns Socrates to death, he is given one more opportunity to address the assembly. During the final phase of the Apology, Socrates shows no regret for the stance he has taken. He argues that it would have been demeaning to beg for mercy, as he believes his audience wanted him to. He claims,

. . . I have been convicted because I was at a loss, not however for speeches, but for daring

and shamelessness and for not being willing to say the sorts of things to you that you would have been most pleased to hear: me wailing and lamenting, and doing and saying many other things unworthy of me, as I affirm--such things as you have been accustomed to hear from others.

(45; 38d-e)

Socrates concludes by addressing separately those who voted against him and those who voted for him. To the former, Socrates prophesies that vengeance will come. He addresses them as "you who voted to condemn me," "you men who have condemned me to death," and "you who voted against me" (46; 39c,d). To the those who supported him, Socrates refers, as he earlier had refused to address the jurors in general, as "judges." Throughout most of his oration, Socrates has addressed the jurors only as "men of Athens." Now he addresses his supporters as "judges," for they are the ones who have fulfilled his charge to determine whether his words are just.

Socrates leaves his audience with a request:

When my sons grow up, punish them, men, and pain them in the very same way I pained you, if they seem to you to care for money or anything else before virtue. And if they are reputed to be something when they are nothing, reproach them just as I did you: tell them that they do not

care for the things they should, and that they suppose they are something when they are worth nothing. And if you will do these things, we will have been treated justly by you, both I myself and my sons. (48-49; 41e)

The message is ironic, in that it is hardly likely that those who failed to recognize virtue in Socrates will recognize the lack of it in his sons. Socrates's sons represent not only his own posterity but also all those who might someday read Plato's words. To the external audience, Plato's pupils as well as today's readers, Socrates's departing message is the same as that discovered in his wanderings among the politicians, the poets, and the artisans: those who lay claim to the greatest wisdom are in fact the most ignorant.

"Letter from Birmingham Jail"

Martin Luther King, Jr. addresses his "Letter from Birmingham Jail" to eight clergymen who had published a statement attacking the presence in Birmingham of King and the Southern Christian Leadership Conference. King names the clergymen in a footnote addressed to the readers of his published letter. Although the internal audience consists of real people who may also read the letter, King has edited his work with the external audience in mind.

King's internal audience, like that of Socrates,

represents his opposition. In his opening paragraph, King claims that he does not often take the time to respond to criticism of his work; however, of this group King says, "But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statement in what I hope will be patient and reasonable terms." The letter is structured around King's responses to assertions from the statement of his internal audience. He expresses their arguments throughout the letter:

You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations.

(79)

You express a great deal of anxiety over our willingness to break laws. This is certainly a legitimate concern.

(84)

In your statement you assert that our actions, even though peaceful, must be condemned because they precipitate violence. But is this a logical assertion? Isn't this like condemning a robbed man because his possession of money precipitated the evil act of robbery?

(88)

Before closing I feel compelled to mention one other point in your statement that has troubled me profoundly. You warmly commended the Birmingham police force for keeping "order" and "preventing violence." I doubt that you would have so warmly commended the police force if you had seen its dogs sinking their teeth into unarmed nonviolent Negroes.

(98)

The internal audience is King's device for formulating and answering the arguments of his opposition.

In the conclusion to his letter, King apologizes for its being so long. "I can assure you," he writes, "that it would have been much shorter if I had been writing from a comfortable desk, but what else can one do when he is alone in a narrow jail cell . . ." (100). King's ironic excuse emphasizes to the reader the contrast between the black clergyman who is writing from jail and the white clergymen who have criticized him.

There are a number of parallels in the situation of Socrates and that of Martin Luther King. Both men are condemned by the societies in which they live. Both have been jailed for their efforts in trying to correct their societies. Both become ironic in addressing their accusers. Both see themselves as having a mission to report the truth. Both see prejudice as the great obstacle

to truth. And both address their accusers in order to further the cause of truth. King draws upon these parallels in two references to Socrates. First, he compares his role to that of Socrates:

Just as Socrates felt it was necessary to create a tension in the mind so that individuals could rise from the bondage of myths and half-truths to the unfettered realm of creative analysis and objective appraisal, so must we see the need for nonviolent gadflies to create the kind of tension in society that will help men rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood. (81)

Second, King compares the blame placed on his actions to the blame placed on Socrates:

Isn't this like condemning Socrates because his unswerving commitment to truth and his philosophical inquiries precipitated the act by the misguided populace in which they made him drink hemlock? (88-89)

King's use of the internal audience furthers the comparison with Socrates. Just as Plato has Socrates address those who are to judge him, so King addresses those who have challenged his actions. The form is suited to the philosophy. "Too long," King writes, "has our beloved Southland been bogged down in a tragic effort to live in

monologue rather than dialogue" (82). By responding to their accusers, both Plato (through Socrates) and King further the cause of dialogue.

THE INTERNAL AUDIENCE AS UNINFORMED READER

Besides representing the speaker's opposition, the internal audience may represent the uninformed reader. When the writer's purpose is to instruct the external audience, the naive internal audience may be used effectively.

Cicero's Dialogues

The dialogues of Cicero offer an opportunity to examine the use of the uninformed internal audience. In his essays, Cicero defines his audience by representing the reader as an internal audience who needs the information that his text is to supply. This audience differs from the audience of Cicero's speeches. The audience confronting Cicero as orator is generally assumed to be the audience of the law courts, whereas the internal audience of the essays is assumed to be the uninformed reader.

The internal audience of Cicero's essays does not represent a judicial body (unlike, for example, Plato's internal audience in the Apology of Socrates). The essays represent conversation but not oratory. The distinction may be illustrated by this exchange from Brutus:

"Why," said Atticus, "should you be concerned for general approbation if you can win the assent of Brutus here?"

