Speech presentation:
A preliminary review from multiple perspectives

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Abstract
Speech presentation, largely a stylistic notion, attracts scholars' attention from various fields. While narrative theory is devoted to studies on language in fiction and treats speech presentation in close relation with narrator's distance from the narrative and intervention in the character's utterance, linguistic perspectives range from categorical classification of speech presentation structures to theoretical exploration into its nature and function. In the meantime stylistics recognizes the compositional and communicative process of speech presentation in narrative and examines linguistic devices by which the narrator orients the reader and creates a text's style. This paper reviews a number of approaches to speech presentation and the distinctive features of each approach shed light on further stylistic studies on this important discursive phenomenon.
Key words: speech presentation, review, stylistics

Introduction

Speech presentation can be conceived "in terms of interference or interaction between two texts, the narrator's text and the character's text" (McHale, 2009, p. 434-447). The attempt to explicate the relationship between the two texts and the narrator's means to represent the character's verbal behavior gives rise to theories with various notions and models. While speech presentation is to a large extent a stylistic notion, it has been discussed in a wide variety of studies, with their concerns ranging from categorical classifications of its formal structures to theoretical investigation into its nature and function and the processes of presentation. Below I put the major studies into five approaches, narratological, formalistic, functional, cognitive, and stylistic. It needs pointing out that stylistic studies draw inspirations from various theories and advances in other theories may touch upon stylistic issues in one way or another, so the distinction between the stylistic approach and others is not that clearly drawn.

Narratological approaches

Speech events usually form a major or substantial part of narrative texts, and the presentation of speech has long been a topic of interest for narratologists (e.g. Bal, 1985; Chatman, 1978; Genette, 1980; Jahn, 1996, 1999; Page, 1973; Rimmon-Kenan, 1983; Stanzel, 1984). Among them Gérard Genette aims to construct a grammar for literature just as linguists seek to develop a grammar for a particular language, and ingeniously introduces the element of discourse analysis into literary studies. According to Genette, linguistic units and categories are used in a metaphorical and analogical way and a narrative is regarded as a big sentence. The notion narrative mood is proposed to refer to the distance and perspective of the narrator from which the story is related, and which regulates the narrative information. Genette further argues that all narrative must entail diegesis, for the narrative does no more than creating the effect or illusion of mimesis, and every narrative implies a narrator. Moreover, he contends that there are different shades of diegesis, and advances three types of speech presentation according to the narrator's increasing distance to the story, namely, narratized speech, the character's words incorporated into the narration like any other actions, transposed speech, the character's words reported by the narrator, and reported speech, the character's words quoted verbatim by the narrator, with transposed speech further divided into indirect and free indirect style, depending on whether the reported words are subordinated to the reporting clause (Genette, 1980, p. 171-172).

Noteworthy is the distinction Genette makes between narrative voice "who speaks" and narrative perspective "who perceives". "Focalization" is used to refer to the narrator's perspective and is defined as "a selection of narrative information with respect to what was traditionally called omniscience" (Genette, 1980, p. 74). Three types of focalization are identified, zero focalization where the omniscient narrator says more than any character knows, internal focalization where the narrator says as much as the focal character knows and whose omniscience only obtains in interior monologue, and external focalization where the narrator says less than a character knows, and reports on a character from the outside with access to his/her inner world denied. But this model is inconsistent in that a focal character is presented with internal focalization yet perceives other characters through external focalization.

To improve on Genette's model of focalization, Rimmon-Kenan (1983) and Bal (1985) distinguish between the focalizing instance/focalizer and the focalized objects, with the latter further separated into perceptible and non-perceptible ones. In this light, the reflector character, the focalizing instance, is able to perceive and discuss his own thoughts and feelings (perceptible focalized objects) but has no access to the inner workings of other characters' mind (non-perceptible

focalized objects). Thus limited focalization is redefined as a restriction of perspective to an external view of non-perceptible focalized objects and the authorial narrator gains an equal status with the character as focalizer, which is contradicted by Genette's theory of focalization in that he also sees his own mental activity though on the narrative plane.

