



# Speech and thought Presentation in *Soon* by Alice Munro: A Stylistic Analysis

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**Abstract**— *The different linguistic styles used by the authors in their novels and short stories have made them interesting and challenging to study. Those styles are able to create certain effects on the readers; they might be emphatic, amused, persuaded, or even perplexed. Stylistics aims to examine the relationship between language and artistic function in literature. This research focuses on "Soon," the second and middle story of the Juliet trilogy ("Chance," "Soon" and "Silence") included in Runaway written by Alice Munro. This study used stylistics as an approach to analyze how the speeches and thoughts of the characters in the story are presented and to find out which of the categories of speech presentation are most frequently used in the short story. As a result, the current study discovers 373 presentations in Soon, including 304 speech presentations and 69 thought presentations. The analysis shows that the most commonly used speech presentation modes are FDS and DS which enable the author to make the characters seem independent of the narrator. The FDS technique suggests that the context of speech in the story is clear enough, referring to who the speakers are. The choice of forms of speech presentation as well as the choice of speech act verbs has significant consequences for the degree of importance that is attributed to different utterances, for the projection of viewpoint, and for the creation of a contrast between the characters.*

**Keywords**—*Alice Munro, Presentation, Stylistics, Selected Short Story, Speech, Thought*

## I. INTRODUCTION

Linguists have compensated a lot of attention to the development of fictional narratives over the past three decades, which has coincided with the rise in importance of the words and thoughts presented by fictional characters (Semino & Short, 2004; Leech & Short, 2007; Bray, 2014; Fludernik, 1993). In linguistic studies, stylistics provides contemporary linguistic techniques and ideas for literature research (Leech & Short, 2007). As Toolan suggests, stylistics offers a 'way' of reading, a way which is "a confessedly partial or oriented act of intervention, a reading which is strategic, as all readings necessarily are" (1990, p.11).

In order to begin analyzing language stylistically, it is necessary to identify language features and then establish patterns in which those features appear. Analysts arrive at

their interpretations of a text's style by drawing parallels between it and their own experiences with language and literature. As stylistics, Paul Simpson writes, "stylistics is a method of textual interpretation in which primacy of place is assigned to language" (Simpson, 2004, p. 2). Additionally, the term "stylistics" generally refers to the method of utilizing linguistics in the process of analyzing literary works. Stylists are quick to point out that stylistic techniques can be applied to texts outside the literary canon (Simpson, 1993).

According to Wales (2014), most stylistic studies aim to demonstrate how a text 'works' by doing one of two things: either connecting literary effects or themes to linguistic "triggers" where they are deemed relevant or describing the formal characteristics of texts in order to demonstrate their functional significance for the analysis of the text. Another

stylist, Mick Short writes that good stylistic foregrounding analysis should offer a detailed linguistic description of the text's independent critical statements of interpretation and examination (Short, 1996).

Many different kinds of writing, from stories to biographies to news articles to research papers, rely heavily on the presentation of the words and ideas of others. Speech and thought presentation is a field that has traditionally grown out of literary studies. Therefore, the majority of the theories we have today are derived from the works of these classic authors (e.g. Banfield, 2014; Fowler, 1986; Leech and Short, 1981; McHale, 1978; Pascal, 1977; see Fludernik, 1993. for a comprehensive overview of the field).

## II. LITERATURE REVIEW

Wales (2011) states that narration often overlaps with narrative, but Gérard Genette (1972) noted that in the study of fiction and stories, it is useful to distinguish between the act and process of telling a story (narration) and the story itself (narrative). Narration, as in Genette, is another term (1980). Simpson (2004) asserts that:

It is common for much work in stylistics and narratology to make a primary distinction between two basic components of narrative: narrative plot and narrative discourse. The term plot is generally understood to refer to the abstract storyline of a narrative; that is, to the sequence of elemental, chronologically ordered events which create the 'inner core' of a narrative. Narrative discourse, by contrast, encompasses the manner or means by which that plot is narrated. (p. 20)

Moreover, a narrative shows all aspects of the human experience. Being everywhere, a narrative can be major or minor, oral or written, formal or informal, and literary or not. Distinguishing a narrative from all the other types of writing, Toolan (1996) notes the movement, i.e., the sense of "before and an after" condition that something has happened. He further asserts that "something that has happened needs to be interesting to the audience, and interestingly told" in a narrative (p. 137).

