



*Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.  
José María Pino Suárez 400-2 esq a Lerdo de Tejada. Toluca, Estado de México. 7223898473*

RFC: ATII20618V12

**Revista Dilemas Contemporáneos: Educación, Política y Valores.**

<http://www.dilemascontemporaneoseduccionpoliticayvalores.com/>

**Año: VI**

**Número: Edición Especial**

**Artículo no.:12**

**Período: Julio, 2019.**

**TÍTULO:** Presentación del discurso directo e indirecto en H.M. El niño de casa de Naqvi: un estudio basado en corpus.

**AUTORES:**

1. Ph.D. Uzma Sadiq.
2. Ph.D. Masroor Sibtain.

**RESUMEN:** El artículo trata de averiguar la presentación del discurso en H.M. La novela de Naqvi, Home Boy. El estudio se basa en el corpus y se limita a la investigación de formas directas e indirectas del habla solamente. Las frecuencias de ambas categorías se analizaron mediante medidas cuantitativas y su función en el corpus seleccionado se discutió cualitativamente. Los hallazgos revelaron que la forma directa del habla es más frecuente en comparación con el discurso indirecto que resulta en la inmediatez y la dramatización de la novela.

**PALABRAS CLAVES:** Presentación del discurso, discurso directo, discurso indirecto, estilística, ficción.

**TITLE:** Presentation of Direct and Indirect Speech in H.M. Naqvi's Home Boy: A Corpus Based Study.

**AUTHORS:**

1. Ph.D. Uzma Sadiq.
2. Ph.D. Masroor Sibtain.

**ABSTRACT:** The paper endeavors to find out the presentation of speech in H.M. Naqvi's novel Home Boy. The study is corpus based and limited to the investigation of direct and indirect forms of speech only. The frequencies of both the categories have been analyzed through quantitative measures and their function in the selected corpus has been discussed qualitatively. Findings revealed that the direct form of speech is more frequent as compared to indirect speech that results in immediacy and dramatization in the novel.

**KEY WORDS:** discourse presentation, direct speech, indirect speech, stylistics, fiction.

**INTRODUCTION.**

Literature mirrors human life and all literary genres are replete with variety of themes and functions. There have been various approaches to the study of literature like historical, contextual and biographical approach. But stylistics is the scientific study of literature that takes help from linguistic choices of the writer and exposes their function in literature.

Toolan (2009) is of the opinion that stylistics examines the linguistic structures of texts in order to comprehend and make explicit the form and functions of language. Fish (1973) takes stylistic method as contrary to the subjective approaches that focus on the impression of texts only. One of the aspects of stylistic analysis is the consideration of discourse presentation in literary texts. Presentation of the discourse includes the contextual features in order to understand a text. The term nowadays is applied to the presentation of thought and speech and writing in literary and nonliterary texts.

The traditional classification of speech was between direct and indirect forms only. In fiction the direct form of speech was believed to be the actual conversation of the fictional characters and the indirect form was considered to be a mediated and constructed speech or an improvised version (Kinzel & Mildof, 2012.p.10) of the direct form.

The concern of the present study is to find out the frequencies of both the categories in the novel and the functions that these two categories of speech play in the novel Home Boy. The story deals with the painful experiences of friends like Jimbo, Chuk, and AC who are young men of Pakistani origin. Before the incidents of 9/11 they are leading a care free life in America but soon after the incident, they have to experience the torment by the natives and American agencies on racial grounds only.

## **DEVELOPMENT.**

### **Literature review.**

Presentation of discourse has been researched in fiction, autobiographies, comics and journalism etc. Roeh & Nir (1990) focused on the presentation of speech in Israeli news broad casted on radio. The aim of the news casting appeared to give as much objective and unbiased account of the event as possible so the direct form of speech was not a preferred one.

The direct speech was employed only when the speech of an important figure or that of an enemy was presented. Oostdijk (1990) carried out a corpus-based study in order to investigate the fictional dialogue. A corpus of 20,000 words from popular fiction was selected for the study and findings revealed that lexical and grammatical features that make up spoken language are rarely preferred by the fiction writers.

