

THE PRAGMATICS OF REPORTED SPEECH IN FICTION

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ABSTRACT

This is a preliminary study on the pragmatics of reported speech in fiction. It draws on the notions of default interpretation and sequentiality to explain the way the sequential position of direct and indirect reported speech in fictional texts guides the reader toward arriving at default and non-default interpretations. Based on data from Indonesian fiction published between 2004 and 2017, I argue that the default position of framed direct speech following narration serves to provide information about the identity of the speaker whose voice is presented, while the position of unframed direct speech following framed speech signals to the reader that they are expected to already know the speaker's identity. Beyond these, use of the two forms of speech presentation is marked in the sense that it signals to the reader that 'something else' other than the default is intended.

Keywords: *reported speech, sequentiality, pragmatics of fiction, default interpretation, voice*

INTRODUCTION

Reporting what others have said or what one has said to others is a common practice in everyday interaction. People report others' words or their own words not simply to relay what has been said but also, as Bakhtin (1981: 338) states, to "pass judgment on other people's words, opinions, assertions, information". The act of relaying another's words, according to Voloshinov ([1929] 1986: 116), is a case of "words reacting on words"; that is, in reporting the words of another, a speaker engages in an act of responding to an utterance by relaying it to another person.

Reported speech is also an important stylistic resource in fictional discourse. Authors use this resource to present the speech of different characters with or without the mediating role of a narrator. While studies on reported speech in conversation generally deal with two main types of reported speech – direct reported speech and indirect reported speech – analysts of speech presentation in fictional discourse have discussed a wider range of speech presentation types. In particular, the varying degrees in which the voice of the narrator is visible require a consideration for distinctions beyond the two main types. In addition to speech presentation, presentations of thought have also been widely discussed. Leech and Short (2007: 276) for example, draw a parallel between types of speech presentation and those of thought presentation, pointing out that the characterisation of a particular speech presentation type can also be applied to its equivalent in thought presentation.

One of the points noted by stylistic scholars with regard to the different styles of direct speech presentation is the effect generated by use of unframed direct speech – that is, where the voice of the narrator is absent – a type of speech presentation Leech and Short call "Free Direct Speech" (FDS). For example, in the following excerpt from Hemingway's short story, *A clean, well-lighted place*, the reader is presented with a conversation between two waiters, with only one reporting frame indicating the speech of one waiter (Hemingway 1933; cited in Leech and Short 2007: 258).

'He's drunk now,' he said.
'He's drunk every night.'
'What did he want to kill himself for?'
'How should I know?'
'How did he do it?'
'He hung himself with a rope.'
'Who cut him down?'

This excerpt is only a portion of some twenty-eight lines of direct speech in the story (Leech and Short 2007: 258). This lengthy conversation, according to Leech and Short, creates an impression of a quick exchange between two waiters and gives rise to a potential confusion about which waiter speaks at which turn (2007: 258). While the length is certainly impressive and confusion may indeed arise from the lack of frame specifying the identity of the speaker, I would argue that this effect is achieved through the absence of frame in conjunction with other rhetorical resources such as repetition, the question-answer format, and the brevity of the responses.

Also crucial in creating the to-and-fro effect is the turns' structural positions. The use of the phrase "he's drunk" by the first waiter and its repetition by the second waiter in the second turn creates a heightened sense of involvement between the two waiters – they are sharing knowledge about the dead person's drinking habit and the knowledge that the person was drunk before he hung himself. The reader also learns that the second waiter has additional knowledge about the dead man that the first waiter may not possess, namely that he used to get drunk every night. We know this by virtue of the claim to knowledge the second waiter makes ("he's drunk every night") in response to the first waiter's initial announcement. This suggests that the reader's interpretation about who possesses what kind of knowledge about the object of conversation (in this case, the dead man) is facilitated by the content of what is said and how the information is sequentially positioned.

Although sequentiality has been shown as an important dimension of conversation and is a resource that speakers exploit to accomplish different goals, the application of this concept to the study of fictional conversation remains underexplored. My purpose here is to show how we may understand this concept in the study of fictional conversation. A successful analysis of sequentiality in fiction would provide support for the contention that there are similar processes at work in the interpretation and construction of meaning in fiction and conversation.

The analysis in this study is based on data from Indonesian fictional texts published between 2004 and 2017. These represent a mix between texts aimed at adolescent readership and those written for adult readers, and a range of writing style, ensuring that the patterns to be discussed are recurring and generalisable rather than limited to an individual author. This paper is structured as follows. The next section discusses sequentiality as theorised in Conversation Analysis. This is followed in the next two sections by an analysis of direct speech in the data. The paper concludes with a summary and final thoughts on the topic.

REAL-LIFE CONVERSATION AND FICTIONAL CONVERSATION

Reported speech in fiction differs from that in face-to-face conversation particularly in its participation framework and the implication this has on the way conversation is presented in fiction (see Djenar et al. 2018, chapter 6). Fiction is essentially the product of the author's imagination and therefore conversation presented there is constructed by the author her-/himself. Unlike in face-to-face conversation where the addressee(s) can respond to what is reported by agreeing, disagreeing or challenging the speaker's report, an author has to imagine what goes into the conversational dynamics her-/himself. Nevertheless, authors do not operate in vacuum. As speakers themselves, they have knowledge of how conversations typically begin and unfold. At the same time, they would also be familiar with the kinds of constraints posed by the written medium in which they work and the conventions associated with the genre in which they are writing. While the written medium allows authors to craft conversations between characters as creatively as they want, they also know that there is an expectation to follow certain conventions for presenting speech and thought. For example, speaking turns are typically indented and marked with double inverted commas, with each speaking turn presented in a different line. In addition, when disclosed, the identity of the speaker/character is typically indicated by means of a reporting frame. Authors may or may not follow these norms depending on the kinds of goals they wish to accomplish. As we have seen in the Hemingway example and also in the examples to be shown, it is not unusual for characters' speech to be presented without a frame.

