

ПОВЕСТВОВАТЕЛЬНЫЕ ТЕХНИКИ И ДЕТСКАЯ ПСИХОЛОГИЯ В ХУДОЖЕСТВЕННОЙ ПРОЗЕ СЬЮЗАН ХИЛЛ

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АННОТАЦИЯ

Данное исследование рассматривает мастерство использования Сьюзан Хилл повествовательных техник в её художественных произведениях. Особое внимание при этом уделяется несобственно-прямой речи, подтексту в диалогах и онейрическому нарративу. В работе анализируется, как эти повествовательные приёмы раскрывают психологическую глубину персонажей Хилл, особенно детей и подростков, и освещают темы власти, страха и эмоциональной уязвимости. Посредством подробного текстуального анализа произведений Хилл, в том числе романа «Я в замке король» и ряда рассказов, в статье было продемонстрировано, как несобственно-прямая речь размывает границы между точкой зрения рассказчика и персонажей, позволяя вплотную приблизиться к психике героев. В работе также было прослежено, как подтекст в диалогах раскрывает сложную динамику отношений, акцентируя внимание на лежащих в их основе эмоциональных состояниях, в то время как цепочка онейрических нарративов образует «окна» в подсознательные страхи и желания персонажей. Результаты показывают, что повествовательные техники Хилл создают многомерное изображение детской психологии, отражающее современное понимание когнитивного развития и эмоциональной сложности. Это исследование вносит вклад в научный дискурс о повествовательных техниках в современной художественной литературе и улучшает понимание литературной репрезентации детского опыта.

КЛЮЧЕВЫЕ СЛОВА

Несобственно-прямая речь, подтекст, онейрический нарратив, повествование, детская психология, повествовательная перспектива, литературные приёмы, психологическая характеристика

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ANNOTATSIYA

Ushbu tadqiqot Syuzan Xilning badiiy asarlarida hikoya usullari va texnikalarning mohirona qo‘llanilishini o‘rganadi. Xususan, erkin bilvosita nutq, dialogdagi tagma’no va oneyrik rivoyaga e’tibor qaratiladi. Tadqiqot ushbu hikoya vositalar Xil qahramonlarining, ayniqsa bolalarning psixologik teranligini qanday ochib berishini va hokimiyat, qo‘rquv va emotsional zaiflik mavzularini qanday yoritishini o‘rganadi. Xilning asarlari, jumladan “Qasr qiroliman” va hikoyalari matnini atroflicha tahlil qilish orqali, ushbu maqola erkin bilvosita nutq hikoyachi va personaj nuqtayi nazarlari o‘rtasidagi chegaralarni qanday yo‘q qilishi, personajlar ruhiyatiga chuqur darajada kirish imkonini berishini ko‘rsatadi. Tadqiqot, shuningdek, dialogdagi tagma’no murakkab munosabatlar dinamikasini va asosiy emotsional holatlarni qanday ochib berishini, oneyrik hikoya epizodlari esa personajlarning ong osti qo‘rquvlari va istaklariga oyna vazifasini o‘tashini tahlil qiladi. Natijalar shuni ko‘rsatadiki, Xilning hikoya texnikalari bolalar psixologiyasining ko‘p qirrali tasvirini yaratadi, bu kognitiv rivojlanish va emotsional murakkablik haqidagi zamonaviy tushunchani aks ettiradi. Ushbu tadqiqot zamonaviy adabiyotshunoslikdagi narrativ texnikalar haqidagi ilmiy munozara uchun asos bo‘ladi va bolalar tajribasining adabiy tasvirini tushunishga ko‘mak beradi.