"You are quite right, Atticus," I replied. This discussion about the reasons for esteeming an orator good or bad I much prefer should win the approval of you and of Brutus, but as for my oratory I should wish it rather to win the approval of the public." (Brutus xlix)

Cicero's style in the essays, whose purpose is to instruct, conforms more to the style of a philosopher than that of an orator. The plain style of the philosopher, according to Cicero in Orator, "is called conversation rather than oratory" (xix). The grand style is reserved for the speeches, whose purpose is to sway. The difference between the two is represented by the different audiences that the philosopher and the orator intend to reach.

It is as philosopher and teacher that Cicero makes use of the internal audience. De Partitione Oratoria, written as a dialogue between Cicero and his son, teaches the functions of the orator (invention, arrangement, style, delivery, and memory); the structure of argument (exordium, statement of the case, proof, and peroration); and types of questions (undefined or limited). De Officiis (On Duty), also addressed to Cicero's son, explores morality, expediency, and the clash between morality and expediency.

The three books of De Oratore are written as a letter addressed to Cicero's brother Quintus. The letter describes a discussion among five orators on the subject of eloquence. Orator, written ostensibly in response to a request of Brutus, describes the ideal orator.

The presence of the internal audience in Cicero's essays makes the writing appear to fill an immediate need. Cicero's biographer, Torsten Petersson, describes the advantages of addressing the essays to a definite individual:

. . . it gives to the writing a definite point of view, which makes for clarity and power, and imparts to it a warmth rarely if ever found in modern essays, which are addressed to nobody in particular. (6)

Advice Columnists

Not all modern essays are, as Petersson puts it, "addressed to nobody in particular." The technique of using an internal audience to represent the uninformed reader has been used by many writers since Cicero. A number of illustrations can be found in any daily newspaper, where Ann Landers, Abigail van Buren ("Dear Abby"), Judith Martin ("Miss Manners"), or Dr. Ruth Westheimer respond to questions regarding morality, etiquette, or sex. Each essay is addressed to the

particular individual who poses the question (the internal audience), but the response is also expected to be of interest to the general readership of the newspaper (the external audience).

The letters addressed to modern-day advice columnists are presumably real, though it would make little difference if they were not. To fulfill a purpose similar to that of today's advice columns, Daniel Defoe invented the "Scandalous Club" as a regular feature of his Review. The Club offers advice to characters such as Mrs. Miserable, who is told to stay with the husband who mistreats her (or, if she cannot, at least to abide with a family who can protect her from scandal).¹ Defoe's use of fictional characters does not detract from the instructional purpose of the essays. On the contrary, he sometimes uses his characters as allegorical bearers of his message. For instance, Defoe tells the story of Lady Modesty who comes before the Scandalous Club because no one will have a thing to do with her. The members, however, are honored by her presence:

The Society immediately rose up at the mention of her name, & all of them paid her the Respects due to her quality, . . . and told her, They were sorry her Ladyship was grown so much out of Fashion. (1: 195)

THE INTERNAL AUDIENCE AND THE PERIODICAL TRADITION

Periodicals offer all kinds of opportunities for the use of an internal audience. They can, as we have seen above, respond or purport to respond, to the needs of their reading public by addressing a particular internal audience. Furthermore, they can themselves perform the function of the internal audience. A reader may address a letter to the editor, the intended audience being the readership of the newspaper or magazine. It is to the advantage of the periodical to publish such letters, for they constitute evidence that the interest of the public has been aroused.

The Internal Audience in The Tatler and The Spectator

In the papers of The Tatler and The Spectator, Richard Steele and Joseph Addison use letters, both actual and fictitious, to suggest the popularity of the periodicals and to show that their writing responds to the stated needs of their readership. Using the personas of Isaac Bickerstaff and Mr. Spectator, the writers dedicate each of the four volumes of The Tatler and eight volumes of The Spectator to a respected individual. The dedications are in letter form, addressed to the persons whose achievements are honored. In addition to honoring these internal audiences, the dedications, by associating The Tatler and The Spectator with esteemed persons, lend respect to the

journals.²

The use of letters within the periodicals lends a dramatic quality to the essays. Steele's essay against dueling (Tatler No. 25) is presumably inspired by a letter from a young woman whose lover has been wounded in a duel. Following the essay is this ironic letter:

Sir

Your extraordinary Behaviour last Night, and the Liberty you were pleased to take with me, makes me this Morning give you this, to tell you, because you are an ill-bred Puppy, I will meet you in Hide-Park an Hour hence; and because you want both Breeding and Humanity, I desire you would come with a Pistol in your Hand, on Horseback, and endeavour to shoot me through the Head; to teach you more Manners. If you fail of doing me this Pleasure, I shall say, You are a Rascal on every Post in Town: And so, Sir, if you will not injure me more, I shall never forgive what you have done already. Pray Sir, do not fail of getting every Thing ready, and you will infinitely oblige,

Sir,

Your most Obedient,

Humble Servant, &c. (20)

Steele is ridiculing the notion that one might hope to

achieve satisfaction for a slight to one's honor by inviting injury to one's body. It is especially ironic that good breeding should require consent to the barbaric custom of dueling. The letter form is Steele's method of dramatizing the message. It underscores the superficiality of such a code of honor. While challenging his internal audience to what might be a fight to the death, the letter writer obeys such epistolary conventions as the polite closing, "you will infinitely oblige, Sir, Your most Obedient, Humble Servant."