There is another major difference between reported speech in real-life conversation and fictional conversation that is to do with participant framework, namely, the mediating role of the narrator. Whereas the speaker in real-life conversation is the one reporting the words of another person, the role of a narrator in fiction is to convey the speech of a character and inform the reader of attitudes and actions with which the utterance is made. A narrator also comments on what a character says, as if s/he is a participant in the conversation being presented (Djenar and Ewing 2015). Occasionally we come across a report by a character on what another character said, but as pointed out in Djenar et al. (2018: 167), this is not common. Thus fiction is more layered in terms of the entities involved in the production of speech: the author is ultimately the creator of all the conversations presented, the narrator, through whose voice the reader gains access to the characters' speech, is itself the author's creation and a key voice in a story, and the characters whose utterances are reported by the narrator or they themselves (in unframed speech), and who also report another character's speech to a fellow character.

Djenar et al. (2018) have argued that the function of a reporting frame in direct speech (or what they call "voice presentation") is to render explicit whose voice is being presented, while the absence of

such a frame indicates that the identity of the person whose voice is presented is assumed to be already known or is to be understood as unimportant within the portion of discourse in which the speech is presented. Djenar et al. (2018: 176) also point out that framed direct speech usually precedes unframed direct speech, particularly in story opening. What remains unclear from this research is under what kinds of environment reporting frames are used or not used. My goal in this paper is to address this question by examining instances of direct speech in opening sequences of fictional conversation, arguing that the default position for a framed direct speech in story opening is following the initial narration in which the actions, physical characteristics or mental states of new characters are described. The framed direct speech in this way provides a more detailed introduction of a character by letting the reader ‘hear’ them speak to another character through the voice of the narrator. The default position of unframed direct speech is following the introductory sequence(s) of framed speech. The reader is assumed to already know by this stage, which character is in conversation with whom. I will show that unframed speech also occurs in non-default positions, such as following narration and in prolonged conversation without being intercepted by framed speech (such as in Hemingway’s short story), indicating that something else other than the default interpretation is called for. Opening sequences in fictional conversation are of interest because they ‘set the scene’ for what is to come, so analysing these sequences provides a particularly useful avenue for understanding how relationships between characters develop.

Despite the differences, it has been pointed out that speakers and writers use similar strategies to construct meaning. For example, Tannen (2007) shows that repetition of all kinds are common in both types of discourse, arguing that in both cases, the use of repetition promotes interpersonal involvement – that is, it encourages the development of an affective relationship between speaker and hearer, and writer and reader. Dancygier (2012: 203), who approaches the issue from a cognitive perspective, argues that similar cognitive processes are involved in the interpretation of an utterance and that of a text. A text consists of linguistic forms that the reader interprets, and through the process of interpretation, meaning emerges. Dancygier thus concludes that author-reader relationship is not markedly different from speaker-hearer relationship. An author, like a speaker, constructs a text, and the reader, like a hearer, interprets the text based on the linguistic forms used, understanding of context and general knowledge. My purpose here is not to reiterate the argument, for instance, by identifying and explaining the various shared strategies employed in conversation and literary texts. Rather, I want to support the contention already established by highlighting the interactional dimension of the relationship. I draw on insights from studies in Conversation Analysis that show the usefulness of paying attention to the sequential position of reported speech to understand its functions. It is to these studies that I now turn.

REPORTED SPEECH AND SEQUENTIALITY

The sociolinguistic literature on reported speech has highlighted several issues surrounding use and interpretation of reported speech, including faithfulness of report, distinguishing between the different types of reporting and what their functions are. Coulmas (1986) argues that the main difference between direct and indirect reporting has to do with the perspective or point of view of the speaker. In direct speech, the speaker adopts the point of view of the person whose speech s/he is reporting, while in indirect speech the speaker relates the speech from her/his own point of view (1986: 2). More recently, Capone (2016a, 2016b) explores this issue in detail and describes the relation between the two types of reporting in terms of a “complicated” relationship. Capone (2016a) admits that, while there may be clear cases where the distinction can be made more straightforwardly, the fact that interjections and discourse markers – which occur non-problematically in direct speech – can also occur in indirect speech raises questions about the ambiguity of indirect reported speech. Capone leaves the question unanswered; however studies by Holt (2000, 2017) on the interactional functions of reported speech may provide an answer.

According to Holt (2000), when used in talk in interaction, direct reported speech serves more than one function at the same time. It is a report of what someone said but is also a form of “demonstration” (Clark and Gerrig 1990) and can also serve as evidence for the speaker’s knowledge that the utterance has been produced (Holt 1996). Moreover, by using direct speech to relay another person’s words, a speaker can hold the original speaker responsible for their utterance (Hill and Irvine 1993, quoted in Holt 2000: 435). Clift (2006) shows that speakers also use reported speech to enact stances that orient toward accountability and authority, arguing that reported speech is therefore a form of interactional evidential.