Whereas the Genettean tradition often associates speaking in the character's voice and faithful reproduction of reality, Stanzel (1984) represents an alternative narratological approach and recognizes the difference of point of view between "a speaker of the narrative words" and "a knower of the narrative story", and treats point of view in terms of narratorial mediacy, which he characterizes with three sets of constitutive elements: internal and external perspective, which are differentiated according to whether the point of view that orients the narrative is located in/outside the story/protagonist/ the center of action, teller-character and reflector-character mode, and first person and third person reference. The Stanzelian model suggests that these elements are matters of degree rather than binary oppositions, and the roles of vocalizer and visualizer can merge into one.

Jahn (1996, 1999) shares the interest in focalization and develops a cognitive model that he calls "a mental model of vision" (Jahn, 1996, p. 242; Jahn, 1999, p. 87), which is reproduced in Figure 1a. This idealized model shows how we think we see things rather than the actual mechanism of seeing. In this model, focus-1 corresponds to the eye's lens in a burning point or subject of focus, which indicates a perspective on the field of vision (V) within the world (W) , i.e. "a point at which all perceptual stimuli come together, a zero point from which all spatio-temporal and experiential coordinates start, an origo" (Jahn, 1996, p. 243). Focus-2, corresponds to the focused-upon area or object of focus, which is a subsection of the overall perceived scene.

Jahn uses this model to interpret mental processes involved in focalization like perception, thought, recollection, and knowledge and argues that "these mental processes are dependent on a point of origin very much like F1, are bounded like V, and are directed towards an area of focal attention like F2" (Jahn, 1996, p. 242).

F1 focus-1; L lens, eye;
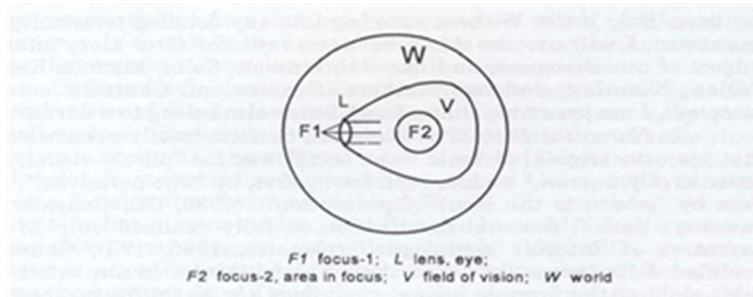F2 focus-2, area in focus; V field of vision; W world

Figure 1a: Jahn's mental model of vision (Jahn, 1999, p. 87)

Jahn (1999) further introduces a scale of focalization possibilities into this model, as reproduced in Figure 1b, ranging from zero focalization (where no particularized center of consciousness filters the focused-upon events) to strict focalization of the kind found in first-person narration or figural narration.
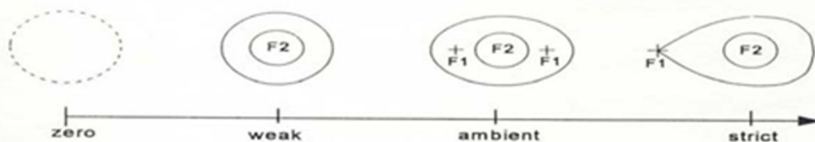

Figure 1b: A scale of focalization possibilities (Jahn, 1999, p. 96)

Despite the diversity in terms and ambiguity in definitions, most narrative studies classify aspects in characterization according to whether they can be perceived by others under usual circumstances. Accordingly, speech is attributed to the perceptible and thought the imperceptible. That is to say, characters' discourse, which is special in that both the object and medium of its representation is language, is not singled out for particular investigation and speech is treated in much the same way as other external activities. In narratology speech presentation is examined mostly in terms of narrator's interference in the character's original discourse, and researchers are more concerned with the technique of telling or showing the story than with the language's function and working mechanism underlying the narrative structure. Besides, different types of point of view in narrative fiction are not specified on clear linguistic criteria and recognition of categories like internal and external focalization may vary from reader to reader (Simpson, 1993).