The focus of Ikeo's (2001) study was on the positioning of reported clause in direct and indirect speech in the news. It concluded that the positioning of the reported clauses was not determined rather it was dependent on the context. McIntyre et al (2004) carried out a corpus-based analysis of spoken British English in order to find out the speech, thought and writing presentation in it. A corpus of 120

portions comprising of 240, 000 words was taken as the data. The findings exposed that the direct speech is norm but in the instances of writing presentation the reverse was the case.

The language of the courtrooms was researched by Włodarczyk (2007) to probe into the way the reported speech was presented in it. She concluded that in texts written for utilitarian purposes, the role of the narrator diminishes and it has no independent existence as it has in fictional texts. Griswold (2016) investigated the direct and indirect form of speech in story-telling.

The data was taken from the telephonic speech of the native speakers of North America. It was found that the indirect speech was used by the speakers for certain social purposes. If the story revolves around some specific character, the direct form of speech is employed by the native speaker but if the story is about a specific phenomenon, the narrator turns to the indirect form of speech.

The stylistic aspects of Pakistani fiction in English in comparison to British Fiction in English were explored by Mahmood et al (2013). The focus of the study was on the modal verbs only. The study concluded that modal verbs are used by Pakistani fiction writers in English more frequently than the British writers.

The novel *Home Boy* deals with the lives of Pakistani immigrants in America. It comes out that the fall of twin towers on 9/11 revitalized the discourse of colonialism. The humiliation of the young people like AC, Chuk and Jimbo on the hands of racist Americans results in claim for identity in a foreign land. Mansoor (2012) is of the view that *Home Boy* exposes the fact that the fall of towers can be linked to the fall of identity of the Muslims in general and of Pakistanis in particular on American land.

### **Materials and methods.**

The mixed method approach has been employed in the study. It is a corpus-based study and the corpus comprises of 20 extracts of 3,769 words limit selected randomly from beginning, middle and end of the novel. The data is annotated manually as no software exists that may help in annotating direct and

indirect speech in fiction while taking contextual features in account as the nature of the discourse presentation scales, corpus linguistic studies in this area require manual annotation (Mahlberg et al.2016, p. 437).

The number of occurrences of each category does not refer to the number of sentences as within a single sentence there can be more than one category. The frequency of each category across the selected corpus is presented in bar chart in order to provide quantitative results.

Semino and Short (2004) proposed a scale for the presentation of speech that includes the direct and indirect forms of speech:

[N]            NV            NRSA            IS            FIS            DS            (FDS)

The speech presentation scale (Semino & Short, 2004. p. 49).

According to this scale IS or the indirect form of speech includes all those instances where the narrator or the reporter narrates what was said by someone. The words of the speaker are not reported in the form they were uttered by the speaker. Tense of the verb and pronouns also get changed and a sense of distance is produced. The reporting clause is joined with the reported clause with conjunction ‘that’.

Semino and Short (2004) considered the freest form of direct speech as the variant of direct one. Narrator no more mediates between the speaker and the listener. In fiction, it is assumed that the actual words of the speakers are presented and this gives forth an effect of dramatization.