Both Holt (1996, 2000, 2017) and Clift (2006) argue their points by taking into account the

structural position of the reported speech in the discourse: what action comes before the report and which it orients to, and what responses it invites. Clift (2006) shows that reported speech typically follows an assessment (evaluation), and is designed to counter that assessment. Meanwhile, Holt (2000) demonstrates that in storytelling, direct reported speech typically occurs in environments in which people are making complaints or recounting amusing incidents. In her more recent study, Holt (2017) shows that direct speech and indirect speech is designed to accomplish different interactional tasks. Indirect speech tends to be used surrounding the peak of telling, to introduce sequences of direct speech and to segment different parts of a story. Indirect speech is usually brief and general rather than anchored in a specific context. All these studies tell us that structural position is itself a resource speakers exploit to fulfil different goals, and as Clift (2006) argues, it is also one that constraints what can be said. In the next section I discuss the significance of sequential positioning of reported speech in Indonesian fiction to show the interaction between direct and indirect speech and how examining sequentiality facilitates non-default reading of fictional utterances.

TYPES OF SPEECH PRESENTATION IN FICTION

In addition to direct speech and indirect speech, there are several other types of speech presentation authors often deploy in fiction. Free indirect speech – a style of third-person narration in which a scene is described in third person (from the narrator’s point of view) but incorporates the point of view of a character – is a common rhetorical device much studied in stylistics and narratology. An example is given in **Error! Reference source not found.**. In this excerpt, the narration is written in third person but the coordinating clauses ‘can’t believe and amazing really’ signal to the reader that they are dealing with the speech of the character, Fairish, and not the narrator.

- (1) *Dia masih susah mengerti. Masih **can’t believe at all and amazing really**. Davi, anak baru yang kece banget itu... memilih duduk di sebelahnya!*
 ‘She still found it difficult to understand. Still ***can’t believe at all and (it was) amazing really***. Davi, the really cool new guy... decided to sit next to her!’ (Kinasih 2004: 9)¹

Leech and Short (2007) discuss three other styles of reporting in addition to direct speech, indirect speech and free indirect speech which are not commonly discussed in the sociolinguistic literature on reported speech: narrator report of action, narrator report of speech act, and free direct speech, as illustrated in (2)–(4) respectively. In free direct speech shown in (4), the voice of the speaker is presented without any quotation marks or a reporting frame, thus it may look on the page like part of narration but the grammar and lexis reflect the character’s point of view.

- (2) Narrator report of action

*Mereka **mengobrol** lama sekali.*
 ‘They were **chatting** for a long time.’

- (3) Narrator report of speech act (NRSA)

*Dia **berjanji** akan datang nanti malam.*
 ‘S/he **promised** to come tonight.’

- (4) Free direct speech (FDS) – (example from Paramaditha 2017: 2)

Apakah kau datang untuk memperkosaku?
Ia menyeringai, menampilkan sederetan gigi kecokelatan yang sebagian runcing dan sebagian lagi hancur.
Did you come to rape me?
 He grinned, displaying a row of brownish teeth, some pointed while others broken.

¹ Elements in brackets are added to render the English translation more idiomatic. The English coordinating clauses ‘can’t believe at all and amazing really’ are italicised in the original.

According to Leech and Short (2007: 260), the different types of report form a cline, from the most bound to the most free of narrator's interference, as shown in Figure 1. The varieties of speech presentation are marked in shade.

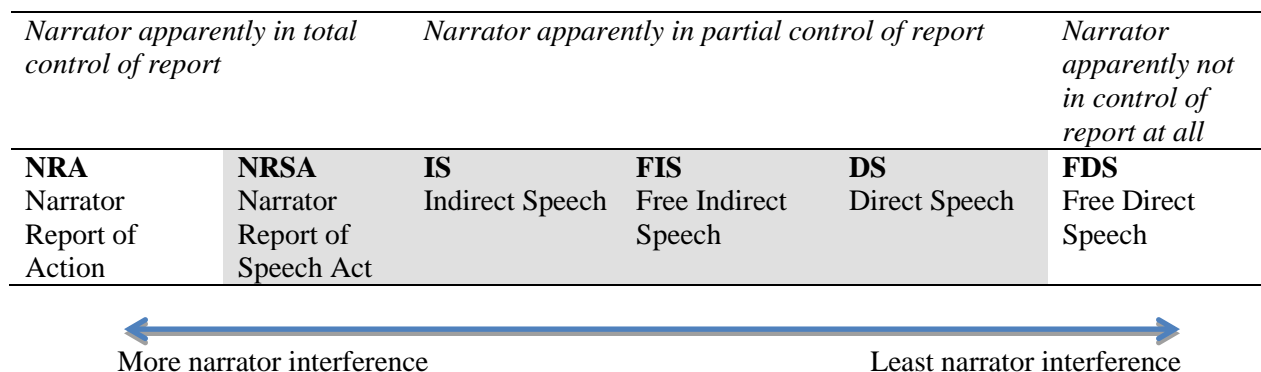


Figure 1: Cline of narrator interference in 'report' (Leech and Short 2007: 260)²

Leech and Short (2007: 258) point out that direct speech has two features which show evidence of the narrator's presence: the quotation marks and the introductory reporting clause. When either one is or both are omitted, the impression it creates is, it is as if the characters speak to the reader directly, without interference from the narrator. We have seen this in the Hemingway example previously. In what follows I build on this observation and show that free direct speech – or unframed direct speech – serves several interactional functions and these functions could be understood through a consideration of its relation to framed direct speech and how the two are sequentially positioned relative to each other.