KALIT SO‘ZLAR

Erkin bilvosita
nutq, tagma’no, oneyrik
rivoya, bolalar
psixologiyasi, narrativ
nuqtai nazar, adabiy
vositalar, psixologik
tavsiflash

INTRODUCTION

The narrative techniques employed by authors significantly influence how readers engage with and interpret literary works. In contemporary fiction, these techniques serve not only as stylistic choices, but also as profound tools for psychological characterization and thematic development. Susan Hill's fiction exemplifies the sophisticated use of narrative devices to explore complex psychological states, particularly those of children and adolescents navigating challenging emotional landscapes. This study examines three pivotal narrative techniques in Hill's works: free indirect discourse, subtext in dialogue, and oneiric narrative. The exploration of these narrative devices in Hill's fiction remains relatively understudied, despite their crucial role in establishing her distinct literary voice and psychological insight. While previous scholarship has addressed themes of power, isolation, and fear in Hill's works, less attention has been paid to the specific narrative mechanisms through which these themes are conveyed. This research aims to fill this gap by analyzing how Hill's narrative techniques function as vehicles for psychological characterization and thematic exploration. The study's primary objective is to demonstrate how Hill's use of free indirect discourse, subtext in dialogue, and oneiric narrative creates a multidimensional portrayal of childhood psychology. By examining works such as "I am the King of the Castle" and selected short stories, including "The Boy Who Taught the Beekeeper to Read," "Punishment," "Sand," "Elizabeth," and "The Brooch," this research illuminates how narrative perspective and voice contribute to Hill's nuanced depiction of childhood experiences. The findings will enhance understanding of literary representations of psychological development and emotional complexity in contemporary fiction.

METHODS

This study uses qualitative textual analysis as its primary methodological approach, examining Susan Hill's works through close reading and narrative theory. The research focuses on identifying and analyzing instances of free indirect discourse, subtext in dialogue, and oneiric narrative in "I am the King of the Castle" and selected short stories. Drawing on theoretical frameworks from narratology and

literary criticism, the analysis contextualizes Hill's narrative techniques within broader literary traditions, while highlighting their distinctive applications in portraying childhood psychology. Each narrative device is examined for its function in character development, thematic exploration, and reader engagement, with particular attention to how these techniques reveal the interior lives of Hill's child protagonists.

RESULTS

Free indirect discourse. Susan Hill uses free indirect discourse as a subtle yet powerful narrative technique to blur the boundaries between the narrator's voice and the characters' thoughts, particularly those of the child protagonists. This device, which gained prominence in contemporary literature (Blinova O., 368, 2012), allows seamless integration of character perspective within third-person narration (Sharvit Y., 2008, 354). In "I am the King of the Castle," Hill uses free indirect discourse to provide intimate access to the characters' psyche while maintaining narrative fluidity. One of the primary functions of free indirect discourse in Hill's novel is to reveal the characters' attempts to reassure themselves in the face of anxiety or fear. This is evident in the passage: "*Kingshaw tried not to think about what Hooper had said. In any case, he might be wrong, they might not be in the forest at all. Nothing would happen*" (Hill S., 1970, 85). The transition from the narrator's statement to Kingshaw's thoughts is seamless, allowing readers to experience his internal struggle and self-consolation directly. Hill also uses this technique to convey intense emotional states, particularly moments of distress or desperation. When Kingshaw mentally pleads, "*let me out, let me out, let me out, God.*" (Hill S., 1970, 127), the repetition and urgent tone are characteristic of free indirect discourse, conveying the character's thoughts without explicit attribution or quotation marks. As Cohn (Cohn D., 1978, 103) notes, "Free indirect discourse can capture the rhythms of inner speech more naturally than direct quotation." The device is particularly effective in portraying the complex emotions and thought processes of children. When Kingshaw reflects on his friendship with Fielding and his attachment to the hamster, the narrative seamlessly blends description with his internal monologue: "*Kingshaw*