Letter writers are not the only characters to appear in the pages of The Tatler and The Spectator. Both periodicals emphasize the importance of conversation, and many of the essays are reports of conversations. As the titles of the journals suggest, their personas perform different functions in these conversations. Whereas Isaac Bickerstaff is a participant in conversation, Mr. Spectator is only an observer. As an observer, Mr. Spectator often fills the role of internal audience. Upon one occasion (Spectator No. 11), Mr. Spectator visits the home of Arietta, whose "Conversation is so mixed with Gaiety and Prudence, that she is agreeable both to the Young and the Old." Arietta has been listening to a "Common-Place Talker" repeat a story showing the inconstancy of women. To dispute him, Arietta tells the story of Inkle and Yarico. Thomas Inkle, an Englishman, sails to the West

Indies to seek his fortune. His ship in distress, he and other sailors go ashore in America, where most of them are killed by Indians. Inkle, however, escapes into the wilderness, where he is sheltered and fed by Yarico, a lovely Indian maid. When, with Yarico's help, Inkle is rescued, he turns around and sells her as a slave to a merchant from Barbados. She appeals to him that she is pregnant with his child, but he uses this information only to extract a higher price for her. Mr. Spectator's response to Arietta's story is true to his character. He tells us,

I was so touch'd with this Story . . . that I left the Room with Tears in my Eyes; which a Woman of Arietta's good Sense, did, I am sure, take for greater Applause, than any Compliments I could make her. (124)

Mr. Spectator does not pay compliments aloud, for it is part of his character to remain silent. As the silent listener, he makes an ideal internal audience.

Another indication of the importance of conversation in The Tatler and The Spectator is their emphasis on clubs --the Trumpet Club (Tatler 132) and the Spectator Club (Spectator 2 and 34). The characters participating in the clubs serve as an internal audience for each other's stories and discussion. This tradition influences the structure of periodical essays over a century later on the

other side of the Atlantic.

The Breakfast Table Audience of Oliver Wendell Holmes

Like the essays of The Tatler and The Spectator, the "Breakfast Table" essays of Oliver Wendell Holmes center around a small group. Like Steele and Addison, Holmes assumes a distinct persona for each of three series: The Autocrat of the Breakfast Table, The Professor at the Breakfast Table, and The Poet at the Breakfast Table.

Holmes makes a clear distinction between his external audience and his internal audience. On the one hand, he addresses the external audience both in his own voice and in the voices of the Autocrat, the Professor, and the Poet. He addresses the internal audience, on the other hand, only through his personas. The internal audience, like the external audience, consists of people from all walks of life--old and young, male and female, simple and intelligent.

One effect of having an internal audience is to create a fictionalized version of the reader. Holmes takes pains to explain to the external audience--subscribers to The Atlantic Monthly or readers of the collected essays--how the internal audience shapes his remarks:

My dear friends, one and all, I can do nothing but report such remarks as I happen to have made at our breakfast-table. Their character will

depend on many accidents,--a good deal on the particular persons in the company to whom they were addressed. . . . This is one of my privileges as a talker; and of course, when I was not talking for our whole company I don't expect all the readers of this periodical to be interested in my notes of what was said. (70-71)

When Holmes says that not all readers will appreciate the remarks addressed to the divinity student or the seamstress, he is suggesting that the two characters do represent the interests of some readers.

An advantage of creating an internal audience is that the internal audience, unlike the implied reader, can respond to the speaker. The internal audience does not always respond favorably. Once, when the Autocrat asks to be allowed to pursue a subject further, the boarders withhold their permission. Another time, he is accused of lecturing. Such responses of the internal audience anticipate objections that the external audience might make and allow a more sympathetic reading of the essays. In addition, especially in the context of the didactic literature that had been assaulting American readers of the nineteenth century, the responses lend humor to the conversation.

The main effect of Holmes's internal audience is to create an oral situation out of a written one. When Holmes

writes as himself to his readers, the context assumes that the word is printed. But when the Autocrat, the Professor, and the Poet address the audience at the breakfast table, the context assumes that the word is spoken. The ideal reader is asked to listen.

THE INTERNAL AUDIENCE AND EPISTOLARY RHETORIC

Instead of an internal listener, rhetoric may be addressed to an internal reader. The letter format--as we have seen in Martin Luther King, Jr.'s "Letter from Birmingham Jail," a number of Cicero's essays, and advice columns in newspapers--always assumes a written situation. Nevertheless, a letter addressed to a particular internal audience creates a situation more intimate than rhetoric addressed to a general readership. When rhetoric is written in the form of a letter, the character of the internal reader contributes to the overall effect.

Romans

Of the twenty-seven books in the New Testament, twenty-one are in the form of epistles. One cannot answer with certainty the question of who constitutes the intended audience of the biblical letter writers. Perhaps their intended audience is limited to those addressed by the letters. But the external audience of the Bible as a whole is larger than any segment of the population named in a

particular book. Those who incorporated the epistles into biblical canon assume an external audience greater than the combination of all the internal audiences.

Paul's letters in the Bible follow a conventional format, of which internal audience is an integral part. In the opening of each epistle, Paul first introduces himself to his audience as a servant and apostle of Jesus Christ and God; second, the audience is identified; third, peace and grace are sent to the audience. In the conclusion, a prayer for peace or grace is repeated.³

Apart from fulfilling the needs of convention, the internal audience relates also to the argument. In Romans, the portions addressed to the Jews (2.17 through 11.12) carry a different message from those addressed to the Gentiles.

Jews are distinguished from Gentiles in that Jews have been given the law. Paul's purpose in addressing the Jews is to persuade them first, that possession of the law is no guarantee of grace and second, that those who have not received the law are also entitled to grace. The covenant of circumcision does not absolve the Jew from keeping the law, nor does it prevent the Gentile from being accepted by the faith (Rom. 2.25-29).⁴

Further, Paul argues that the principle of faith replaces the principle of works:

For we hold that a man is justified by faith apart from works of law. Or is God the God of Jews only? Is he not the God of Gentiles also? Yes, of Gentiles also, since God is one; and he will justify the circumcised on the ground of their faith and the uncircumcised through their faith. (3.28-30)

Paul concludes his address to the Jews by emphasizing that the inclusion of the Gentiles does not mean the exclusion of the Jews. He reminds his audience that he, too, is a descendant of Abraham, a Jew whose mission it is to carry faith to the Gentiles (11.1-12).