INDIRECT SPEECH IN OPENING NARRATION

Opening narration³ often contains instances of indirect speech whose function is to introduce the voice of a character or characters through the narrator's voice. Typically, the indirect speech is followed by instances of direct speech in which the identity of the characters are rendered more explicit through the reporting frame. An example is given in (5). In the opening of this first-person narration, the protagonist, Duniya introduces her friends collectively as *teman-temanku* 'my friends'. The reader subsequently learns through the instances of framed direct speech that follow, that these friends are called Aisyah, Nurul and Devi (the latter is only referred to in Aisyah's unframed speech in line 4). The direct reports are closed with another instance of indirect speech line 5. Thus the instances of indirect speech function to open and close a sequence of conversation respectively, similar to the pattern observed by Holt (2017) in conversational storytelling. Meanwhile, the position of the two instances of framed direct speech following the initial narration in lines 2 and 3 invites a default interpretation. Here the reader is further introduced to the new characters by being presented with their individual voices and stances. Aisyah is described as speaking spiritedly, while Nurul is perplexed by Aisyah's announcement. Following the two instances of framed speech, Aisyah's voice is presented again in line 4 but this time unframed. The reader can infer that it is Aisyah who is speaking, based on general knowledge about how turn-taking in conversation typically proceeds. The reader also learns in line 4, that Duniya has another friend called Devi, whose voice is not presented in this opening sequence.

(5) *Dunia Duniya* (Sartika 2014: 1)

- 1 **Kata teman-temanku**, anak itu bau, bau tahi. Ini gossip yang aku dengar ketika aku sedang berkumpul bersama teman-temanku.
- 2 "Benar lho. Anak itu bau!" **Aisyah berkomentar** semangat, "Waktu itu anak itu jajan di warungku 'kan. Ih, baunya... pokoknya bikin nggak enak!"
- 3 "Yang benar?" **Nurul bertanya** heran.
- 4 "Benar. Kalau nggak percaya, tanya saja sama Devi."

² A wider range of categories not discussed here can be found in Semino and Short (2004), including the different styles of thought presentation.

³ By 'opening narration' I mean the first few opening paragraphs in the first chapter of a novel. These paragraphs usually contain the initial sequences of conversation.

- 5 *Aku tidak berkomentar, soalnya aku belum pernah bertemu anak itu langsung.*
- 1 **My friends said** that kid stinks, stinks of poo. This is what I heard when I was hanging out with my friends.
- 2 “It’s true. That kid stinks!” **Aisyah remarked** spiritedly. “When she came to my warung, you should’ve seen her. The stink... makes you sick!”
- 3 “You’re serious?” **Nurul asked** in bafflement.
- 4 “It’s true. If you don’t believe it, just ask Devi.”
- 5 **I didn’t comment** because I haven’t met that kid myself.

Opening narration may also include a narrator report of speech act (NRSA) instead of indirect speech (IS). In (6), the conversation between the woman and the mango seller are bounded by the NRSA in line 1 and an instance of free indirect thought (FIT) in line 5. Notice that in line 5, the seller is described as silently (literally ‘in his heart’) evaluating the woman’s character as stingy. The sentence is rendered in third person (*ia ngomel* ‘he grumbled’) but this is followed by a subordinate clause containing the expression *betapa* ‘how’, a common expression for evaluating something or someone, which thus indicates the seller’s point of view.

(6) *Cinderella rambut pink* (Nuranindya 2010: 9)

- 1 *Di sebuah lapak tampak seorang ibu sedang sibuk tawar menawar harga mangga dengan sang penjual. Kelihatannya si penjual kewalahan melayani ibu itu. Berkali-kali ia mengusap keringat yang membasahi keningnya.*
- 2 “Mangganya sekilo berapa, Bang?” **tanya si ibu** dengan tampang juteknya. Alis terlihat sangat aneh karena dibentuk tajam dan tinggi dengan pensil alis. Nggak jauh beda dengan gambar gunung zaman kita TK.
- 3 “Delapan ribu, Bu!”
- 4 “Hah! Mahal banget! Delapan ribu tiga kilo!”
- 5 *Si abang penjual mangga cuma bisa menggeleng lemas. Dalam hati ia ngomel betapa pelit wanita itu.*
- 1 At a market stall one could see **a woman** busy **bargaining** the price of mangoes with **the seller**. The seller looked overcome by the woman’s bargaining style. He repeatedly wiped the sweat that trickled down his temples.
- 2 “How much are these mangoes per kilo, *Bang*?” **asked the woman** with a sharp look. (Her) eyebrows looked strange as they were drawn pointedly and in high curves. Not that much different from the picture of a mountain we used to draw at kindergarten.
- 3 “Eight thousand, *Bu*!”
- 4 “Huh! So expensive! Eight thousand for three kilos!”
- 5 The mango seller could only shake his head in disappointment. **He silently grumbled how stingy is that woman.**

There are also cases in which it is not clear whether one is dealing with indirect speech or direct speech, as in s.