## III. SPEECH AND THOUGHT PRESENTATION

The manner in which speech and thought processes are portrayed in a narrative is an essential component of characterizing the point of view of the narrative. According to Toolan (1996), a story's level of "dramatization" is enhanced by the use of speech and thought presentation techniques that set it apart from a flat narrative "telling." Consequently, the first step in the process of analyzing a narrative's transitions from telling to internal-character reflection is to identify the speech and presentation

techniques that were utilized. Since speech and thoughts can be reported in many different ways, this study uses Leech and Short's speech and thought presentation model (1981). The decision to use the framework developed by Leech and Short (1981) was not solely based on the personal involvement of one of the present authors; rather, it was also influenced by the fact that this particular framework has been influential to the work of a great number of other analysts (e.g. McKenzie, 1987; Roeh and Nir, 1990). Simpson (1993) claims that he adopts the model because it remains "the most accessible introduction to the topic" and because "Leech and Short base their categories on explicit linguistic criteria and offer numerous examples from prose in support of their framework" (p. 21).

Both DS and DT are made up of a matrix clause (also known as the framing clause) that introduces who is doing the telling and thinking (she said and she thought), and a dependent clause (also known as the main clause) that shows the exact and direct copy of what the speaker told or thought. The FDS and FDT are similar to the DS and DT in some ways; however, they are distinguished from them by the lack of a framing clause.

For IS (Indirect Speech) and IT (Indirect Thought), the framing clause is omitted and the reporting mode (said or thought) is indicated. Deictic features move from the first to the third person in the transition from Direct to Indirect, as well as from the present to the past (won't to wouldn't and now to then) (you to they). FIS (Free Indirect Speech) and FIT (Free Indirect Thought) are similar to IS and IT, but without the reporting element "She said." NRSA (Narrative Report of Speech Act) and NRTA (Narrative Report of Thought Act) present speech or thought acts from a narrator's viewpoint.

Toolan (1996), in an effort to describe "the grammar of effect and affect," highlights the use of FID (Free Indirect Discourse - FIS/FIT) by a narrator to emphasize a character's articulated thoughts by making the character seem like an incongruous or absurd individual.

## IV. METHODOLOGY

This study applies a qualitative content analysis method. The short story *Soon* by Alice Munro will be analyzed using the Speech and Thought categories developed by Leech and Short (1981). The study of character speech and thought presentation is a notable feature of the narrative discourse. In this tradition, Leech and Short's (1981) model is one of the most extensively used structures for the description of the phenomenon. Leech and Short developed the presentation of speech and thought categories, they are quite similar, but the writers use them differently. Moreover, the primary source is the short-short story *Soon* taken from a

collection of short stories entitled *Runaway* written by Alice Munro and published in (2004). Speech and thought presentations of the short story will be analyzed and categorized, and the frequency of occurrence of each category will be listed in a particular table. The secondary sources of the data are collected for analyzing the speech and thought presentation in Alice Munro's short story. This study focuses on the following objectives:

1. To what extent Alice Munro has used speech presentations in her short story (*Soon*).
2. To what extent Alice Munro has used thought presentations in her short story (*Soon*).
3. To what extent Alice Munro's use of speech and thought presentation categories are in line with Leech and Short's speech and thought presentation categories.

## V. FINDING AND RESULTS

### *Speech Presentation*

#### *Direct Speech and Free Direct Speech*

Below is an example of DS and FDS Munro used in *Soon*.