In 11.13, Paul shifts his internal audience ("Now I am speaking to you Gentiles"). In appealing to his audience to accept the grace of Christ, Paul centers his arguments on how people should relate to each other. He appeals to the Gentiles to be charitable to those Jews whose hearts are hardened to the faith, arguing that once the Gentiles come in, all Israel will be saved (11.25-26). He repeats the teaching, "You shall love your neighbor as yourself" (13.9). Whereas the Jews are divided on the acceptance of Christ, Paul prays that the Gentiles help each other to find Christ together (14-15). The different internal audiences affect the arguments that Paul uses to encourage the faith of the people.

The Open Letter

An "open letter" is one that is addressed to a particular person but intended for a general audience. The fact that such a letter is published, usually at substantial cost to the writer, reveals that the audience is not limited to the addressee.

In December of 1985 an "open letter" addressed to Carl Icahn appeared in the Wall Street Journal. The letter, paid for by the Independent Federation of Flight Attendants, urged that Icahn, who was then planning the acquisition of TWA, accept the IFFA's terms and not insist on further concessions. Clearly, the union could have avoided considerable expense by dropping the letter in the nearest mailbox. But the letter was not intended for Icahn alone. Icahn was the internal audience; the external audience included all readers of the Wall Street Journal, especially investors or potential investors in TWA.

The writers of the letter use this external audience as a device to threaten the company. It will be unhealthy for the company if investors perceive that there is labor trouble. The letter is explicit in conveying this threat:

We want to come to terms with you NOW! If you accept our offer NOW, INVESTORS WILL KNOW UP FRONT THAT WITH LABOR PEACE, ALL EMPLOYEES WILL BE WORKING TOGETHER TO MAKE TWA PROSPER.

The letter goes on to say that if the offer is not

accepted, the union will call a strike. Through the open letter, the IFFA makes it known that if a strike occurs, it is because Carl Icahn has rejected the union's terms.

The Letter to the Writer's Self

Whereas an open letter is a type of public discourse, a diary or journal is private discourse. It is a letter written with the future self as audience. A writer may keep a diary or journal, as Emerson did for example, as a means of recording ideas that might later be incorporated into essays or speeches. The diary aids the memory. There is some truth to Cecily Cardew's explanation to her governess in Oscar Wilde's The Importance of Being Earnest. "I keep a diary," Cecily says, "in order to enter the wonderful secrets of my life. If I didn't write them down, I should probably forget all about them" (459; Act 2).

Even when writing to oneself, an author tends to follow certain rules of discourse. Anne Frank's diary gives us some insight into these conventions. Anne dates each entry of her diary and addresses her letters to Kitty. She explains how this invention of an internal audience affects her writing:

I don't want to set down a series of bald facts in a diary like most people do, but I want this diary itself to be my friend, and I shall call my friend Kitty. No one will grasp what I'm talking

about if I begin my letters to Kitty just out of the blue, so albeit unwillingly, I will start by sketching in brief the story of my life.

(13; Saturday, 20 June, 1942)

Anne knows that Kitty is a fiction, but having an audience other than herself gives the writing purpose and structure.

On the date she creates Kitty, Anne believes that no one else will read her diary. "It seems to me," she writes, "that neither I--nor for that matter anyone else--will be interested in the unbosomings of a thirteen-year-old schoolgirl" (12; Saturday, 20 June, 1942). It may seem ironic to the millions of readers who have followed Anne Frank's schoolgirl musings that she felt no one would be interested in what she had to say.

When a diary is published, the reader has the sense of peering over the writer's shoulder. The audience situation is analogous to that of the lyric poem: the message is overheard rather than heard. Nevertheless, the writer of a diary might anticipate an external audience other than the writer's self. Oscar Wilde makes fun of this notion when he has Cecily refuse to allow her suitor Algernon to see her diary. "You see," she says, "it is simply a very young girl's record of her own thoughts and impressions, and consequently meant for publication. When it appears in volume form I hope you will order a copy" (473; Act 2).

THE SPOKEN WORD AND THE PRINTED WORD

A speech is an event. It is given at a particular time in a particular place to a particular group of people. The event ends when the last words fade into the air, never to be heard in the same way again. But the words of a speech may be preserved in print and shared by an external audience of a different time and place than the internal audience.

The modern reader cannot be certain just how much of an ancient speech is preserved as it was delivered. Although Plato was present at Socrates's trial, the Apology is not a verbatim record of Socrates's speech. Cicero wrote most of his speeches not for the purpose of delivery but in order to preserve them after they had been delivered. It is probable that the speeches were altered in the process.

In modern times, the reader is more likely to have an exact record of a speech. For one thing, it is more common today for speeches to be written before they are read. For another, recording devices have made it possible to preserve speeches exactly as they were delivered. Nevertheless, however close the written or recorded version of a speech may be, it is never the same as the event as presented to the internal audience.

The later audience has a historical perspective not available to the original listener. The speaker may have

little notion as to the breadth of the external audience. "The world will little note, nor longer remember what we say here," said Lincoln at Gettysburg; but the world has noted, and the world has remembered.

The internal audience is a part of the speech that the world remembers. One hundred years after Gettysburg, Martin Luther King, Jr. addressed the crowd that had marched to Washington, D.C., in the speech that has become known as "I Have a Dream." The marchers become part of this speech:

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.

(499)

Although reading a speech is not hearing it, the reader can

be aware of the impact that it has had on future generations.