(7). The subordinate clause *ketika kutanya lagu siapa itu?* ‘when I asked her whose song is that?’ could have been translated as ‘when I asked her whose song that was’. However, the question mark at the end of the narration renders the clause ambiguous between indirect speech (the narrator speaking to the reader) and direct speech (i.e., the narrator is speaking to his mother). Although the main clause is written in third person, hence indicating that the situation is described from the narrator’s point of view, the question mark signals to the reader that there is a shift in point of view – the narrator (who is also the protagonist) is now talking to his mother. This is an example of free indirect speech (FIS), a device widely employed in fictional narrative and which has been studied in detail by Fludernik (1992) and Maier (2014, 2015), among others.

(7) *Dilan: Dia adalah Dilanku tahun 1990* (Baiq 2015: 13)

- 1 *Menurutku, dia punya suara yang bagus. Sepanjang waktu selalu siap untuk nyanyi atau bersenandung di mana saja, terutama di kamar mandi dan di dapur ketika masak. Dia juga suka bermain gitar sambil nyanyi di ruang tamu dan menyebut nama Bee Gees ketika kutanya lagu siapa itu?*
 2 *"Ini judulnya I Started A Joke," jawab ibu.*
 3 *"Bagus! Aku suka."*

- 1 In my opinion, she has a nice voice. (She's) always happy to sing or hum any time anywhere, especially in the bathroom and in the kitchen when (she) cooks. She also likes to play the guitar and sing in the lounge room and mentioned the name Bee Gees **when I asked her whose song is that?**
 2 *"This is called I Started A Joke," mother replied.*
 3 *"Nice! I like (it)."*

The indirect speech and free indirect speech in (6) and s.

(7) serve a similar function as indirect speech in conversational storytelling studied by Holt (2017). In both cases, these devices are used to convey information about the speaking acts of the characters in a general manner. In (6), the reader is told that the woman and the mango seller are involved in the act of bargaining; the specification of how the bargaining is conducted is shown in the instances of direct speech that follow. Similarly in s.

(7), the narrator tells the reader about his mother's hobby of singing and playing the guitar, but the song she sang is only revealed in the direct speech in line 2. This direct speech thus provides more detailed information than what is conveyed in the narration. In both cases, framed direct speech occurs in a default position, i.e., after the initial narration. Similarly, the unframed direct speech also occur in a default position, namely following the initial framed speech or a minimal sequence of framed speech. These default positions invite a default interpretation: framed speech introduces the individual voices of the characters, while unframed speech signals to the reader that the author assumes the identity of the speakers is known.

WHEN REPORTING FRAME IS USED

Reporting frame in fiction, as in conversation more generally, typically consists of a speaking verb and a mention of the person/character whose voice is being presented by the narrator, as in *Aisyah berkomentar* 'Aisyah commented' and *Nurul bertanya* 'Nurul asked' in lines 2–3 of example (5), and *tanya si ibu* 'asked the women' in line 2 of example (6) above. Real-life conversation also employs discourse deictics such as *gini* 'like this' and *gitu* 'like that' in addition to speaking verbs; however, fiction authors draw from a wider range of speaking verbs to indicate the voices, emotions and attitudes of the characters towards other characters they interact with (Djenar et al. 2018: 155). A frame individuates the voice of a character by making it explicit whose voice is being presented (Djenar et al. 2018: 172). So although the narrator's mother has been introduced in the narration in s.

(7), the reader has not 'heard' her voice until the instance of direct speech. The frame thus draws the reader's attention to the voice, inviting them to identify it as the voice of the mother. By contrast, the protagonist's voice is given in line 3 without a frame. As mentioned, the absence of frame communicates to the reader that the identity of the speaker is assumed known or to be treated as unimportant in the stretch of discourse in which it occurs (Djenar 2018: 172). In s.

(7), the reader knows it is the protagonist who speaks by virtue of the fact that his voice is contiguous to and is a response to the mother's turn. In the response he provides an "assessment", a social action of evaluating what has been said in the prior turn (see Drew 2014).

As a reporting frame individuates the voice of a character so it also individuates and by implication, contrasts that voice with the voice of another character. We see an example of this in (8). The excerpt begins with two instances of indirect reported speech describing the action of Ma Soma informing Muslim elder Kyai Jahro that young boy Margio has just murdered Anwar Sadat by biting his neck, and

urging the elder to quickly perform a memorial service. Following the narration in line 1, the reader is presented in line 2 with the voice of Major Sadrah, a retired army commander who was with Kyai Jahro at the time Ma Soma broke the news. In line 3 a change of speaker occurs, and Ma Soma's speech is presented. The position of the two instances of framed direct speech in (8) follow the usual narration-then-framed-speech pattern, and these instances therefore invite the default function of introducing new characters and individuating their voices.

(8) *Lelaki harimau* (Kurniawan 2004: 3-4)

- 1 *Dengan hidung tersengal-sengal, ia memberitahu mereka bahwa Margio telah membunuh Anwar Sadat. Ia mengatakannya dalam satu kesan agar Kyai Jahro bergegas untuk memimpin salat jenazah, sebab itulah salah satu tugasnya sepanjang tahun-tahun terakhir.*
 - 2 *"Demi Tuhan" kata Mayor Sadrah selepas satu ketercekatan kacau yang pendek. Sejenak mereka bertukar pandang seolah-olah itu sebuah lelucon dan mereka tak juga menemukan di bagian mana terdapat kekonyolannya. "Tadi siang aku melihatnya menentang samurai Bangka berkarat sisa perang. Anak celaka, kuharap ia tak mengambilnya selepas kurampas benda celaka itu."*
 - 3 *"Memang tidak" kata Ma Soma. "Bocah itu menggigit putus urat lehernya."*
-
- 1 In short breath, **he told them** that Margio had killed Anwar Sadat. **He said** it in a manner that urged Kyai Jahro to lead a memorial service, as that is his main job in the past few years.
 - 2 "For God's sake" **said Major Sadrah** following a brief feeling of disbelief and confusion. They exchanged quick glances as if the whole thing was a joke but one in which they couldn't find the funny part. "This afternoon I saw him carrying an old rusty samurai (someone) had left behind from the war. Damn kid, I hope he didn't get it from where I had left it after I confiscated the damn thing."
 - 3 "(He) didn't," **said Ma Soma**. "The kid severed the man's neck by biting it."