"I'm not," Juliet said. (1)

"We did have it hanging up. It was in the back hall by the dining-room door. Then Daddy took it down." (2)

"Why?" (3)

"He didn't say anything about it to me. He didn't say that he was going to. Then came a day when it was just gone." (4)

"Why would he take it down?" (5)

"Oh. It would be some notion he had, you know." (6)

"What sort of a notion?" (7)

"Oh. I think—you know, I think it probably had to do with Irene. That it would disturb Irene." (8)

"There wasn't anybody naked in it. Not like the Botticelli." (9) (P. 73)

When Juliet and her friend Christa found the painted work "I and the village" by Marc Chagall in the souvenir shop of the Vancouver Art Gallery, she decided to buy it for her parents as a Christmas gift. The reader was told that Juliet had previously informed Christa about her family and told her that the painted work made her think of their lives. Some time passed after this, and Juliet went home to visit her parents. She found the print hidden away in their attic and was disappointed. She asked her mother and her mother's opinion was not to disturb their helper Irene. The dialogue above that went on between Juliet and her mother (Sara) is presented in DS with more instances in FDS.

The utterance represented in DS is set in quotation marks and tagged with the reporting clause "Juliet said" as the narrator's discourse while the utterances presented in FDS appear free from the narrator's reporting clauses, but the quotation marks are present. However, Munro does not mention one character (Sara) in the reporting clauses to identify speeches. The use of quotation marks in the dialogue above reveals that speech presentation is employed. The absence of the characters' names signifies that it is free to direct speech except in sentence 1. Readers are initially aware of the first speech identity because of the reporting clause in the first sentence, Munro mentions the character's name, so the readers know that the next sentence is Sara's speech (Juliet's mother). However, if we omit the reporting clause in the first sentence, the whole dialogue will be FDS, and readers cannot easily distinguish between the two characters. Another example of DS and FDS Munro used in *Soon*.

"Why did you leave your job?" she said. (1) "Were you let go because of me?" (2)

"Come on now." (3) Sam laughed. (4) "Don't think you're so important. I wasn't let go. I wasn't fired." (5)

"All right, then. You quit." (6)

"I quit." (7)

"Did it have anything at all to do with me?" (8)

"I quit because I got goddam sick of my neck always being in that noose. I was on the point of quitting for years." (9)

"It had nothing to do with me?" (10)

"All right," Sam said. (11) "I got into an argument. There were things said." (12)

"What things?" (13)

"You don't need to know. And don't worry," he said after a moment. (14) "They didn't fire me. They couldn't have fired me. There are rules. It's like I told you—I was ready to go anyway." (15) (P. 77)

In the preceding example, Juliet spoke with her father and she discovered that he may have resigned from his teaching position due to the town's perspective against Juliet's unmarried status; the father indicated that while he may suffer from it. Juliet was shocked when her father and mother told her the train taking her home didn't halt in her hometown and they picked her up in another town, which was not the truth, they only didn't want to be seen picking her up in her town. The conversation is represented in DS and FDS of speech representation. The conversation consists of 15 sentences, thus, sentences 1, 11, and 14 are DS with the reporting clauses and quotation marks. Sentence 4 is the NRA the narrator describes an action

'laughed' by the character and the verb 'laughed' is utilized to describe Sam's action which not only speaking to Juliet, but also making fun and pretending that her daughter is joking. As well as, in sentence 14 "he said after a moment" describes the presentation that Juliet's father (Sam) is not speaking in exact time. Also, the other sentences are FDS in the conversation with quotation marks, but without the reporting clauses. Thus, it makes the readers deeply involved with the character's discourse without the narrator's interference. In the above example, Munro uses more DS than in the first example, she uses only one sentence of DS in the first example and three sentences in the second example. Another example of DS consists of three discourses presented in the below extract.

Juliet said to Sam, "He told me he thought it was a shame what had happened with you." (P. 76)

The speech occurs after Juliet saw Charlie at the drugstore, and what he thought of what had happened to her told her. After that, she conveyed Charlie's thoughts to her father Sam. In the sentence mentioned above, two speeches and one thought are combined. Simply the first speech is mentioned as (S1) to signify speech one, which is told by the first narrator as (N1). Juliet's speech is (S2) which is depicted in DS and surrounded by inverted commas, and Juliet is the second narrator (N2). Also, the third speech is identified as (S3), which is an indirect category of thought presentation and is located within the instance of indirect speech in (S2). The unnamed character's thought (Charlie) is replaced with the third person narrator "he", represented in IS by (N2) Juliet and the pronoun "me" is directed to Juliet. Hence, (S2) consists of two instances of discourse presentation, one instance of indirect speech (he told me...), and one instance of indirect thought (he thought...). If the discourses are back shifted to retrieve the 'originals' for more clarification, the following formations would be given.