stroked his finger along the flushy back of the hamster. Its eyes were like jet beads. He thought, this is my place, mine, it will never have anything to do with Hooper. Fielding is my friend, mine. This is all right" (Hill S., 1970, 157). This passage demonstrates how free indirect discourse can capture a child's need for ownership and security, revealing Kingshaw's emotional vulnerability and his attempt to create a safe space for himself. Hill also employs this technique to heighten tension and suspense, as seen in the interaction between Kingshaw and Hooper: *"You have been into my room," Hooper said. Kingshaw's glance flew to the jigsaw puzzle on the second shelf of the bookcase. It was still there, it looked the same. How did he know, then, how did he know? Hooper's eyes had followed the direction of his"* (Hil S., 1970, 162). The shift from dialogue to Kingshaw's internal panic is seamless, allowing readers to experience his fear and confusion in real-time. As Pascal (Pascal R., 1977, 26) argues, "Free indirect discourse creates a unique dual voice, simultaneously expressing the character's thoughts and the narrator's report." This duality is particularly effective in portraying the psychological complexity of Hill's child characters, as it allows both immersion in their perspective and subtle commentary on their limited understanding or misperceptions. In the context of child psychology, the use of free indirect discourse is especially significant. It enables Hill to navigate the challenging terrain of representing a child's consciousness authentically, while maintaining the narrative sophistication expected in adult literature. As Nikolajeva (Nikolajeva M., 2014, 121) points out, "Free indirect discourse in children's literature can bridge the gap between the adult author's voice and the child character's perspective, creating a nuanced portrayal of young minds." Furthermore, this technique aligns with contemporary understanding of child psychology, particularly the theory of mind development. By allowing readers to seamlessly enter and exit the child characters' thoughts, Hill illustrates the fluidity and sometimes contradictory nature of children's cognitive processes, reflecting the ongoing development of their ability to understand and articulate their own mental states and those of others. In conclusion, Hill's skillful use of free indirect discourse in "I am the King of the Castle" serves as a powerful tool for psychological

characterization, particularly of her child protagonists. It provides readers with intimate access to the characters' thoughts and emotions. Free indirect discourse is a narrative technique that blends a character's thoughts and feelings with the voice of the third-person narrator, creating a seamless transition between objective narration and subjective perspective. In Susan Hill's stories, this technique is used to explore the complex inner worlds of her characters, often exploring themes of childhood psychology and punishment. In "The Boy Who Taught the Beekeeper to Read," the boy's internal dialogue reveals his longing for connection and understanding. His questions to the beekeeper, filled with both curiosity and underlying fear, reflect a child's search for knowledge and security in an unfamiliar world. This narrative style allows us to feel the boy's vulnerability and his gradual bonding with Mart May, illustrating how children seek companionship and guidance from figures outside their immediate family, especially after traumatic events like the loss of a parent. In "Elizabeth," free indirect discourse captures Elizabeth's internal conflicts and anxieties about her family's situation and her future. Her reflections on poverty and the adult responsibilities she anticipates are presented through her thoughts: *"She could not imagine her own future in this place called the world..."* (Hill S., 2003, 157). This intertwining of narration and inner speech highlights the psychological impact of her environment and upbringing, emphasizing how children internalize the pressures and uncertainties around them. "Punishment" uses this technique to delve into Mick's turmoil after his brother Charlie's death. Mick's internal rage and helplessness are vividly portrayed, blending his thoughts with the physical setting: *"The hatred and rage in Mick's heart were terrifying..."* (Hill S., 2003, 106). This approach underscores the psychological effects of grief and revenge, illustrating how childhood experiences of loss and injustice can shape one's emotional landscape. In "Sand," the narrative technique reveals the sisters' complex emotions towards their mother and the legacy of their family history. Their memories and feelings are interwoven with the narrator's voice, capturing their lifelong struggle with guilt and resentment. The description of their mother's discontent and the sisters' reaction to it reflects how

childhood experiences of parental neglect and disappointment can linger into adulthood. “The Brooch” employs free indirect discourse to explore the child’s perception of her uncle’s blindness and her role in his life. Her observations and thoughts are seamlessly integrated into the narrative, reflecting her growing awareness of the adult world’s complexities and her place within it. This technique allows readers to empathize with her sense of responsibility and her desire for understanding and acceptance. Susan Hill’s use of free indirect discourse provides a profound insight into the psychological landscapes of her characters, particularly children. It reveals how their perceptions, shaped by their environments and experiences, influence their emotional development and responses to the world around them.