Formalistic approaches

In linguistics, speech presentation is first dealt with in prescriptive grammar, which focuses on the description and classification of its various syntactic structures. Reports of speech were initially divided into two subtypes, direct and indirect speech (e.g. Jespesen, 1954; Kruisinga, 1925; Quirk et al, 1985) Jespersen (1954) draws a distinction between direct and indirect speech. Direct speech is used when the writer gives or purports to give the exact words of the original speaker, and indirect speech is used when the writer adapts the words to the circumstances where they are now quoted. Indirect speech is differentiated from direct speech in terms of factors like tense, person and form, and free indirect speech is treated as a subtype of indirect speech, "represented speech", as in contrast with "dependent speech", ordinary indirect speech with the reporting clause.

The most well-known categorization in line with strict grammatical features is indisputably the tripartite model, which distinguishes between three modes of representation, direct, indirect and free indirect, as shown in 1), 2), and 3), with their features specified in the brackets.

1) She said, "No, no, I can't just now, but tomorrow I will."[1] (reporting clause, quotation marks, "original" present tense, deictic expressions of the character's orientation and allowance for colloquial expressions in reported clause)

2) She said that she couldn't just then, but that the next day she would. (subordination of reported clause to reporting clause, back-shifted tense to match

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[1] Examples 1)-6) are from Woolf, V. 1996[1927]. *To the Lighthouse*. London: Penguin Books Limited.

the surrounding narrative's tense, deictic expressions of the narrator's orientation and allowance for colloquial expressions in reported clause)

3) No, no, she couldn't just now, but tomorrow she would. (removal of reporting clause, back-shifted tense to match the surrounding narrative's tense and allowance for colloquial expressions, deictic expressions either of the character's orientation or of the narrator's orientation). This classification is based on the assumption that indirect and free indirect are derived from direct speech in line with certain transformational rules. However, there are speech presentation instances that do not conform to the grammatical standards for the three discrete forms, especially in stream-of-consciousness writings. For instance,

4)[S]he told the story; an affair at Oxford with some girl; an early marriage; poverty; going to India; translating a little poetry 'very beautifully, I believe', being willing to teach the boys Persian or Hindustanee, but what really was the use of that?

In fact, as noted by Short& Leech (1981), literary language, as is differentiated from daily language, is used to refer to a mock reality, and can not be measured against actuality of existence. Speech in fiction is usually "highly schematized and stylized" that serves authorial purposes and speech presentation categories do not necessarily have recourse to a particular source utterance (McHale, 2009). Direct speech is not simply equated with verbatim reproduction of some original utterance, and other speech presentation categories are more than linguistic forms derived from direct speech, with shifts in person, tense and deictic items according to transformational rules.

In the tripartite model, the free indirect mode is given particular attention. In addition to the narrator's empathetic identification with the character, it can also reflect the narrator's ironic repudiation towards the character. To best account for the latter case, there emerges the dual voice hypothesis, which proposes that in the free indirect instance, the voice of the narrator is combined with that of the character or superimposed on it (Bakhtin, 1929; Pascal, 1977; Vološinov, 1929). For instance,

5) It partook, she felt, helping Mr. Bankes to a specially tender piece, of eternity.

The parenthetical clause "she felt, helping Mr. Bankes," is claimed to introduce the narrator's voice that ironizes Mrs. Ramsay's experience of eternity (McHale, 2009).

At the other extreme of the dual voice hypothesis is Banfield's (1982) no-narrator hypothesis. Following the transformational-generative grammar developed by Noam Chomsky, Banfield's approach to point of view seeks to develop "a grammar of sentences which make up narratives" (Simpson, 1993, p. 35). Despite her actual revival of the empathetic reading of free indirect speech, she is opposed to the communications-model approach to narrative and identifies