S3- I think it is a shame what have happened with her. (unnamed character's thought)

S2- He told me he thought it was a shame what had happened with you. (the indirect version of unnamed character's speech as represented by Juliet)

S1- Juliet said to Sam, "He told me he thought it was a shame what had happened with you." (the narrator's speech representing Juliet's speech in direct speech)

Speech three is the unnamed character's thought (Charlie) as (IT) most probably the quoted retrieved version of (IT) is considered to be 'original'. Nevertheless, when Juliet represented the unnamed character's thought in indirect form, some deictic markers connected to the unnamed character and his thinking position are changed to the narrator two as Juliet and her speaking position. Regardless,

IT is included in Juliet's speech. Similarly, Juliet's indirect report of the unnamed character's thought is placed in the first speech of the narrator one, and also the first clause, "Juliet said to Sam", is NV as a reporting clause. Another example of FDS.

"No tea? Really?" Sara was quite out of breath. "But I think I'd like some. You could drink half a cup, surely. Juliet?" (P. 87)

The two speeches in the example are FDS. Munro uses the speeches without the intervention of the narrator, but she uses "Sara was quite out of breath" to describe how the character conveyed the speech. Before the utterance, Sara asked Don what he wanted to drink, but he refused to drink anything. Sara was intending to force him to drink something. Here Sara is characterizing herself indirectly to Juliet to tell her that she better go and make tea to let them be alone and have some private words with Don. Another example of DS.

"He's a prawn fisherman, but he's actually not my husband," Juliet said pleasantly. (P. 88)

The example is in DS with quotation marks and a reporting clause. Before the speech, Don the religious man asked Juliet about her life and her husband Eric, he thought that they were married. Juliet said that he was not her husband. Munro uses the clause "Juliet said pleasantly" to characterize indirectly that Juliet is happy with Eric even if they are not married legally, and Munro lets the character speak to make the reader hear her tone of voice.

### Indirect Speech and Free Indirect Speech

IS and FIS will be discussed in this section of the paper. Below is an excerpt of IS and FIS in *Soon*.

He said that her family had lived up north, somewhere near Huntsville. (1) yes. (2) Somewhere near there. (3) One day they went into town. (4) Father, mother, kids. (5) And the father had told them he had things to do and he would meet them in a while. (6) He told them where. (7) When. (8) And they walked around with no money to spend, until it was time, but he just never showed up. (9) (P. 81)

The above excerpt occurs when Juliet asked her father how Irene's husband had been killed, at the chicken barn. Her father (Sam) told Juliet the story of Irene's family and her husband. So, the first speech in the first sentence is Sam's speech in IS and the verb marking the speech presentation is 'said' which is the reporting clause 'he said' subordinated by the conjunction 'that' without the quotation marks. Moreover, the remaining sentences in the above excerpt are FIS without the reporting clauses and quotation marks, and the past tense in the above excerpt signifies IS and FIS. Also, sentence 6 can be IS too, because of the reporting

clause “the father had told them”, but the reporting clause relates to the character, not the narrator. Thus, there is no reporting clause of the narrator in sentence 6, because in the first sentence, Munro used the reporting clause and omitted it in the remaining sentences. So, the remaining sentences are FIS. Also, sentence 7 can be NRSA because there is no detailed information. Another excerpt from IS is utilized in *Soon* by Munro.

Don’s cup made a little clatter as he set it down in its saucer. He said that he was sorry to hear that. “Truly sorry to hear that. How long have you been of this opinion?” (P. 88)

The excerpt above occurs when Don visited Juliet’s mother Sara and asked her about a church in Whale Bay. He was sorry when Juliet said that she didn’t go to church and didn’t believe in God. The first sentence is NRA an action by the character. The second sentence is IS uttered by the third person narrator and with the reporting clause subordinated by the conjunction ‘that’. The verb ‘said’ and past tense in the sentence signify IS. This means that Don’s speech is not directly mentioned. Munro uses total control as a narrator in presenting the speech; she also uses the technique in describing how the following speech should be uttered because the following FDS presentation indicates Don’s independence in expressing his speech on his own; thus, Munro gives the character the freedom to speak with his voice. Below is another excerpt from IS in *Soon*.