Reporting frame provides information not only about the identity of the character and the content of their speech but also provides information about the emotions the character is experiencing and the stances they take toward what is said, all communicated to the reader through the words of the narrator. In (8) the reader learns that Major Sadrah is shocked at hearing about Margio's crime from the exclamatory speech in the report and also from the description that augments the reporting frame. Thus unlike indirect report that gives only general information, framed report is more detailed as it presents the content of the speech and the details of the emotional contour that accompanies it.

WHEN REPORTING FRAME IS NOT USED

Unframed direct speech is commonly found in a position following framed direct speech. As mentioned, the default interpretation of this position is that the identity of the speaker is assumed known, having been introduced in the previous turn and/or the narration that comes before it. In first person narration, in which the narrator is also the protagonist, as in s.

(7), the reader can infer that the unframed voice is the voice of the protagonist. This is aided by the information given in the preceding narration in which the protagonist is indicating to the reader that he is talking to his mother, with no other persons present.

Similarly in (6), repeated below as (9) for convenience, the reader can infer that the unframed speech in line 3 is the speech of the mango seller. Several clues guide the reader in arriving at this interpretation. First, we are told there are two characters talking to each other: the woman and the mango seller. Second, the prior turn (line 2) is the speech of the woman, so the following unframed speech is interpretable as a response by the mango seller to the woman's utterance. Third, the use of address term *Bu* 'Ma'am' makes it clear it is not the woman speaking. All these three clues work in tandem in helping

us to arrive at the interpretation. We also know that in the unframed speech in line 4 it is the woman who speaks, given it is a response to and an assessment of the seller's utterance in the prior turn.

(9) Repeat of *Cinderella rambut pink* (Nuranindya 2010: 9)

- 2 “Mangganya sekilo berapa, **Bang?**” tanya si ibu dengan tampang juteknya.
Alis terlihat sangat aneh karena dibentuk tajam dan tinggi dengan pensil alis.
Nggak jauh beda dengan gambar gunung zaman kita TK.
- 3 “Delapan ribu, **Bu!**”
- 4 “Hah! Mahal banget! Delapan ribu tiga kilo!”
- 2 “How much are these mangoes per kilo, **Bang?**” asked the woman with a sharp
look. (Her) eyebrows looked strange as they were drawn pointedly and in high
curves. Not that much different from the picture of a mountain we used to draw at
kindergarten.
- 3 “Eight thousand, **Bu!**”
- 4 “Huh! So expensive! Eight thousand for three kilos!”

We can see in (9) that in addition to sequential position, address terms are also used in this example to indicate who speaks. The terms *Bang* and *Bu* indicate the way the woman and the seller address each other respectively.

Like address terms, terms for self-reference helps the reader to figure out who is speaking to whom, as in example (10). Cemara is starting kindergarten. Her father is taking her to school on her first day and is telling her to be brave. Cemara uses a nickname (*Ara*) to refer to herself when speaking to her father, and her father uses the kin term *Abah* ‘father’ for self-reference in speaking to her. As the nickname is initially used in an unframed direct speech, it potentially creates confusion as to who *Ara* is. To mitigate this, the author makes it explicit that *Ara* is the nickname of *Cemara* by presenting a direct speech in which both the nickname and the full name are mentioned (line 4).

(10) *Keluarga Cemara I* (Atmowiloto 2013: 11)

- 1 “**Ara** tidak boleh malu.”
- 2 “Muhun.”
- 3 “**Abah** pesan tidak boleh malu, Abah akan marah sekali kalau Ara malu dan takut.”
- 4 “**Ara** tidak takut,” kata **Cemara** yang merasa bangga dengan rok biru panjang.
- 1 “**You** musn’t be shy.”
- 2 “Yes.”
- 3 “**I** don’t want you to be shy, **I** would be very upset if **you** are shy and scared.”
- 4 “**I**’m not scared,” said **Cemara** who is feeling proud wearing her long blue frock.

Leech and Short (2007) have suggested that consecutive instances of unframed direct speech (or free direct speech in their term) are designed to produce certain effects, such as the quick to-and-fro exchange in Hemingway’s short story, which potentially creates confusion in the reader’s mind. Such a dramatic effect, as I argued earlier, derives not only from the absence of framing but rather from a combination of several rhetorical strategies. As the following examples will demonstrate, these include contrasting unframed with framed speech and augmenting the reporting frame with details about the character’s emotions and stances. I would also argue that the dramatic effect is achieved through use of unframed speech in a non-default position. We can see an example of this in (11). The excerpt is taken from the opening sequences of a novel about people affected by the 1965 communist purge in Indonesia. In these opening sequences the reader learns about the manner by which people are taken from their homes to be murdered. A common practice of those tasked with capturing a victim is to come to the victim’s house and introduce themselves as the relatives or friends of the target person, presenting a polite demeanour to minimise suspicion.