SUMMARY

Rhetorical discourse is discourse whose purpose is to instruct or persuade the external audience. Instead of addressing the external audience directly, a speaker or writer may choose to address an internal audience. The speaker may address an internal audience that represents the opposing viewpoint, in order to make that opposition appear wrong or foolish. Alternatively, the speaker may address an uninformed internal audience, in order to make a rhetorical work appear necessary or desirable.

In newspapers and magazines, the readership is frequently represented as an internal audience. Advice columnists address particular individuals with the intention of reaching a more general audience. Readers write to the editor with the intention of reaching other readers. There is interaction in the rhetoric of periodicals, with readers and writers responding to each other. Writers for magazines may invent characters to participate in such interaction--fictional characters who write letters, tell stories, or listen to the stories of others.

The letter format can be effective in dramatizing a

writer's message. The internal audience, the person or group to whom the letter is addressed, helps to shape the arguments.

Published speeches also have two audiences: the internal audience, which hears the speech at the time it is delivered and the external audience, which reads the speech at some later time. Although the writer of speech may intend to reach an external reader, the speaking situation supplies the purpose for the speech and governs its structure.

In the electronic age, the external audience can also be a listening audience. The effects of the electronic media on literary and rhetorical discourse will be considered in the last chapter.

NOTES

¹ See the issue of Feb. 3, 1705.

² For further discussion of the effects of dedications, see Greene's article on the "Gentle Reader."

³ See also Juel 301.

⁴ Biblical citations are from The New Oxford Annotated Bible with the Apocrypha, Revised Standard Version (New York: Oxford UP, 1977).

CHAPTER VI

THE INTERNAL AUDIENCE AND THE ELECTRONIC WORD

THE ELECTRONIC WORD AND SECONDARY ORALITY

Walter Ong distinguishes the primary orality of cultures untouched by literacy from "the 'secondary orality' of present-day high-technology culture, a culture in which a new orality is sustained by telephone, radio, television, and other electronic devices that depend for their existence and functioning on writing and print" (Orality and Literacy 11). In primary oral cultures, the spoken word is "evanescent," as Ong puts it (32), existing only for its moment and then gone forever. In the age of secondary orality, however, the spoken word can be replaced by what I shall call the electronic word, which can be replayed--indeed, is intended to be replayed--just as it was originally spoken. One audience may be present at the initial delivery, but the delivery can be repeated again and again for new audiences.

The audience that is in the speaker's presence at the initial delivery is the internal audience. The external audience may hear the electronic word at the same time as the internal audience or at a later time; but the external audience is outside the speaker's presence, on the other side of the electronic screen.

The internal audience of the electronic word, like

that of written literary and rhetorical discourse examined in earlier chapters, serves as a guide for the responses of the external audience. By appropriately selecting and guiding the internal audience, a speaker or performer may win the favorable response of the external audience.

THE CAMERA EYE

The eye of the camera identifies the perspective through which a scene is viewed. Ralph Rader, as discussed in Chapter III, uses the analogy of the camera to distinguish between a dramatic point of view and a lyrical point of view. In "My Last Duchess," we "see the Duke as an outward presence within the frame of the motion picture screen, gesturing and speaking the words of the poem to the envoy"; in "Dover Beach," we "see a moonlit seascape with the camera understood to be the actor's eyes through which we are looking" (134). The camera guides the viewer's interpretation by focusing on the scene itself or on a listener within the scene.

The cinematic interpretation of narrative may also include an internal audience. A 1953 movie version of Boccaccio's tales called Decameron Nights maintains the multi-story framing structure while changing the situation. In the movie, Boccaccio narrates his stories to an internal audience of young women who have fled mercenary armies that have overrun the city.

The connections between the frame and the story are easily maintained: Louis Jourdan plays the role not only of Boccaccio but also of the young suitor within the narratives; Joan Fontaine is the object of his love in both the frame and the tales. The viewer's attention is controlled by the camera, as the scene changes from the frame, where the narrator is describing the characters and the setting to his listeners, to the story, where the imaginative scene comes to life with the characters speaking their own lines. The role of narrator shifts to the heroine for one story, and Boccaccio joins the internal audience. Their stories affect each other: his stories convince her of the tenacity of his love; her story convinces him of the virtue of fidelity. The viewer's interest is in the connection between the frame and the stories.

TELEVISION AUDIENCES

More than movies, television has the potential for using an internal audience as a guide to the responses of the external audience. Viewers who ordinarily stay on their own side of the screen may become the internal audience for a television show.

As the credits for a television show appear on the screen, the announcer comes on saying, "This show has been recorded on tape before a studio audience." The

announcement assures the external audience that the laughs and applause are genuine responses to a live performance. In the days before videotape, "laugh tracks" may have been used to let viewers know that a scene of a situation comedy was supposed to be funny. Today's more sophisticated audiences want to know that the responses are real.

The studio audiences at television game shows may respond less spontaneously. They "ooh" and "aah" at the prizes and applaud the clever host and sexy hostess, all on cue from the flashing sign above the stage. They are easily manipulated into being good role models for the viewers at home.

The studio audience is also a feature of talk shows. Phil Donahue and Oprah Winfrey welcome the comments and questions of their guests. Sometimes these audiences are selected so as to create controversy, audiences, for instance, of welfare recipients or of divorced fathers who have abandoned their families. Such internal audiences may arouse the emotional response of the external audience without representing the ideas of most viewers.

Television ministries attract large studio audiences, whose responses serve as an emotional guide to home viewers. Prayer services are a regular Sunday-morning feature, by which viewers can attend church vicariously. Evangelical programs show the swaying, singing, and shouting of "hallelujah" aroused by fervent preaching.

Members of the studio audience may be asked to come forward as a sign of their commitment, as the external audience is asked to make its commitment as well.

Through electronic media, the external audience can be brought into the program. Just as newspapers and magazines invite letters to the editor, so the television program 60 Minutes often airs the responses of viewers. Selected questions sent in from viewers to Wall Street Week are answered by experts. Like the letters sent to printed periodicals, television letters demonstrate the interest of the external audience and the demand for the service provided by the program.