two types of narrative sentences as unspeakable: sentence of narration and free indirect representation of thought. In the place of the S node in Chomsky's phrase structure rules, she proposes an E node to account for the syntax of subjective expressions. To her, the reported words in direct speech constitutes an independent E, while the reported clause in indirect speech is an S complement. By regarding the reporting clause in direct speech like "Mrs. Ramsay said to James, 'Yes, of course, if it's fine tomorrow' as derived from "Mrs. Ramsay said to James this", in which "this" refers to the reported clause, she defines the relationship between the reporting and reported clause in terms of interaction between two Es, two subjectivities. In addition, whereas the term free indirect speech was used to refer to those instances without reporting clauses, Banfield also takes into account cases with parentheticals such as "But now, she said, artists had come here." As the initial linguistic attempt to explicate speech presentation in narratives, Banfield enlarges the range of free indirect speech and the expressive elements she lists for identification of E node are endorsed by cognitively oriented scholars like Wiebe (1990). Nevertheless, biased data selection (with a strong predominance of reflector mode texts) and rigorous adherence to transformation-generative grammar lend findings in her study in a suspect light (Fludernik, 1993, p. 365).

Functional approaches

In the functional approach, the communicative situation is taken into consideration. Cappelen & Lepore (1997) deal with several types of quotation, pure quotation, direct, indirect quotation and mixed quotation, as shown below.

a1) Life is difficult to understand.

a2) Alice said, "Life is difficult to understand." (direct quotation which mentions her utterance)

a3) Alice said that life is difficult to understand. (indirect quotation which quotes the content of her utterance)

a4) Alice said life "is difficult to understand". (mixed quotation which quotes Alice by reporting what she said but attributes to her only an utterance of "is difficult to understand")

They propose that mixed quotation should receive overlapping semantic treatment with both direct and indirect quotation. For example, a4) performs two functions, reporting what Alice said that life is difficult to understand and reporting Alice uttered the words "is difficult to understand". They further distinguish these four types of quotation from the case of pure quotation or mention where the quotation is used to talk about some linguistic expression rather than reporting what someone has said.

Clark & Gerrig (1990) refutes the verbatim production assumption and propose that direct and indirect speech are two fundamentally different methods

of performing communicative acts in that the former is a demonstration whereas the latter is a description. They use demonstration in the sense of a depiction or illustration by exemplification and consider the reported clause in direct speech as non-serious actions and selective depictions.

They classify quotations into two types: pure quotations that are embedded in language use and specialized quotations that are incorporated in language use. It's pointed out that the essential property of embedded quotations is that their external and internal structures are, in a certain way, independent of each other. Internally, the quotations depict sentences, but externally they can be a manner adverb, predicate nominal, adjective, etc., as shown below.

b1) …she goes "well what's the most expensive ones you have".
b2) …and she's like "well that doesn't make sense".
b3) …and uh and he's "oh oh what does that have to do with it".

In narratives, free standing quotations are quite common for referring to events in a sequence. Besides, they point out that quotations can have both specific and generic referents. By generic reference, they mean the quotation doesn't denote anything the speaker actually said but the type of thing he/she would say.

According to Clark & Gerrig, specialized quotations include three types, free indirect quotation, conventional sound quotations, and incorporated quotations. In their view, free indirect quotations are also demonstrations like direct quotations, and are just different in that free indirect quotations take the vantage point of the current instead of the source speaker. Note that free indirect speech is not equated with what is meant by the same term in the present paper. As for incorporated quotations, c2) as shown below is an example.

c1) You seem to forget the old saw "Haste makes waste."
c2) You seem to forget how "haste makes waste."

While in c1) "haste makes waste" is an embedded quotation, but in c2) it is an incorporated quotation. In a), Alice merely depicts the proverb. In comparison, in c2), she not only depicts the proverb, but also "appropriates the words depicted as part of the assertion she is making" (Clark & Gerrig, 1990, p. 789). In addition, whereas the internal structure of the quotation is largely irrelevant in c1), it is not at all irrelevant in c2). As Clark & Gerrig (1990) contend, "Incorporated quotations depict, but what they depict is simultaneously appropriated for use in the containing utterance. They both demonstrate and describe" (p. 791).