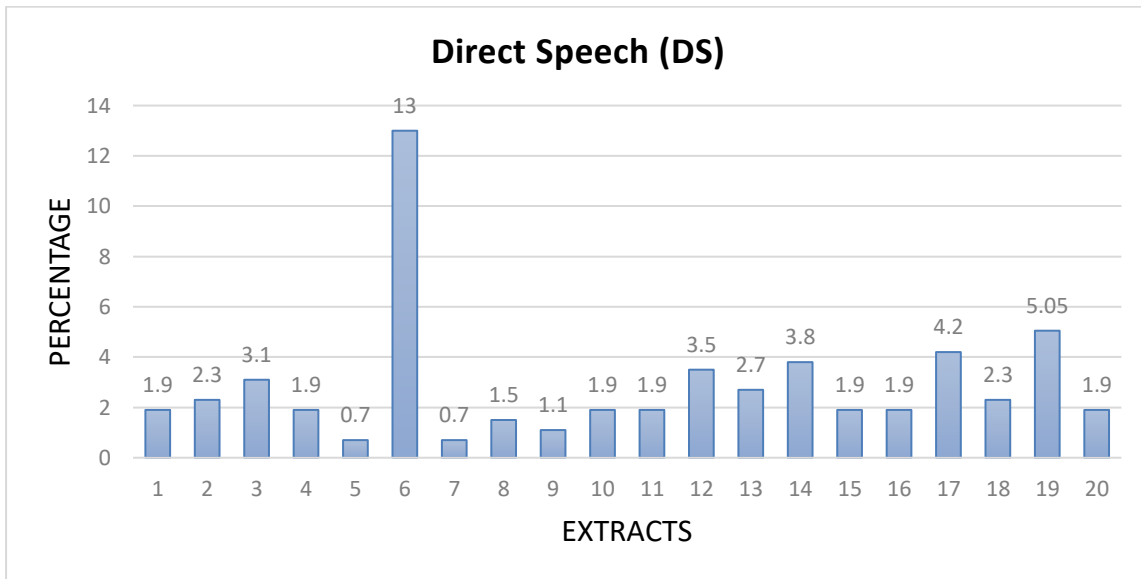
## **Results.**

The quantitative analysis of the corpus exhibited a great deal of variation in the frequencies of direct and indirect form of speech. Each of these categories is analyzed separately.

## Direct Speech.

There were 20 extracts selected from the novel and the figure.1 indicates the distribution of the frequency of DS (Direct Speech) across the selected corpus.

**Figure-1 Frequency Distribution of Direct Speech in Home Boy.**



As the figure-1 shows direct speech occurs in all 20 extracts and the highest frequency of it can be observed in extract 6 where it makes up 13% of the overall frequency of the direct speech in the selected corpus. The second highest frequency can be observed in extract 19 where it accounts for 5.05% of the overall frequency of direct speech. In extracts 1, 4, 10, 11, 15, 16, 20, it is equally distributed and accounts for 1.9% of the frequency of direct speech. In extracts 5 and 7 the occurrence of direct speech is less as compared to other extracts as its frequency amounts to 0.7% only. The novel is written from first person point of view therefore many instances of direct speech reflect the speech of the protagonist cum narrator only.

The direct speech with quotation marks that make it easy to annotate this category as in extract 3, *'Something isn't right. I've the feelings \_\_ admittedly the, ah, proverbial gut feelings \_\_ that Shaman's gone.'*(p.22). However the reporting clause is omitted and its exclusion results in immediacy. The

narrator is protagonist as well so the omission of reporting clause suggests that the narrator speaks to the reader directly in a moment of high intensity. However, when the narrator's communication to other characters in the novel is presented the reporting clause is employed as in extract 2, *'I'm sorry yaar, 'I panted, 'there were no cabs anywhere \_\_\_'.* (p.20).

The purpose of making use of reporting clause in the aforementioned example suggests that the narrator wants to expose the context where the communication is being taken place. Secondly, the reporting clause also reflects the emotions of the speaker. It is deviant from the typical words associates with like, said or asked. The lexis *panted* shows how the narrator is exhausted. In this way, a ground is leveled for the exposition of the events of 9/11. The form of the direct speech makes it clear that the communication between the best friends is broken and shaken. The rules of turn taking are not being observed in a country where everything is shaken after the fall of towers.