An even more immediate means of demonstrating involvement of the external audience is to have viewers telephone their questions to a speaker. The television host invites viewers to phone in questions for a visiting expert, or Dr. Ruth offers her advice on the air to those who call in with their problems.

When Dr. Ruth is not answering the telephone, she frequently addresses her advice to Larry, who functions on the program primarily as an internal audience. Since the external audience is not addressed directly, viewers need not feel that they are receiving a lecture. Instead, they are allowed to overhear advice being offered to someone else. Some advice programs--those of Dr. Red Duke or Miss Manners, for example--are addressed directly to the

external audience. The indirect method of presenting advice to an internal audience seems more suitable for the delicate subjects treated by Dr. Ruth.

Talk-show hosts frequently share the stage with an internal audience. David Letterman addresses his band leader, Paul Shaffer; Johnny Carson addresses Ed McMahon. The humor of Letterman and Carson depends upon the presence of their internal audiences as foils for their jokes. In these cases, there is an internal audience on the stage, an internal audience off the stage, and an external audience at home in an easy chair.

It is not unusual for informative television programs to be hosted in pairs. One reporter may address a news story to another, as though the two were having a private conversation. The one who functions as the internal audience inquires into the details of the story, allowing the reporter to expand on the story.

POLITICS AND THE INTERNAL AUDIENCE

A speaker who is aware of the potential of an internal audience can use it to political advantage. In February of 1987, during a Conservative Political Action Conference attended by 1200 or so conservative supporters, President Reagan spoke at a luncheon sponsored by the Rev. Jerry Falwell's Liberty Foundation. Sen. Phil Gramm and Rep. Jack Kemp also addressed the Conference, which was called

"a showcase for Republican presidential aspirants" (Pierobon 9). Hundreds of thousands of people across the nation also heard at least portions of the speeches on national, local, or cable networks. Newspaper stories, complete with excerpts and photographs, described the event. The intended audience of the speakers was far broader than the audience that gave them standing ovations at the Conference.

It makes sense that a politician should want to be seen in a favorable environment. Ever since President Roosevelt addressed the American people over the radio during his "fireside chats," the desire for an image of intimate communication has been maintained. Even during press conferences, when there can be a great deal of pressure, the President is on a first-name basis with each reporter. The press is the internal audience whose responses will help to guide the thinking of the American public.

Failure in electronic communication is failure on a grand scale. If Richard Nixon had appeared only before an audience in an auditorium during his debates with Kennedy, the 1960 election might have had a different outcome. As it was, his five o'clock shadow made broadcast history. The external audience spread far beyond those who were in the presence of the speakers.

CONCLUSION

The internal audience of the electronic word serves essentially the same purpose as that of other discourse. First, the internal audience physically completes the communication model. Speakers, as everyone knows, address somebody. The typical literary or electronic situation is unnatural in that the addressee cannot be seen; the presence of an internal audience makes communication seem more natural.

Second, when discourse is provided at the request of the internal audience, the information is made to appear necessary or desirable. Whether the speaker is Cicero addressing Brutus on the functions of an orator or the meteorologist delivering the weather forecast to the anchor man and woman on the nightly news, the internal audience shows that what the speaker has to say is needed.

Finally, the internal audience arouses the responses desired of the external audience. On the one hand, the internal audience may express the curiosity, pleasure, or shock that the reader or viewer is supposed to feel; on the other hand, by failing to respond appropriately, the internal audience may arouse indignation or disgust. The audience within the work serves as guide to the responses that an author or rhetorician hopes to evoke from the external audience.

WORKS CITED

- Allison, Alexander W., et al. The Norton Anthology of Poetry. Rev. ed. New York: Norton, 1975.
- Austin, John. How to Do Things with Words. Cambridge: Harvard UP, 1962.
- Blake, William. William Blake: The Complete Poems. Ed. Alicia Ostriker. Middlesex, England: Penguin, 1977.
- Booth, Wayne C. The Rhetoric of Fiction. Chicago: U of Chicago P, 1961.
- Brooke, Stopford. Tennyson: His Art and Relation to Modern Life. London, 1894.
- Brontë, Anne. The Tenant of Wildfell Hall. 1848. London: Allan Wingate, 1949.
- Browning, Robert. Robert Browning's Poetry. Ed. James F. Loucks. New York: Norton, 1979.
- Carlisle, Janice. The Sense of an Audience: Dickens, Thackeray, and George Eliot at Mid-Century. Athens, GA: U of Athens P, 1981.
- Chatman, Seymour. Story and Discourse: Narrative Structure in Fiction and Film. Ithaca: Cornell UP, 1978.
- . "The Structure of Narrative Transmission." Style and Structure in Literature: Essays in the New Stylistics. Ed. Roger Fowler. Ithaca: Cornell UP, 1975. 213-257.

- Chaucer, Geoffrey. "The General Prologue from The Canterbury Tales." Allison et al. 6-24.
- Cicero, Marcus Tullius. Brutus. Trans. G. L. Hendrickson. Loeb Classical Library. Cambridge: Harvard UP; London: Heinemann, 1952.
- Coleridge, Samuel Taylor. "Frost at Midnight." Allison et al. 615-16.
- . "The Rime of the Ancient Mariner." Allison et al. 619-33.
- Culler, A. Dwight. "Monodrama and the Dramatic Monologue." PMLA 90 (1975): 366-385.
- Culler, Jonathan. "Changes in the Study of the Lyric." Lyric Poetry: Beyond New Criticism. Ed. Chaviva Hošek and Patricia Parker. Ithaca: Cornell UP, 1985.
- . The Pursuit of Signs: Semiotics, Literature, Deconstruction. Ithaca: Cornell UP, 1981.
- . Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature. Ithaca: Cornell UP, 1975.
- Curry S. S. Browning and the Dramatic Monologue. 1908. New York: Haskell House, 1965.
- Defoe, Daniel. A Review. 1704-13. New York: Columbia UP, 1938.
- Donne, John. "The Flea." John Donne's Poetry. Ed. A. L. Clements. New York: Norton, 1966.
- Dryden, John. "To the Memory of Mr. Oldham." Allison et

al. 414.