Furthermore, they propose two sets of functions, detachment and direct experience. In quoting, the speaker is only responsible for presenting the quoted matter and the aspects they choose to depict but not for the depicted aspects themselves. Quoting detaches the speaker from the depicted and fulfills purposes like verbatim production, dissociation of responsibility and solidarity. Also,

quoting enables the audience to experience the depicted aspects of the original event and realize purposes like engrossment.

Saka (1998) proposes the disambiguated ostension theory in close relation with relevance theory and mainly deals with the case of mention or pure quotation. His analysis is based on the notion of deferred ostension, and "deferred ostension to an absent object X is secured by pointing at or describing something present that is saliently related to the object X" (p. 125; quoted Noh, 2000, p. 49). He shows the mention of an expression can refer to one of the properties of the expression except its extension, and the particular property is determined according to the context of mention including the speaker's intention and cognitive abilities (Xin, 2009, p. 4).

The functional approaches, which deny the assumption that quotation is verbatim reproduction of the original to a greater or lesser degree, considers more types of quotations and takes into consideration the communicative situation and contextual factors in interpreting quotations.

In line with Halliday's (1994) functional approach, speech presentation is a matter of projection, the logical-semantic relationship whereby a clause does not function as representation of nonlinguistic experience, but as representation of linguistic representation. It is the combination of projection and three types of interdependence (as specified in the brackets below) that give rise to three types of speech presentation, in which "Caesar is ambitious" is the projected clause.

d1) "Caesar is ambitious", says Brutus. (paratactic, verbal process)

d2) Brutus says that Caesar was ambitious. (hypotactic, mental process)

d3) Brutus's assertion that Caesar was ambitious (embedded, verbal/mental process) (Halliday, 1994, p. 250).

d1) and d2) correspond to direct and indirect speech and their projecting clause realize verbal and mental process respectively. d3), according to Halliday, can also express locutions and ideas, but its projected clause differs from those in d1) and d2) in that it's rank-shifted to function as a quantifier in the nominal group.

Besides his inclusion of the embedded cases in the study on speech presentation, Halliday draws the distinction between quoting and reporting. By arguing against the traditional view that they are simply formal variants, he points out their semantic difference: In quoting, the projected element has an independent status. It is therefore more immediate and lifelike and this effect is enhanced by the orientation of the deixis, which is that of drama, not that of narrative. [...] Reporting, on the other hand, presents the projected elements as dependent. It still gives some indication of mood, but in a form which precludes it from functioning as a move in an exchange. And the speaker makes no claim to abiding by the wording (Halliday, 1994, p. 256). However, Halliday merely touches upon this theoretical issue in passing and does not apply it to specific text analysis.

Cognitive approaches

Quite many researchers attempt to explain the linguistic manifestations and comprehension of the character's states of mind in terms of cognitive science (e.g. Chafe, 1994; Langacker, 1990; Palmer, 2004; Vandelanotte, 2009; Zunshine, 2006). On the basis of the analogy between conceptual arrangement and perceptual experience, Langacker (1990, p. 318; 2008, p. 259) proposes the term "ground" to indicate speech event, its participants (speaker and hearer), their interaction, and the immediate circumstances (notably, the time and place of speaking) in an attempt to account for the cognitive operation behind linguistic manifestations. Taylor (2002) explains the term as comprising "the participants in the event, its time and place, the situational context, previous discourse, shared knowledge of the speech-act participants and such like" (p. 346). He interprets speech presentation in terms of the interaction between "ground" (G) and "surrogate ground" (G'), corresponding to the reporting situation and reported situation respectively. According to Langacker (1991, p. 258), in indirect speech, the reported speech is anchored in total alignment with the current ground (G). Davidse &Vandelanotte (2011), however, recognizes the possibility for the reported speech to reflect the subjectivity of the surrogate speaker, for example, through the use of intensionally relative tense. For instance,

6) Very humbly, at length, he (Mr. Ramsay) said that he would step over and ask the Coastguards if she liked.

Here two reference points are defined, one for the temporal location of the speech event and the other for the surrogate ground (G') of the reported speech. "Would step" is interpreted as the action posterior to G' rather than the past location indicated by "he said" and depicts Mr. Ramsay's intended action at the time of the represented speech.