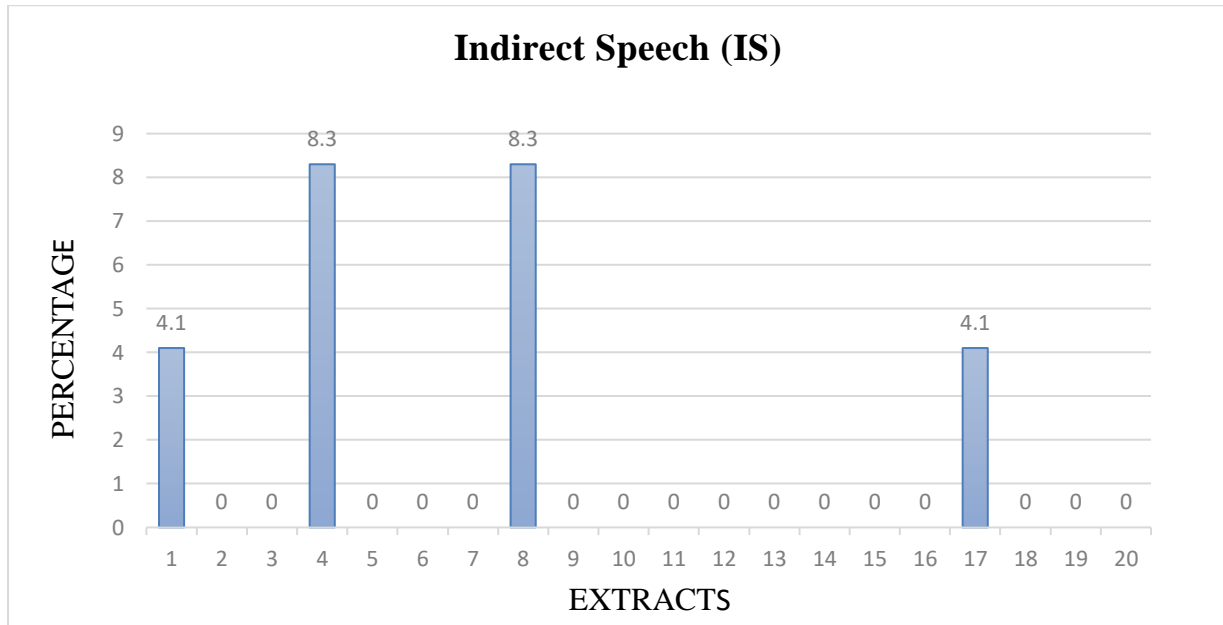
Semino and Short (2004) believe that the direct speech creates an effect of dramatization. It has been observed that the direct speech of the immigrants in America appears more than that of the Americans. Just like the mother of Chuk, the people from the native lands are making calls and go on speaking. Many times, immigrants speak directly and narrator puts the responsibility of speech on their shoulders in order to present conflicting viewpoints.

Direct speech in this way creates an impact of immediacy and a flow of speech. Speech also becomes a symbol of identity. The narrator allows the characters speak directly only when a character's identity is claimed and he is allotted more time and space to address the reader directly.

### **Indirect Speech.**

The indirect form of speech as suggested by the model is the version of speech when the speech of the character is mediated through the narrator. The frequency of indirect speech is presented in the table:

**Figure-2 Frequency Distribution of Indirect Speech in Home Boy.**



As the figure-2 indicates the indirect form of speech occurs in 4 extracts only. In extracts 4 and 8 it is equally distributed and accounts for 8.3% of the overall frequency of it in the selected corpus. In extracts 1 and 17 again its frequency is proportional and ranges to 4.1% of the total frequency of indirect speech in the extracts selected for the study. This form of speech hardly appears in an independent sentence. It usually has a summarizing effect. When the narrator avoided the long stretches of speech and attempted to present the gist, the indirect form of speech was employed as in extract 4, *'When AC returned with a shot of wild Turkey, he told us that he had called Shaman, left messages'* (p.22). The syntactical deviation of indirect speech in the corpus is also noteworthy. Instead of a typical structure of reporting and reported clause joined through conjunction, it occurs in the second part of the sentence and initiated by a reference to an act of AC. This makes it clear that this form has a back-grounding impact.

The speech of AC is presented directly in the upcoming sentences that make it easy to comprehend that the important speech is presented directly and insignificant issues are discussed through indirect form of speech. However one justification for indirect form of speech can be that the narrator is unable



to recall the exact words so presents the speech in indirect version as claimed by Semino and Short (2004) that *IS occurs where a more direct report might have been discouraged by the fact that the wording of the original utterance is unrecoverable* (p.78).