- Eliot, T. S. "The Three Voices of Poetry [1953]." On Poetry and Poets. New York: Octagon Books, 1975. 96-112.
- Fish, Stanley. "Literature in the Reader: Affective Stylistics." New Literary History 2 (1970): 123-62. Rpt. in Tompkins 70-100.
- Fowler, Robert M. "Who is 'The Reader' in Reader Response Criticism?" Semeia 31 (1985): 5-23.
- Frank, Anne. Diary of a Young Girl. 1947. Trans. B. M. Mooyart-Doubleday. Garden City, NY: Doubleday, 1967.
- Fredeman, William E. "One Word More--on Tennyson's Dramatic Monologues." Studies in Tennyson. Ed. Hallam Tennyson. Totowa, NJ: Barnes & Noble, 1981. 169-185.
- Frye, Northrop. Anatomy of Criticism: Four Essays. Princeton: Princeton UP, 1957.
- Genette, Gérard. Narrative Discourse: An Essay in Method. Trans. Jane E. Lewin. Ithaca: Cornell UP, 1980. (Published as "Discours du récit," a portion of Figures III, Editions du Seuil, 1972)
- Gibson, Walker. "Authors, Speakers, Readers, and Mock Readers." College English 11 (1959): 265-69. Rpt. in Tompkins 1-6.
- Greene, William C. "'Gentle Reader': More on the Spoken

and the Written Word." The Classical Tradition: Literary and Historical Studies in Honor of Harry Caplan. Ed. Luitpold Wallach. Ithaca: Cornell UP, 1966. 391-405

Guérard, Albert. Preface to World Literature. Holt: New York, 1940.

Harris, Daniel A. "D. G. Rossetti's 'Jenny': Sex, Money, and the Interior Monologue." Victorian Poetry 22 (1984): 197-216.

Harris, Joel Chandler. Uncle Remus: His Songs and His Sayings. 1880. Revised Edition. New York: Grosset & Dunlap, 1921.

Hawthorne, Nathaniel. "Main-street." Nathaniel Hawthorne. Ed. Roy Harvey Pearce. New York: Library of America, 1982. 1023-1050.

Hernadi, Paul. Beyond Genre: New Directions in Literary Classification. Ithaca: Cornell UP, 1972.

Herrick, Robert. "To the Virgins, to Make Much of Time." Judson 48-49.

Holmes, Oliver Wendell. The Autocrat of the Breakfast Table. Vol. 1 of The Works of Oliver Wendell Holmes. Cambridge, MS, 1892. 13 vols.

Honan, Park. Browning's Characters: A Study in Poetic Technique. 1961. Hamden: Archon Books, 1969.

Hymes, Dell. "Models of the Interaction of Language and Social Life." Directions in Sociolinguistics: The

Ethnography of Communication. Ed. John J. Gumperz and Dell Hymes. New York: Holt, 1972. 35-71.

Independent Federation of Flight Attendants. "An Open Letter to Carl Icahn from the TWA Flight Attendants." Wall Street Journal. 16 Dec. 1985, southwest ed.: 44.

Iser, Wolfgang. The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett. Baltimore: Johns Hopkins UP, 1974. (Published as Der Implizite Leser, Munich: Wilhelm Fink, 1972.)

Jonson, Ben. "On My First Son." Allison et al. 252.

Judson, Alexander Corbin, ed. Seventeenth-Century Lyrics. 1927. Chicago: Chicago UP, 1970.

Juel, Donald. An Introduction to New Testament Literature. Nashville: Abingdon, 1978.

King, Martin Luther, Jr. "I Have a Dream." 1963. Responding to Prose: A Reader for Writers. Ed. Judith Fishman. Indianapolis: Bobbs-Merrill, 1983. 497-501.

---. "Letter from Birmingham Jail." Why We Can't Wait. Harper & Row, 1963. 77-100.

Langbaum, Robert. The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition. New York: Random House, 1957.

Lindley, David. Lyric. Vol. 44 of The Critical Idiom. London: Methuen, 1985.

- Marvell, Andrew. "To His Coy Mistress." Judson 192-93.
- Melville, Herman. Moby Dick. 1851. New York: Modern Library, 1950.
- Mermin, Dorothy. The Audience in the Poem: Five Victorian Poets. New Brunswick: Rutgers UP, 1983.
- Mill, John Stuart. Essays on Poetry. Ed. F. Parvin Sharpless. Columbia: U of South Carolina P, 1976.
- Miller, J. Hillis. The Form of Victorian Fiction. Notre Dame: U of Notre Dame P, 1968.
- Milton, John. "Lycidas." Allison et al. 306.
- Naumann, Manfred. "Autor--Adressat--Leser." Weimarer Beitrage 17 (1971): 163-69.
- The New Oxford Annotated Bible with the Apocrypha. Revised Standard Version. Ed. Herbert G. May and Bruce M. Metzger. New York: Oxford UP, 1977.
- Nurmi, Martin K. "Blake's Revisions of The Tyger." PMLA 71 (1956): 669-685.
- Ohmann, Richard. "Speech Acts and the Definition of Literature." Philosophy and Rhetoric 4 (1971): 1-19.
- . "Speech, Literature, and the Space Between." New Literary History 4 (1972): 47-63.
- Olson, Elder. "The Lyric." Papers of the Midwest Modern Language Association. Vol. 1. Ed. Robert Scholes. Iowa City: Midwest Modern Language Association, 1969. 59-66.
- Ong, Walter J. Orality and Literacy: The Technologizing