Subtext in Dialogue. In literature, subtext in dialogue serves as a critical device for conveying deeper meanings beneath the surface of spoken words. In Susan Hill’s works, particularly in the interactions between Kingshaw and Edmund Hooper, subtext reveals the complexities of their relationship, underscoring themes of fear, power, and emotional vulnerability. Subtext refers to the underlying thoughts, emotions, and meanings that are not explicitly stated in dialogue. According to scholar David Edgar (Edgar D., 1995), “subtext is what lies beneath the words, the unspoken tensions that can convey more than the dialogue itself.” This technique allows authors to create rich layers of meaning, inviting readers to engage with the text on a deeper level.

In the dialogues between Kingshaw and Hooper, the subtext often communicates tension and conflict. For instance, when Hooper boasts about inheriting the house, saying, “*When my father dies, this house belongs to me, I shall be master,*” (Hill S., 1970, 11), it is not merely a statement of fact, but a declaration of control and dominance over Kingshaw. This assertion establishes the power dynamics at play, where Hooper seeks to assert his superiority. The exchange where Hooper accuses Kingshaw of theft — “*You stole these, all of them*”. *Thief, thief, thief*” (Hill S., 1970, 42-43) serves a dual purpose. On the surface, it appears to be a simple accusation, but the subtext reveals Hooper’s need to establish dominance

through humiliation. The repetition of “thief” not only highlights Hooper’s aggression, but also reflects his own insecurities, projecting them onto Kingshaw. This aligns with the ideas of scholar Mikhail Bakhtin, who posits that dialogue is inherently dialogic and layered with various meanings (1984). In another conversation, the boys discuss the dead rabbit, where Kingshaw’s reluctance to part with it symbolizes his grappling with mortality and fear. Hooper’s dismissive comment, “*It is only a dead thing. Dead things are finished, they don’t matter,*” (Hill S., 1970, 72) serves to minimize Kingshaw’s emotional turmoil. Here, the subtext illustrates Hooper’s attempt to distance himself from the reality of death, while Kingshaw’s insistence that “*dead people do, anyway*” indicates a deeper understanding of loss and connection, contrasting their emotional states. The subtext in their dialogue also exposes Kingshaw’s vulnerability. In a pivotal moment, when Kingshaw admits to Fielding, “*Yes, he can,*” (Hill S., 1970, 185) regarding his fear of Hooper, it reveals the psychological impact of their interactions. This admission reflects the internal struggle Kingshaw faces, as he grapples with feelings of powerlessness and fear that extend beyond mere physical intimidation. The dialogue encapsulates the emotional weight carried by both characters, illustrating how subtext can convey complex psychological landscapes. In Susan Hill’s narrative, the use of subtext in dialogue is a powerful tool that reveals the intricacies of character relationships and psychological depth. Through the seemingly simple exchanges between Kingshaw and Hooper, Hill effectively communicates themes of power, fear, and emotional vulnerability. This aligns with the assertion by literary critic Frank Kermode (2000) that “the unsaid often speaks louder than the said,” emphasizing the significance of subtext in understanding character motivations and themes. Subtext in dialogue is a literary technique used to convey underlying emotions, thoughts, or intentions through the words, tone, and body language of characters. In the context of childhood psychology, subtext can be particularly significant, as children often struggle to express their feelings or concerns openly. The stories by Susan Hill, including “The Boy Who Taught the Beekeeper to Read,” “Punishment,” “Sand,” “Elizabeth,” and “The Brooch,” offer insightful explorations