Juliet said that she expected Penelope would make up her own mind about that someday. “But we intend to bring her up without religion. Yes.” (P. 89)

The above excerpt occurs after the aforementioned example when Don asked Juliet about her daughter Penelope and if she intended to bring her up as a heathen. In the example above, the bolded sentence in IS with the reporting clause is subordinated by the conjunction ‘that’, and the narrator used the third person pronoun ‘she’ in the reported clause. The example above consists of two instances of discourse presentation, one instance of indirect speech (“Juliet said that ...”) and the other instance of indirect thought (“she expected ...”). The instance of indirect thought occurred inside the instance of indirect speech. Similar to framed narratives, this is a case of discourse presentation framed by discourse presentation. Also, the verb ‘expected’ shows that Juliet has already thought about Penelope’s religion from the day she was born, and decided to bring her up without it. Hence, Juliet’s sentence in quotation marks indirectly characterizes herself by saying that she has no faith in religion. However, if the above IS is retrieved to DS, it will possibly have the syntactical structure below.

“I expect Penelope will make up her own mind about this someday,” Juliet said.(90)

The recovered version is now appearing in DS. The inverted commas, the present verbs “expect and will” and the inverted commas are the recognized characteristics of the speech spoken directly from the mouth of the quoted speaker, hence, those are related to the deictic center of the quoted speaker. Nonetheless, the above-mentioned characteristics of direct speech will not be retained in the indirect version as the speaker and speaking position is altered, instead, they are modified to match the alteration, ‘expected’ to ‘expect’, ‘would’ to ‘will’, and the third person pronoun ‘she’ to ‘I’. On the other hand, according to McKENZIE (1986) the difference between these two examples shows the degree to which the narrator’s voice is dominant in indirect speech. And for this reason, in indirect speech, the verb tense of the reported clause must be in agreement with the verb tense in the reporting clause in indirect speech.

### **Narrator’s Representation of Speech Act**

In NRSA, the narrator represents the character’s speech, but it is not widely used in the story *Soon*. The following presentation provides an example of NRSA of the character represented in the narrator’s discourse.

Juliet asked Sam about this when he came out of the store. (P. 83)

The bolded part of the presentation indicates the reported act of uttering a speech, the general topic of the speech which is ‘this’. It can be observed that the narrator is only focusing on the summary of what the character said. Thus, the speech act occurred with no focus on what was said or what words were uttered. The proximal marker ‘this’ marks that the narrator’s position concerning the topic is the same as the position of the character.

### **Thought Presentation**

#### **Free Direct Thought**

FDT is not widely used in the story *Soon*. Below is an example of FDT.

There was a reminder that went along with that. Be nice to Sara. She risked her life to have you—that’s worth remembering. (P. 74)

The bolded sentences occurring in the character’s (Juliet’s) mind appear in Free Direct mode. When Juliet wanted to speak with her father late at night, she disliked the way her mother Sara interrupted their talk and always wanted to take the conversation back to herself. So, to avoid Sara’s interruption in their conversation, Juliet remembered her father’s speech about her mother when she was young and what he had told her. However, the sentences show the direct thoughts of the character in the freest way without the reporting clauses and quotation marks, and, instead of putting the thoughts in quotation marks, the thought in the

story is written in italics. Munro italicizes the thoughts to make them more recognizable. The character's thought is presented directly, without the narrator's intermediation. Below is another example of FDT.

