

## **IDENTIFYING HALLMARKS OF SPEECH AND THOUGHT PRESENTATION IN THE *BLOOD WEDDING* BY F. G. LORCA**

**\* Abida Ali \*\*Bakhtawar Zia \*\*\*Areeba Nadeem \*\*\*\*Amna Khan**

### **Abstract**

The equilibrium between the narration and the character's reflection shifts from the author's control in the beginning to the character's thought presentation at the end. This is significant because it highlights the thoughts of the characters through their speech. This reveals the subjective and objective roles of the speaker by their level of participation in the narrative and the legibility of the text to readers. The researcher attempts to explore the different categories of speech and the thought implicit in them. It reveals the voice of the character and the extent of the hold of the author over the text. The different categories of speech present thought along with the level of involvement of the characters in the narrative and expose the continuum of the authority of the author over the text with its effects on the readers. This is essentially qualitative research and data have been collected through purposive sampling which is a type of non-probability sampling. The researcher takes Act III from the play named 'Blood Wedding by F G Lorca' and analyzes the thought and speeches of the major and minor characters in the selected act under Leech and Short Model (1981). The findings show the prominent feature used in this act is (FDS) and (FDT) by the characters which is the extreme form of direct speech (DS) but the framing clause is absent in such category. This speech category presents their conscious thought which is reflected vividly in their verbose. This highlights the mimetic element of this act because the characters speak like human beings without the author's interruption. This creates a dramatic interactive environment in which the readers seem like participant-observers. There are other speech categories such as (FIS) and (DS) but these are in traces. The clause complex and interpersonal meta-function can be investigated in it in future.

---

\* Visiting Lecturer, Department of English, The Women University Multan. **Corresponding author email:** abidaali685@gmail.com

\*\* Research Scholar, Department of English, Bahauddin Zakaria University Multan, Punjab, Pakistan.

\*\*\* Research Scholar, Department of English, The Women University Multan, Punjab, Pakistan.

\*\*\*\* Research Scholar, Department of English, The Women University Multan, Punjab, Pakistan.

**Keywords:** Speech and thought presentation, drama, a major and minor character, reader and Act III.

### **Background of the study**

The technique of *Speech and Thought Presentation* plays a vital role in the narrative as it enhances the dramatic aspect of the creative piece of work. It reflects the character's perception, cognition, emotions and reduces monotony in the text. Leech and Short's model presents different speech categories and thought in them. Moreover, direct speech (DS) is one of the five which consists of the framing vs. dependent clause. Additionally, this provides predictions about the actions other characters are performing. This feature of direct speech (DS) distinguishes it from free direct speech (FDS) because it is absent in it. Similarly, the framing clause is absent in indirect speech (IS) but reporting style is present in it. However, free indirect speech (FIS) highlights the relation between formal features and style of discourse (Blinova, 2015). Hence, the various speech categories present the level of participation of the character in the plot (Toolan and Lintao, 2013).

In the free direct discourse (FDD) the character is more dominating as compared to the free indirect discourse (FID) because the voices of the character and the author coexist in this section of the speech. Moreover, the plot of such discourse engages the reader as the fact-oriented discourse stimulates them to interact with the content. Furthermore, the equilibrium between the narration and the character's reflection shifts from the author's control in the beginning to the character's thought presented in the last. So, this is explicitly represented in the cline/continuum below (Burke, 2017).

The reciprocal exchanges of dialogues between the characters make the literary content dynamic and animated (Abbasi & Abdi, 2019). This conversation shows the thoughts of the characters directly or indirectly. Similarly, this reflects the ideas that are present in the consciousness or unconsciousness of the characters (Ahmad & Nadarajan, 2020). It presents the implicit worldviews of the speaker which is explicit through the reporting verbs in the speech (Pilkington, 2018). Hence, there is a close relationship between the thought and speech presented by the author through characters in the narrative.

The speech and thought serve the social interactive purpose but also influences the rhythm of the narrative which has been written now and then. Additionally, the pace of the rhythm depends upon the length of the text and the time discussed in the plot of the narrative. Similarly, it reveals the type of technique used by the author to handle the pace in the text

(Adema, 2017). However, this model of speech and thought presentation (STP) further explores the linguistic features that are evident within the content of the description. Equally, it gives the linguistic analysis of the text at syntagmatic, syntactic and at deixis levels. In the light of functional and cognitive linguistics, the grammatical relation is between the reported and reporting clause doesn't impart the complete meaning. Furthermore, at the pragmatic level, the (FIS/T) serves two functions as it presents the feelings of character through thought and irony which expresses the belief of the speaker. Hence, these features construct the meaning, structure and context of the speech (Vandelanotte, 2009).

The syntagmatic, syntactic and semantic features assist in the construction of speech and portray Spanish society. Furthermore, this displays the various aspects of the different characters and personality traits. Hence, the linguistic features and the plot of the narrative are linked closely to one another to convey a message to the readers (Zimbaro, 1968).

Thus, the present study is based on the Blood Wedding by Lorca within an aim to have a deep insight into the different categories of speech and thought along with the level of involvement of the characters in the narrative and expose the continuum of the authority of the author over the text with its effects on the readers. Hence, the following are the objective of this study.

1. To explore the different categories of speech and thought presentation implicit in the III act of the particular work of Lorca.
2. To reveal the voice of the character and the continuum of the authority of the author to influence the comprehension level of the readers.