of subtext in dialogue, shedding light on the complexities of childhood emotions and experiences. One striking example of subtext can be seen in the conversation between Elizabeth and her brother in "Elizabeth". On the surface, their conversation appears about their parents' trip to see the doctor. However, the subtext reveals Elizabeth's anxiety and fear about the true purpose of their parents' visit. Her hesitation and evasive responses to her brother's questions betray her concern, demonstrating how children may use subtext to conceal their emotions. In "Punishment", the dialogue between Mick and his friends (pp. 99-120) is laced with subtext. Their conversation about shooting the crucifix is, on the surface, about revenge for Charlie's death. However, the subtext reveals their deeper emotions: guilt, anger, and a sense of powerlessness. Mick's reluctance to participate in the act, despite his initial agreement, suggests a conflict between his desire for revenge and his moral reservations. The story "The Boy Who Taught the Beekeeper to Read" offers a poignant example of subtext in dialogue. The boy's questions to Mart May (pp. 8-10), the beekeeper, seem innocent and curious on the surface. However, the subtext reveals the boy's desire for connection and understanding, as well as his own emotional vulnerabilities. Mart May's responses, though gentle and kind, also contain subtext, hinting at his appreciation for the boy's companionship and his own sense of isolation. In "Sand", the conversation between the narrator and her uncle (pp. 169-189) is filled with subtext. Her uncle's words, though seemingly innocuous, convey a sense of melancholy and introspection. The narrator's responses, though polite and attentive, betray her own unease and discomfort with her uncle's emotions. The subtext in their dialogue highlights the complexities of their relationship and the challenges of navigating adult emotions as a child. Finally, in "The Brooch", the conversation between the narrator and her uncle (pp. 184-189) is marked by subtext. Her uncle's tears, though seemingly unrelated to their conversation about the brooch, reveal his deep emotional pain and sense of abandonment. The narrator's silence, though awkward and uncomfortable, demonstrates her own struggle to respond to her uncle's emotions, highlighting the challenges of navigating complex adult emotions as a child. In conclusion, the stories

by Susan Hill offer powerful explorations of subtext in dialogue, shedding light on the complexities of childhood emotions and experiences. Through the use of subtext, Hill masterfully conveys the underlying emotions, thoughts, and intentions of her characters, creating a rich and nuanced portrayal of childhood psychology.

Oneiric narrative (dream-like narrative). In Susan Hill's "I am the King of the Castle," the author uses oneiric narrative techniques to explore the psychological states of her characters, particularly through dreams and nightmares. This dream-like narrative reveals the inner fears, anxieties, and desires of the characters, allowing readers to delve into their subconscious motivations. One of the most striking examples of this technique is Hooper's nightmare in the woods, where he repeatedly exclaims, *"Don't, don't, don't, don't, don't, it isn't fair, it isn't, oh...don't, don't, don't, I've got to, it isn't fair, I have got the blazer. Oh don't, don't... Mummy! Mummy! Mummy!"* (Hill S., 1970, 100). This frantic repetition underscores his deep-seated fears and sense of injustice, reflecting his tumultuous emotional state. The dream sequence captures Hooper's vulnerability and desperation, serving as a window into his psyche. Another vivid dream sequence occurs when Kingshaw experiences a disturbing vision: *"There was a Punch and Judy show. The squawky puppet voices sounded loudly in his ears, shouting something to him, but he couldn't make out any of the words. The beach was very small, with high cliffs curving round in front, and the sea behind. The tide was coming in, creeping nearer and nearer to them, as they sat in front of the puppets... Kingshaw... Kingshaw... Kingshaw... Kingshaw"* (Hill S., 1970, 124). This dream sequence not only emphasizes Kingshaw's feelings of entrapment and anxiety, but also suggests a haunting presence, almost as if he cannot escape his own identity and fears. Kingshaw's dream also encapsulates a desire for escape and control. He imagines looking out from a tower, *"He looked up covetously at the tower. He wanted to get there, to sit on top, and looked out. If he had a telescope, he could have seen anything at all, for miles and miles. He imagines enemy horsemen thundering over the grass towards the castle, hundreds of them bunched tight together at the front and widening out behind in the shape of a fan"* (Hill S, 1970,