To be specific, Vandelanotte (2009) draws on insights from functional and cognitive linguistics and develops a constructional typology of speech presentation. The syntagmatic relations in question is thus conceived to hold not between the reporting verb and the reported clause but between the two clauses, the reporting and the reported, and speech presentation categories from direct to indirect speech represent a/an decreasing/increasing degree of autonomy/dependency of its reported clause in this composite structure. By closely examining the use of pronouns and proper names from the perspective of deictic center and accessibility organization, Vandelanotte further distinguishes free indirect speech in partial assignment with the represented speaker's viewpoint and distancing indirect speech where the current speaker "appropriates and echoes" the represented speaker's speech for his/her current communicative purposes (p. 333-334), thus casting a new light upon the dual voice reading of free indirect speech. Furthermore, an innovative scale model is proposed to account

for speech presentation, where direct, free indirect and indirect types are explained in terms of the degrees of the speech function enactment in G' rather than in terms of verbatimness and distancing indirect speech is regarded as echoic enactment. Illuminating as it is, Vandelanotte's scheme of classification also involves vagueness and ambiguity among speech categories and its application needs more textual evidence.

On the other hand, Chafe (1994) is among the first to elaborate on the significant relationship between conscious experience and verbal communication and contends that content of consciousness at any given moment does not exactly correspond to any linguistic manifestation. That is to say, subjective cognition and idiosyncratic way of expression influence the resultant linguistic manifestation for a given conscious experience. In this sense, while the cognitive linguistic notion of construal mainly pertains to construction of first-order reality in the world out there, Chafe extends its usage to construction of the second order reality in man's mind. Besides, he distinguishes between two modes in conscious experience in conversation, immediate and displaced. In the immediate mode, the speaker refers to action and perception at the time and place of conversation, while in the displaced mode, those mentioned in the speech is what he remembers and imagines. However, given Chafe's major concern with the relationship between consciousness activity and linguistic representation in texts of conversation, not much consideration is given to characters' mental states in a variety of narrative with the unfolding of a succession of speech events and actions.

Palmer (2004) argues that fiction reading is mind reading on the grounds that "narrative fiction is in essence, the presentation of fictional mental functioning" (5). Here mind in a general sense that includes current consciousness like sensations and visual images and latent states of mind like dispositions and beliefs (2002, p. 31). Thus the well-established speech category approach is deemed inadequate, since it is merely effective to capture "inner speech", i.e. "highly verbalized and self-conscious flow of consciousness", which is a small part of mental activities in characters' mind (2002, p. 31). As his interpretation of characters' mental states is largely based on knowledge of human mind in real life, Palmer also emphasizes human mind's inclination to communicate and cooperate with other minds in society, and thus adopts the "intersubjective first" position, as contrasts with the traditional "subjective first" position, which assumes that human minds are detached and disconnected (2004, p. 5).

Palmer's notion of "fictional mind" is distantly reminiscent of the term "mind style", which was initially proposed by Fowler (1977) to refer to "distinctive linguistic representation of an individual mental self" (p. 103). Despite Fowler's emphasis on cumulative effects of "consistent structural options" to impose a particular "world view" (p. 76), Leech &Short (1981) argues that "mind style" can