She wished that she had drunk a little of the whiskey. She lay stiff with frustration and anger, composing in her head a letter to Eric. I don't know what I'm doing here. I should never have come here. I can't wait to go home. (P. 77)

When Juliet asked her father why the train didn't halt in her hometown and they picked her up in another town, her father did not respond and went to bed. After that, Juliet went to bed, in her bed, she thought about Eric her unmarried husband, and composed a letter for him in her mind. The narrator is not interfered in the presentation of the character's thought, because the sentences appear in the freest form of FDT without the reporting clauses and quotation marks. The bolded sentences of FDT are presented in first-person viewpoint, and the present tense in the sentences also signifies directness. Here Juliet is talking to her husband Eric in her mind. Also, these presentations like the aforementioned ones are italicized by Munro in the short story, and the directness is obvious from the first-person viewpoint 'I'.

### Indirect Thought

IT is one of the techniques in the representation of thought. In reality, people's minds are inaccessible. Therefore, the most mimetic technique that represents thoughts of the people in IT in the representation of thought. Below is an example of IT used by Munro in *Soon*.

She had wanted, perhaps, to establish him as an educated man, not just a fisherman. (P. 69)

When Juliet's parents picked her up in another town to their town, Sam asked Juliet about her unmarried husband Eric. Juliet didn't want them to know that Eric was just a fisherman. In her mind, she wanted to tell them about an educated man, because she was educated, too. Moreover, in the above example, Munro indicates thought presentation using the verb "had wanted". The verb 'wanted' indicates the presence of thought as it is related to the consciousness of the character. Since the verb 'wanted' is categorized as a mental verb, it emphasizes the will or a character's state of mind to obtain or gain something. The sentence appears in the third person narrator with the reporting clause "she had wanted", and it is identified by subordinating conjunction 'to'. Also, the lack of inverted commas clearly identifies of indirectness. Furthermore, the bolded word "perhaps" in the sentence is the discourse of the narrator. Below is another example of IT.

In the kitchen, by herself—Irene could be seen in the garden, hoeing around the beans—Juliet wondered if the tea was a ruse to get her out of the room, for a few private words. (P. 94)

When Don visited Juliet's mother (Sara), Sara urged Juliet to make tea for Don so that both Sara and Don could be alone and speak privately. In the above sentence, Juliet wondered why her mother urged her to make tea, because Don had said, "I don't need anything but a glass of water. That would be welcome" (P. 87). The unbolded part of the sentence is narration and the part (hoeing around the beans) is NRA an action by character. The bolded part of the sentence is IT with the reporting clause, and the lack of inverted commas also indicates indirectness. Moreover, in the example above, the character does not state her thought personally, but through the description by the narrator. Munro uses the verb 'wondered' which is indirectly characterized Juliet's thinking that questions come into Juliet's mind in various ways because she may want to know the conversation between her mother and Don. If IT of the above sentence recovers its original structure to DT it will be set in quotation marks.

"is the tea a ruse to get me out of the room, for a few private words?" Juliet wondered. (the retrieved one) (101)

The retrieved version appears in the direct mode of thought presentation. However, the features of DT in the retrieved sentence are not retained, instead, they are changed to match the alteration, "was" to "is", "if" to question mark, and the third-person viewpoint 'her' to the first-person viewpoint 'me'.

### Free Indirect Thought

FIT is widely found in *Soon*. Indeed, the use of this mode is directly related to the behavior of the character.

He liked outdoor work; he was good at talking to people; he would probably do well selling vegetables. But Sara would hate it. (P. 68)

Here, after Sam told Juliet that he had quitted teaching. Juliet thought her father was a remarkable teacher who had now decided to start selling vegetables; she assumed her mother would despise the job he had chosen. Her mother had said, "How am I going to ride around in a vehicle that says Fresh Vegetables? Am I supposed to be the squash or the cabbage?" (P. 67). However, the above sentences appear in FIT with the third-person narrator, and the absence of the reporting clauses means that no conjunction is subordinated to the reported clauses, unlike indirect modes. Furthermore, the tenses are altered to match the narrator's speaking position. Here, the voice of the character and the voice of the narrator are blended. This mixture of voices joins the

viewpoints and positions of both the thinking character and the narrator. Another excerpt from FIT is mentioned below.