132). This vision of power and surveillance contrasts sharply with his actual feelings of helplessness and isolation, illustrating the disconnect between his desires and reality. The use of oneiric narrative in Hill's work helps enrich the reader's understanding of the characters' internal struggles. As Bal (Bal M., 2017, 79) observes, dream-like sequences often reveal the formative experiences and fears that shape a character's worldview. Similarly, Rimmon-Kenan (Rimmon-Kennan S., 2002, 47) suggests that such fantasies provide a comparative framework for the characters' current situations, highlighting the psychological complexities they face. In conclusion, Hill's implementation of oneiric narrative techniques in "I am the King of the Castle" provides profound insights into her characters' emotional landscapes. Through dreams and nightmares, she navigates the fears, desires, and vulnerabilities of Kingshaw and Hooper, creating a layered and haunting portrayal of childhood experiences. These dream sequences not only reflect their psychological states, but also underscore the broader themes of power, isolation, and identity struggle within the narrative. Susan Hill's use of oneiric narratives, or dream-like sequences, adds a mystical layer to her storytelling, offering insights into the subconscious of her characters and reflecting their internal conflicts and desires. In "Punishment," Mick's hallucination of his deceased brother Charlie serves as a poignant example. This vision, where Charlie appears "*standing up straight and laughing,*" (Hill S., 2003, 115), contrasts starkly with the reality of Charlie's tragic death. This dream-like moment reveals Mick's longing for his brother and highlights the guilt and unresolved grief that haunt him. The blurred lines between reality and fantasy underscore Mick's struggle to cope with loss and closure. In "Elizabeth," the narrative takes on a dream-like quality, as Elizabeth experiences flashes of insight. Her thoughts "*danced like moths*" (Hill S., 2003, 156), capturing the ethereal nature of her introspection. These moments reveal her inner world and the tension between her desires and circumstances, creating a surreal atmosphere that mirrors her emotional turmoil. Similarly, in "Sand," the sisters' recollections of their mother are infused with an oneiric tone. Their memories are vivid yet fragmented, illustrating how their mother's discontent shaped their perceptions. The sense of guilt and

resentment is almost dream-like, as they are caught between their yearning for maternal affection and the harsh reality of their upbringing. In “The Brooch,” the child’s encounters with her blind uncle carry a surreal quality, as she navigates the rituals and routines of their shared life. The narrative captures the child’s wonder and confusion, reflecting her inner world as she grapples with complex emotions and the changes around her. Finally, in “The Boy Who Taught the Beekeeper to Read,” the boy’s experiences with the beekeeper have a magical, ephemeral feel. The boy’s curiosity and the beekeeper’s gentle guidance create a serene, almost dream-like bond that offers the boy solace from his own realities. Hill’s use of oneiric narrative techniques allows her to explore the depths of her characters’ psyches, revealing the often hidden and complex layers of childhood psychology and emotional development. Through these dream-like sequences, Hill captures the essence of longing, guilt, and the search for identity, enriching her stories with profound emotional resonance.

CONCLUSION

Susan Hill’s masterful implementation of narrative techniques such as free indirect discourse, subtext in dialogue, and oneiric narrative creates a nuanced portrayal of childhood psychology in her fiction. Through free indirect discourse, Hill offers intimate access to her characters’ thoughts while maintaining narrative fluidity. Pascal calls it a “dual voice” that bridges adult narration and child perspective. The subtext in dialogue throughout her works reveals complex relationship dynamics, and emotional states that characters, particularly children, struggle to articulate directly, while oneiric narrative sequences provide windows into characters’ subconscious fears, desires, and unresolved conflicts.

This study demonstrates that Hill’s narrative techniques collectively create a multidimensional representation of childhood experience that acknowledges both the limitations and insights of young minds. Her portrayals reflect the complex psychological landscapes children navigate as they develop understanding of themselves and others. By employing these sophisticated narrative strategies, Hill elevates her fiction beyond simplistic depictions of childhood, offering instead a

profound exploration of the emotional and psychological challenges inherent in human development. Future research could productively explore how these narrative techniques function across Hill's broader body of work, or compare her approaches with those of other contemporary authors writing about childhood experiences.

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