be associated with local effects in the depiction of characters and landscape as well as a novel's narrative point of view, and develops a rough scale model of mental sets, with "natural" and "uncontrived" mind styles at one end and unnatural, "unorthodox" mind styles at the other end (p. 188-189, p. 191-208). Unsurprisingly, it is those unusual and deviant mind styles that have greatly drawn researchers' as well as readers' attention, and readers exposed to the unnatural and anomalous mental functioning are claimed to experience a "schema refreshing" effect and form a new perception of normal world they habitually live in. Moreover, various linguistic devices are found to facilitate the creation of mind styles, such as lexical items (e.g. Leech& Short, 1981), syntactical structures (e.g. Leech& Short, 1981), transitivity (e.g. Halliday, 1971), deixis (e.g. Semino, 2011), metaphor (e.g. Black, 1993; Semino& Swindlehurst, 1996; Semino, 2006), word classes and semantic fields (e.g. Balossi, 2014). As Semino (2007) points out, the notion of mind style is ambiguous in that it might refer to both "linguistic patterns in texts ('style')" and "the characteristics we attribute to particular (fictional) minds", it is this ambiguity, to some extent, intriguingly uncovers the cognitive mechanism involved in the production and comprehension of particular fictional mental functioning.
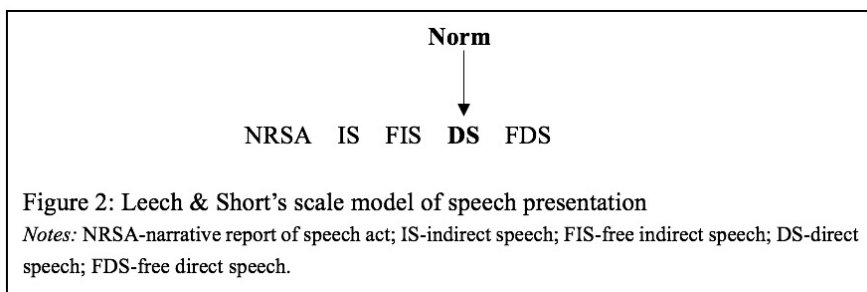
Stylistic approaches

Speech presentation has always been a focus of study in stylistics, and the stylistic study of speech presentation is concerned with its effect on the reader and how the effect is manipulated. Stylistic analysts usually examine speech presentation along a cline depending on whether the narrator or the character is speaking or both are speaking. Hernadi (1972) might be the first to identify three subcategories of free indirect style within the tripartite model and distinguish thought from speech, which used to fall under the generic term speech. McHale (1978) develops one of the most influential model which positions the categories along the continuum with a varying degree of narrator's imitation with respect to the character's speech and incorporates categories that are previously considered marginal. Yet McHale's model is seldom used in actual analysis of speech presentation, for its gradational scaling is mostly based on the relative degree of mimesis and does not offer a clear and operational specification for the classification.

Leech & Short's scale model (1981) is regarded as "the most accessible introduction to the topic [speech and thought presentation]", and they "base their categories on explicit linguistic criteria and offer numerous examples from prose fiction in support of their framework" (Simpson, 1993, p. 21). One of their major concerns is "to check or validate intuitions" (Leech & Short, 1981, p. 5) or personal judgment with which readers automatically respond to the literary text by detailed

analysis of the writer's creative manipulation of the linguistic code. In this sense, the examination of language in literary texts is "a mean to a fuller understanding and appreciation of the writer's artistic achievement" (Leech & Short, 1981, p. 1).

In this model, representation categories are not discrete modes as in the tripartite model. Instead, they form a continuum in gradation and account for previous marginal and ungrammatical types as shown in Figure 2.

This scale model distinguishes representation categories according to a mixture of criteria, including both grammatical and deictic features on the one hand, and contextual features on the other. Direct speech is assumed as the norm

Norm

NRSA   IS   FIS   **DS**   FDS

Figure 2: Leech & Short's scale model of speech presentation
Notes: NRSA-narrative report of speech act; IS-indirect speech; FIS-free indirect speech; DS-direct speech; FDS-free direct speech.

for speech presentation, for it represents the speech form which is immediately manifested to a listener and which an author can draw directly from actual materials (including conversation and monologue if any). Direct speech is supposed to "faithfully represents the original utterance in three aspects: (a) the words and structures used to encode the propositional content, (b) the propositional content and (c) the speech act value"(Short, Semino, & Culpeper, 1996). Other categories and their corresponding functions are determined according to the extent they differ from direct speech in terms of authorial control over the original utterance. In this sense, given its improvement upon the tripartite model and the transformational analysis, the scale model[2] commits the fallacy of "package deals", and regards forms and functions as bundled in one-to-one relationships. In fact, the forms of speech presentation stand in a many-to-many relationship to their reproductive functions (Sternberg, 1982; Fludernik, 1993; McHale, 2009).