- of the Word. New York: Methuen, 1982.
- . "The Writer's Audience Is Always a Fiction." PMLA 90 (1975): 9-21.
- Percy, Walker. The Second Coming. New York: Farrar, Straus, Giroux, 1980.
- Petersson, Torsten. Cicero: A Biography. 1920. New York: Biblio and Tannen, 1963.
- Pierobon, James R. "Reagan Admits the Going is Rough but Says He's 'Coming Back Strong.'" Houston Chronicle 21 Feb. 1987, sec. 1: 9.
- Plato. Plato's Apology of Socrates. Trans Thomas G. West. Ithaca: Cornell UP, 1979.
- Poe, Edgar Allan. "The Tell-Tale Heart." 1843. The Annotated Tales of Edgar Allan Poe. Ed. Stephen Peithman. New York: Avenal Books, 1986. 134-39.
- Pratt, Mary Louise. Toward a Speech Act Theory of Literary Discourse. Bloomington: Indiana UP, 1977.
- Prince, Gerald. "Introduction à l'étude du narrataire." Poétique 14 (1973): 177-96. Rpt. as "Introduction to the Study of the Narratee" in Tompkins 7-25.
- Rader, Ralph. "The Dramatic Monologue and Related Lyric Forms." Critical Inquiry 3 (1976): 131-151.
- . "Notes on Some Structural Varieties and Variations in Dramatic 'I' Poems and Their Theoretical Implications." Victorian Poetry 22 (1984): 103-120.
- Richardson, Samuel. Pamela. 1740. New York: Norton,

1958.

- Ricks, Christopher. Tennyson. New York: Collier, 1972.
- Rosemarin, Adena. The Power of Genre. Minneapolis: U of Minnesota P, 1985.
- Rossetti, Dante Gabriel. "Jenny." Cecil B. Lang, ed. The Pre-Raphaelites and Their Circle. 2nd ed. Chicago: U of Chicago P, 1975.
- . "A Last Confession." Dante Gabriel Rossetti: Poems and Translations. London: Oxford UP, 1913. 32-47.
- Sacks, Peter M. The English Elegy: Studies in the Genre from Spenser to Yeats. Baltimore: Johns Hopkins UP, 1985.
- Sale, William M., Jr. Introduction. Pamela. By Samuel Richardson. New York: Norton, 1958. v-xiv.
- Salinger, J. D. Catcher in the Rye. 1951. Toronto: Bantam, 1964.
- Scholes, Robert, and Robert Kellogg. The Nature of Narrative. New York: Oxford UP, 1966.
- Searle, John R. Expression and Meaning: Studies in the Theory of Speech Acts. Cambridge: Cambridge UP, 1979.
- Sessions, Ina Beth. "The Dramatic Monologue." PMLA 62 (1947): 503-516.
- Shelley, Percy Bysshe. "Adonais." Allison et al. 676.
- . "Ozymandias." Allison et al. 667.
- Smith, Barbara Herrnstein. On the Margins of Discourse.

Chicago: U of Chicago P, 1978.

Steele, Richard. "Tatler No. 25." Tuesday, June 7, 1709.

Addison and Steele: Selections from The Tatler and The Spectator. Ed. Robert J. Allen. 2nd ed. New York: Holt, 1970. 18-24.

---. "Spectator No. 11." Tuesday, March 13, 1711.

Addison and Steele: Selections from The Tatler and The Spectator. Ed. Robert J. Allen. 2nd ed. New York: Holt, 1970. 120-124.

Stepto, Robert B. "Distrust of the Reader in Afro-American Narratives." Reconstructing American Literary History. Ed. Sacvan Bercovitch. Cambridge, MA: Harvard UP, 1986. 300-322.

Tennyson, Alfred, Lord. Tennyson's Poetry. Ed. Robert W. Hill, Jr. New York: Norton, 1971.

Tennyson, Hallam. Alfred Lord Tennyson: A Memoir. 2 vols. New York, 1897.

Thackeray, William Makepeace. Vanity Fair. 1848. Ed. Geoffrey Tillotson and Kathleen Tillotson. Boston: Houghton Mifflin, 1963.

Thomas, Dylan. "Do Not Go Gentle into That Good Night." Modern Poetry. Ed. Maynard Mack, Leonard Dean, and William Frost. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1961. 354.

Tompkins, Jane P., ed. Reader-Response Criticism: From Formalism to Post-Structuralism. Baltimore: Johns

Hopkins UP, 1980.

Tucker, Herbert F. "Dramatic Monologue and the Overhearing of Lyric." Lyric Poetry: Beyond New Criticism. Ed. Chaviva Hošek and Patricia Parker. Ithaca: Cornell UP, 1985. 226-243.

Twain, Mark. The Adventures of Huckleberry Finn. New York: Harper, 1899. Vol. 13 of The Writings of Mark Twain. 24 vols. 1897-1906.

---. A Connecticut Yankee in King Arthur's Court. Vol. 16 of The Writings of Mark Twain. 24 vols. 1897-1906.

Warhol, Robyn R. "Toward a Theory of the Engaging Narrator: Earnest Interventions in Gaskell, Stowe, and Eliot." PMLA 101 (1986): 811-18.

Wharton, Edith. Edith Wharton's Ethan Frome. 1911. Ed. Blake Nevius. New York: Scribner, 1968.

Whitman, Walt. "A Noiseless Patient Spider." Allison et al. 834.

Wilde, Oscar. "The Importance of Being Earnest." The Portable Oscar Wilde. Ed. Richard Aldington and Stanley Weintraub. Middlesex, England: Viking Penguin, 1981.

Wilder, Thornton. Our Town. New York: Harper, 1957.