(11) *Pulang* (Chudori 2012: 2-3)

- 1 *Bunyi siulan dari gerobak kue putu itu masih memanggil-manggil. Aku masih juga belum bergerak. Aku merasa bunyi siulan itu bercampur dengan siul seorang lelaki. Perlahan-lahan aku mendengar langkah tegap yang memasuki toko kami. Kini aku tak tahu mana yang lebih ribut: siulan gerobak kue putu atau debar jantungku.*
 - 2 **“Selamat malam, Pak.”**
 - 3 *“Selamat malam,” suara Adi Tjahjono, pemilik toko Tjahaja Foto.*
 - 4 **“Bisa bertemu dengan Pak Hananto?”**
 - 5 *Aku tak mendengar jawaban Adi. Aku membayangkan dia agak curiga. Aku menduga tamunya berjumlah tiga orang; atau mungkin mereka berempat.*
 - 6 **“Boleh saya tahu siapakah kalian?”**
 - 7 **“Saya saudara sepupunya dari Jawa Tengah.” Terdengar suara lelaki lain yang lebih halus dan terpelajar.**
 - 8 *Adi terdiam.*
 - 9 *Aku tahu, Adi Tjahjono terpaksa takluk pada kehalusan dan tata karma lelaki yang mengaku “sepupunya dari Jawa Tengah” itu. Tetapi aku tak mendengar apa pun. Aku membayangkan dia mencoba berpikir, berlama-lama.*
 - 10 **“Hananto Prawiro, Pak.” Terdengar suara lain yang lebih berat dan menekan.**
-
- 1 The sound of the whistle from the *putu* seller’s cart is still beckoning. I’m not making any move. I sense that the whistle is mixed with the whistle of a man. Slowly I hear heavy footsteps entering our shop. Now I’m not sure which is louder: the whistle from the *putu* seller’s cart or the sound of my heartbeat.
 - 2 **“Good evening, Sir.”**
 - 3 *“Good evening,” said Adi Tjahjono, owner of Tjahaja Foto store.*
 - 4 **“Is Mr Hananto in?”**
 - 5 I couldn’t hear Adi’s response. I imagine he’s rather suspicious. I suspect there were three guests; or maybe four.
 - 6 **“May I ask who you are?”**
 - 7 **“I am his cousin from Central Java.” (I) could hear the voice of another man, softer and more educated.**
 - 8 *Adi was silent.*
 - 9 I know, Adi Tjahjono has no choice but to give in to the gentleness and politeness of the man who claimed he was “his cousin from Central Java”. But I couldn’t hear anything. I assumed he was trying to think, and he’s taking his time doing this.
 - 10 **“Hananto Prawiro, Sir.” (I) could hear another voice, heavier and pressuring.**

The sense of drama and mystery is initially constructed through the opening narration in which the narrator describes his sense of horror upon hearing heavy footsteps coming to the house where he was hiding. This is gradually built up through the presentation of an unframed direct speech in line 2. Unlike in the previous examples, the absence of narrator in this speech presentation creates a question in the reader’s mind as to who actually speaks. The suspense is sustained in line 4 with the occurrence of another unframed speech, presumably by the same speaker whose identity is not revealed. Given the eerie situation described in the opening narration, the reader is able to infer that the absence of a reporting frame in these instances of direct speech is significant. The tension is further built up in in line 6 with the unframed presentation of the speech of Adi Tjahjono. Whereas previously his voice was introduced explicitly (line 3), the absence of a reporting frame in line 6 accentuates the feeling of silence and hesitation, contributing to tension building. In lines 7 the reader is presented with another instance of direct speech but this time it is followed by the narrator’s assessment of the quality of the voice he is hearing (‘softer and more educated’). Finally in line 10 another voice is presented, and like the voice in line 7, the identity of the person is not revealed but from the narrator’s assessment (‘heavier and pressuring’) the reader can infer that the person has come to capture Hananto (the narrator). We can thus see from this example that eeriness and tension are effects that derive from a mixture of the reader’s interpretation of what is described in the narration, use of unframed reporting in a non-default position, and framed reporting that gives information about the kinds of persons who speak but whose names remain undisclosed.

Another novel, *Amba* by Laksmi Pamuntjak, also deals with issues surrounding the communist coup. Unframed direct speech is used in both default and non-default positions. The opening narration describes a scene in which Dr Wasis is talking to a visitor at the hospital where he is working about a woman the visitor is wanting to see. The doctor explains that the woman arrived at the hospital clutching a photo of a child so tightly that when it was pulled away from her hand, the skin on her palm went with it.