Contrary to the mimetic approach to speech presentation, which interprets the character's direct discourse as verbatim reproduction of the original utterance and distrusts the narrator's discourse as a linguistically and ideologically distorted

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[2] Noteworthy is the fact that this model has been substantially refined with respect to the classification, which includes new categories like narrator's representation of voice (NV) and subcategories of existing categories, but the essence of gradational scaling largely remains unchanged (Short & Semino, 2004).

medium, Fludernik(1993) proposes a schematic language paradigm which regards narrative discourse as "a uniform one-levelled linguistic entity which by its deictic evocation of alterity projects a level of language[…]implied and manufactured by a kind of linguistic hallucination"(p. 445). Instances of speech presentation are "invented according to strategies of typicality and formulaicity" (Fludernik, 1993, p. 2) and subjective elements are manipulated intentionally to invoke a particular subjectivity in line with literary convention and linguistic stereotypes. The fact that she notes the common quality of abstraction and condensation in both direct and indirect speech implies her concern with the language production process and signals the cognitive orientation in her study. Besides, her near-exhaustive summary of deictic and expressive elements in discourse representation facilitates the identification of subjectivity. In displaying the representation categories in their full complexity, Fludernik in effect provides a network of interrelated concepts rather than continuous types on a scale, and poses difficulty for application of her theory into text analysis, for she does not explain clearly in what way the subjectivity is invoked for a particular category and how diverse categories connect and contribute to the coherence of a text.

Sanders (1999) is distinguished for her studies on perspective representation on the discursive level and she explicates speech presentation on the basis of mental space theories in the cognitive-linguistic paradigm. According to her, perspective is "the introduction of a subjective point of view that restricts the validity of the presented information to a particular subject in the discourse" (Sanders & Redeker, 1993, p. 69). When the narrator lets a character speak or presents their thought, a new space is created within the narrator's reality space by virtue of linguistic markers like indicators of quotation or focalization and this embedded space is designated as the character's perspective space. The representation modes differ in their degree of explicitness in their embedding in the base space. Narrator's influence upon the speech is reflected in its accessibility in the base space. In the case of direct speech, the viewpoint shifts to the new space and the information are accessed directly. By comparison, in indirect speech, the information is accessed through the base space, which remains the viewpoint.

Instead of describing them in terms of a static form and effect relationship, Sanders treats speech presentation in narratives like biblical and news texts as a dynamic cognitive process, which contributes to the discourse space configurations. She also connects epistemic modality to perspective representation for its indication of subjectivity, which facilitates our identification of subjective elements in representation modes in addition to those mentioned in previous studies like Fludernik (1993). However, it should be pointed out that she does not aim at an elaborated and systematic study of speech presentation, for her primary concern is with the way of information modification with varying degrees

of subjectification and perspective representation is used analogously for epistemic modality.

Conclusion

This paper reviews the major studies on speech presentation. Given the literary oriented scholarship concerning speech presentation, linguistic approaches contribute enormously to the research in both scope and depth. The formalistic approach is devoted to the prescriptive elaboration upon the syntactic features of representation modes and transformational rules underlying the shift of modes. While delineating explicit linguistic criteria for classification of representation types previously couched in elusive terms like focalization, it fails to account for those marginal and ungrammatical cases which do not conform to the strict rule but are ubiquitous in large amount of authentic texts. In addition to syntactic structures, the functional approach takes into consideration language's production and communication process and adopts a context-based interpretation for linguistic devices. The cognitive approach discards the mimetic illusion in speech presentation, and attempts to explore the cognitive factors regarding their construction and interpretation and to illustrate the linguistic representation of subjectivity in discourse. Stylistics has a long standing concern with speech presentation and is focused on the relationship between the categorization of representation types and explanation of their effects produced on the reader. Considering the distinctive features of different approaches to speech presentation, an integrated approach, especially the incorporation of cognitive linguistic tools into stylistic studies is likely to provide a more comprehensive account for the subtlety in the relationship between form and effect and the dynamic process involved in production and comprehension of written texts.

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