Juliet's first thought was that he must be drunk. His head was wagging slightly back and forth, his eyes seemed to be filmed over. Had he come here drunk? Had he brought something in his pocket? Then she remembered. A girl, a pupil at the school where she had once taught for half a year. This girl, a diabetic, would suffer a kind of seizure, become thick-tongued, distraught, staggering, if she had gone too long without food. (P. 90)

When Don visited Sara and spoke to Juliet, Juliet saw that his behavior has changed, when he waded in the direction of the kitchen. She thought that he was drunk, or rather a simpleton, but her mother told her he was a diabetic. The first sentence appears in IT with the lack of inverted commas indicates indirectness. The second sentence is the narrator's discourse. Also, the sentence marked in bold "then she remembered" is NRT, here readers are told that thought has occurred without any indication of what she thought, but the verb 'remembered' shows the thought has been recorded already as the verb is in the past participle form and is utilized to report the following thoughts. Therefore, the other sentences pertain to the thinking events of the character in FIT, in which the speech of the narrator is mixed with the speech of the character. The narrator's presence is recognized in such a way that the character's thinking is deduced, by the third-person pronoun. To the speaking time of the narrator the tenses are altered, except for the proximal marker 'this', and it is not altered to the narrator's deictic center. However, the marker is aligned with both the narrator and the character. Furthermore, the structure of interrogation refers to Juliet's thought as an act of speech.

#### Narrator's Representation of Thought Act

Below is an example of NRTA.

It was in the bath that Sara finally brought herself to ask, circumspectly, about Eric. (P. 85)

When Juliet's mother was in the bath with Juliet, she wanted to ask Juliet about her unmarried husband Eric. The bolded part in the example above is NRTA, the narrator gives slight information about the question in Sara's mind that is kept from the readers instead of showing what Sara would ask about Eric. The word "finally" shows that the character has already thought to ask about Eric. The word "circumspectly" relates to the character's consciousness. Munro indirectly characterizes Juliet's mother by stating that she wanted to speak with Juliet privately because she didn't want to interfere with Juliet's life.

This was something that Juliet had thought of revealing to her broad-minded parents. (P. 69)

The above extract indicates the indirectness which dwells on the lack of the character and simply depends on the description of the narrator. Also, the use of "this" shows the compactness of the thought content's information. The proximal deictic 'this' alludes to a situation that Juliet face while thinking, in this case, Juliet wants to reveal something about Eric to her parents that she had thought about before.

Table 1: The Frequency of Speech and Thought Presentation in *Soon*

Speech Presentation			Thought Presentation		
Type	Frequency	Percentage	Type	Frequency	Percentage
DS	121	39.9%	DT	0	0%
FDS	165	54.4%	FDT	6	8.7%
IS	9	2.9%	IT	15	21.8%
FIS	6	1.9%	FIT	21	30.4%
NRSA	3	0.9%	NRTA	27	39.1%
Total	304	100%	Total	69	100%

## VI. CONCLUSION

In conclusion, speech presentation categories present a wide variety of possibilities for writers. These modes exhibit various features that can be exploited by fiction and non-fiction writers in a number of ways. The table gives an overview of the frequency distribution of different categories of speech presentation in the story. This research concludes that Leech and Short's narrative presentation is able to interpret the author's intention in using particular presentation techniques. As in the study, the most commonly used speech presentation mode is FDS which enables the author to make the characters seem independent of the narrator.

Munro used variant categories of speech and thought presentation in the short story. Speech presentations occur (304) times in the short story *Soon*, while thought presentations occur (69) times. Therefore, the most used presentation is FDS with (165) presentations, and the second most used presentation is DS with (121) presentations. The third most used presentation is NRTA with (27) presentations and the fourth most used is FIT with (21) presentations. IT with (15) presentations and IS with (9) presentations. FDT and FIS have (6) presentations in each type, and the least used presentation is NRSA with (3)

presentations while DT is not used in the short story. It can be drawn to the conclusion that FDS and DS are the most common presentation techniques employed by Munro in presenting the short story, thus, the writer has given more importance to the character's words and made her characters seem independent of the narrator. The writer attempted to present the three short stories from the protagonist's point of view using FDS and DS. Hence, DS and FDS are used to present events that increase the movement of the plot.

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