(12) *Amba* (Pamuntjak 2013: 21-22)

- 1 *Tapi baiklah kita kembali ke adegan di rumah sakit: **Dr. Wasis sedang menjelaskan kepada sang pengunjung** bagaimana kedua perempuan itu tiba di sana. “Waktu ia sampai di sini, perempuan itu masih menggenggam sesuatu, kencang sekali. Kami butuh dua pegawai laki-laki dan seorang suster untuk melepaskan benda itu dari tangannya. Ketika benda itu lepas, telapaknya hampir mengelupas.”*
- 2 *“Tapi,” **tanya sang pengunjung** dengan suara bergetar, “bukankah ia, teman saya itu, ditusuk berkali-kali?”*
- 3 *“Oh, ya,” **jawab Dr Wasis**, “tapi benda itu seperti lengket di tubuhnya. Dan tangannya robek ketika benda itu direnggutkan dari cengkeramannya. Rupanya potret seorang anak. Saya diberitahu, perempuan itu tampak dalam kesedihan yang sangat.”*
- 4 *“Di mana benda itu – foto anak itu – sekarang?”*
- 5 *“Oh, mestinya di kantor polisi. Sebagai barang bukti, maksud saya. Atau sekarang mungkin sudah dikembalikan ke Kepala Suku.”*
- 6 *“Oke,” **kata sang pendatang**. Rautnya antar ngeri dan sesak.*
- 7 *“Mari,” **kata Dr. Wasis**. “Saya antar Bapak ke kamarnya.”*
- 8 *“Terima kasih, Dokter,” **kata sang pendatang**. “Oh ya, nama saya Samuel. Samuel Lawerissa.”*
- 9 *“Ah, Pak Samuel. Untung Bapak datang. Jadi...” **Dr. Wasis** menelan ludahnya, “Bapak saudaranya?”*
- 10 *“Saya... teman.”*
- 11 *“Teman...”*
- 12 *“Ya. Betul.”*

- 1 But let us return to the hospital scene: **Dr. Wasis is explaining to the visitor** how the two women got there. “When she arrived, that woman was clutching something. It took two male workers and a nurse to release that thing from her hand. When she finally released it, the skin of her palm almost went with it.”
- 2 “But,” **asked the visitor** with shaky voice, “wasn’t it that, that friend of mine, had been stabbed repeatedly?”
- 3 “Oh yes,” **said Dr. Wasis**, “but that thing was almost stuck to her body. And her skin came off when it was snatched from her. As it turned out, that thing was a photo of a child. I was told she looked deeply sad.
- 4 “Where is that thing – that photo of a child – now?”
- 5 “Oh, it should be with the police now. To be used as evidence, I mean. Or maybe it has been returned to the Tribal Chief.”
- 6 “Alright,” **said the visitor**. His face showed a mixture between fear and a loss for words.
- 7 “Shall we,” **said Dr. Wasis**. “I’ll take you to her room.”
- 8 “Thank you, Doctor,” **said the visitor**. “By the way, my name is Samuel. Samuel Lawerissa.”
- 9 “Oh, Mr Samuel. I’m glad you came. So...” **Dr Wasis hesitated**, “So you’re her family?”
- 10 “I am... a friend.”
- 11 “Friend...”
- 12 “Yes. That’s right.”

The conversation between Dr Wasis and the visitor are presented in framed direct speech in lines 1–3, followed by unframed direct speech in lines 4–5, where the absence of frame indicates that the identity of the speakers having been introduced, can now be assumed known. These are the default positions for framed and unframed direct speech presentations in opening sequences respectively. In lines 6–9, reporting frames are used again in two adjacency pairs, marking a shift in the visitor's and the doctor's mental states, as indicated in the description accompanying the reporting frames in lines 6 and 9 respectively. The reappearance of reporting frames following the initial set of unframed speech (lines 4–5) is regular. In this position frames are generally deployed to provide details pertaining to the characters' emotions and stances. The reporting frames disappear again in the last four turn units (lines 9–12). The initial utterance in line 9 is framed but this is followed by another, unframed utterance. These final four turn units show Dr Wasis attempting to establish the identity of the visitor in relation to the injured woman. Here, as in (11), someone identifying her-/himself as a friend of a person s/he is looking for raises suspicion in the interlocutor's mind as to the person's intention. The unframed speech is designed to create this atmosphere of unease and suspicion. Thus here, as in (11), the use of unframed direct speech is marked; it informs the reader that the author assumes they already know the identity of the speaker, but it is also designed to achieve something else, in this case, to create a feeling of unease and tension. Thus in non-initial sequences of conversation, framed speech is generally accompanied by details pertaining to the emotions and stances of the characters towards what is said, and unframed speech communicates something else in addition to signaling to the reader that the identity of the speaker is assumed known.

CONCLUSION

This paper is a preliminary study of the pragmatics of reported speech in fiction. I have drawn on the notions of default interpretation and sequentiality and focused my analysis on the opening narration and early turn sequences that follow it to explore the interaction between narration, framed direct report and unframed direct report. In doing this, my aim has been to understand how use of reported speech contributes to our understanding of the ways social relationships are constructed in fiction.

I have demonstrated that use of framed direct speech following the initial narration gives rise to the default interpretation that new voices are being introduced through individuation. The reporting frames inform the reader about the identity of the characters whose voices are presented and may include details about their emotions and stances. Unframed reported speech that is positioned after the initial sequences of framed speech has the default interpretation that the reader is assumed to already know the identity of the speakers. Beyond these initial positions, use of framed and unframed speech is marked in the sense that it is designed to communicate something else in addition to the default interpretation. In the examples shown, this 'something else' includes evoking a feeling of unease and suspense. Details accompanying the reporting frame in a non-default position contribute to this interpretation.

The analysis offered here has followed studies in conversation analysis which show the usefulness of considering sequentiality in the analysis of reported speech.

Studies of reported speech in fiction would thus be well-positioned to explain how characters relate to one another by considering the sequential position, not of framed speech or unframed speech alone, but the interaction between the two and their relation to narration.

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