## **CONCLUSIONS.**

It comes out that the direct form of speech is more frequent as compared to indirect speech in the selected corpus. The novel revolves around the theme of terrorism and far reaching impact on the lives of people who are directly affected by it. Through the direct speech of the characters, the writer provides the readers a chance to feel the agony in the words of the character. The narrator remains at a distance and the reader becomes the direct listener of the speech.

The direct form of speech is employed as a foregrounding strategy to create immediacy and the indirect speech has a back-grounding effect and is used in many cases in order to set the scene for some important part of speech in the upcoming sections. The indirect form of speech frees the narrator from the responsibility of speech and the burden is laid on the characters only.

## **BIBLIOGRAPHIC REFERENCES.**

1. Fish, S. (1973). What is stylistics and why are they saying such terrible things about it? *Approaches to poetics*, 109-152.
2. Freeman, D. C. (1981) *Essays in Modern Stylistics*. London: Methuen & Co Ltd.
3. Griswold, O. (2016). Center stage: direct and indirect reported speech in conversational storytelling *Issues in Applied Linguistics*, 20.
4. Ikee, R. (2001). The Positions of Reporting Clauses of Speech Presentation with special reference to the Lancaster Speech, Thought and Writing Presentation Corpus. In *Proceedings of the Corpus Linguistics 2001 Conference* (pp. 281-288).

5. Kinzel, Till & Mildorf, Jarmila (2012) *New Perspectives on Imaginary Dialogues: An Interdisciplinary Dialogue*. *Imaginary Dialogues in English: Explorations in a Literary Form*, eds. Till Kinzel & Jarmila Mildorf. Heidelberg: Universitätsverlag Winter, 9-30.
6. Mahlberg, M. (2013) *Corpus stylistics and Dickens's fiction*. New York and London: Routledge
7. Mahmood, R., Parveen, S., Shah, S. K., & Batool, A. (2013). *A Corpus Driven Comparative Study of Representation of 'Man' and 'Woman' in Pakistani and British English Fictions* *Research on Humanities and Social Sciences*, 3(11), 95-105.
8. Mansoor, A. (2012). *Post 9/11 Identity Crisis in HM Naqvi's Home Boy* *Pakistaniaat: A Journal of Pakistan Studies*, 4(2), 8-44.
9. McIntyre, D., Bellard-Thompson, C., Heywood, J., McEnery, T., Semino, E., & Short, M. (2004). *Investigating the Presentation of Speech, Writing and Thought in Spoken British English: A Corpus-based Approach*. *International Computer Archive of Modern and Medieval English Journal*, 28, 49.
10. Naqvi, H. M. (2010). *Home Boy* (Vol. 47) *Il Saggiatore*.
11. Oostdijk, N (1990). *The Language of Dialogue in Fiction*. *Literary and Linguistic Computing*, 5(3), 235-241.
12. Roeh, I., & Nir, R. (1990) *Speech presentation in the Israel radio news: Ideological constraints and rhetorical strategies*. *Text-Interdisciplinary Journal for the Study of Discourse*, 10(3), 225-244.
13. Semino, E., & Short, M. (2004). *Corpus Stylistics: Speech, writing, and thought presentation in a corpus of English writing*. London: Routledge.
14. Toolan. M.(2009). *Language in Literature: An Introduction to Stylistics* London: Hodder Education.

15. Włodarczyk, M. (2007) Pragmatic aspects of reported speech: the case of early modern English courtroom discourse (Vol. 17). Peter Lang Pub Incorporated.

**DATA OF THE AUTHORS.**

**1. Uzma Sadiq.** Ph.D. Scholar, Applied Linguistics. Department of English, The Women University Multan, Pakistan. Email: [uzmasadiq@yahoo.com](mailto:uzmasadiq@yahoo.com)

**2. Masroor Sibtain.** Ph.D, Applied Linguistics, Assistant Professor, Higher Education Department, Punjab Pakistan.

**RECIBIDO:** 5 de junio del 2019.

**APROBADO:** 19 de junio del 2019.