This investigation is significant because it highlights the thoughts of the characters through their speech. This reveals the subjective and objective roles of the speaker by their level of participation in the narrative. Moreover, this also conveys the voices of the character, author and both at an instant in the dialogues. However, this explores the more or less dominating attitude of the author towards the narrative. Hence, this brings into limelight the legibility of the text to readers.

Blood wedding is one of Lorca's female trilogy tragedies. This is a modern play as well as archaic (Enckell, 2013). Langston Hughes shares the translational aspects of this drama which is originally translated by Gwynne Edwards (1987). Furthermore, in the long version named Fate at the wedding (1938) Hughes highlights the social and modern European society issues which the original author intends to do. He portrays the covert aesthetic, political and radical elements in the Spanish drama (Woods & Wyman, 2014). Moreover, a wedding symbolises the ritualistic

aspect of culture and society. This literary work has taken inspiration from a real incident that has happened in reality (Stavrakopoulou, 2015). Furthermore, it exposes certain hidden issues of Spanish society while it refers to some universal themes. In the historical perspective, it reflects Lorca's inflexible rules for love because in the past the changes which are against the cultural and social laws are hard to occur (Gale, 2016). Hence, passion as a core element is highlighted by Lorca which is depicted through characters (Arvio, 2017).

The investigator takes into consideration the intellectual views of the researchers and explores the multiple perspectives associated with the selected theory and drama. However, this play is less examined in the light of Leech and Short's model of Speech and Thought Presentation. Hence, this study finds out the implicit thought through their speeches and observes their role in the play.

The researcher takes this drama to find out the different categories of speech and thought associated with them. The linguistic analysis of the play reveals the feelings and internal world of the characters that are needed to be understood for social beings. This highlights the thought of the people of Spanish society at that time because literature is the reflection of society. Similarly, it brings into limelight the rituals, chaos, political, economical, gender and social issues. Thus, it explores in Act III the participatory or restricted role of the character as well as the level of domination of the attitude of the author in narrative and the way it influences the interaction with the readers.

### **Literature Review**

Asif et al (2020) claimed that the characters in *The Sphinx without a Secret* by Oscar Wilde speak and influence the plot of the narrative dramatically. This presents the underneath relation between the readers and the author. Furthermore, the quantitative stylistic analysis of the interaction between the speech and thought in *Dubliner* by James Joyce reveals the two modes in the text. Hence, direct speech occurs more frequently along with indirect thought .

Ameedi & Shamiri, (2018) asserted that target-oriented discourse concerning the internal and external thought reflection of the quotation and reported speech in the biblical text. These types of speeches aid in the construction of two different genres respectively. Moreover, the quotative discourse comprises direct and free direct speech along with direct and free indirect thought. However, the reported discourse deals with indirect and free indirect speech, narrative reports, indirect and free indirect thought and the voice of the narrator as well. The presence of such types of aspects in the discourse makes it comprehensible for the readers Henceforth, the

qualitative comparative analysis of the speech and thought presentation in religion-oriented speeches of Zakir Naik and Syeikh Khalid Yasin. Thus, this reveals the almost similar mode of presentation of both the speaker with minor variations.

Bray (2017) examined that the significance of free indirect speech in prose fiction is unbeatable because throughout literary history it has remained of the great interest of narrative writers. However, the proponent of mind theorists challenged free indirect thought and viewed it as unrepresentative of mind function. Unlikely, it presents the consciousness of a person in isolation which is more than the thought presentation. Similarly, this is present in most of the twenty-first-century novels one of the best experimental novels such as *The Pale King* by David.

Tang (2013) done the qualitative analysis of the comics at verbal and visual levels reveals the bimodal aspect in them. This highlights the presence of direct thought and speech in the boxes which represents the thinking of the characters. Additionally, the shape of the balloon or dialogue boxes in which the speech is presented reflects the cognition of the anchor in the comic. The direct speech presents the internal world of the narrator and it is the norm to be used in the comedian. Furthermore, the investigator distinguishes between internal vs. External direct speech and thought.

Foster Wallace (2011). This represents the conflict between the individual and the outer world. Henceforth, the role of speech and thought presentation in the characterization of a narrative reveals the presence of indirect thought which shows the involvement of the author in the character's consciousness. Thus, the characters work as devices in the literary writings that creative expression and effect in the narrative.

### **Research Methodology**

This is essentially qualitative research and data have been collected through purposive sampling which is a type of non-probability sampling. The researcher takes Act III from the play named 'Blood Wedding by F G Lorca' and analyzes the thought and speeches of the major and minor characters in the selected act under Leech and Short Model (1981). Hence, the findings have been drawn on this analysis and provide emerging themes at the end.

### **Theoretical Framework**

The degree of participation of the speaker is linked directly with the speech and thought presentation. Leech and Short (1981) categorises the *Speech and Thought Presentation* into five sections (Jayal, 2013). These are discussed as follows:

### 1. Narrative Report of Speech Act (NRSA)

It is the indirect summarized account of the speaker. It is different from indirect speech because it doesn't report the specific original words of the speaker but provides a brief account on the part of the narrator (PURYADI, 2019). Additionally, in the narrative, as the author describes the speech of a person in the indirect summative manner then this reflects the events from the writer's perspective. Hence, the speaker's words are narrated indirectly by the author. The excessive use of this category of speech shows the control of the writer over the narrative.

#### □ Narrative Report of Thought Act (NRTA)

The author documents the thought of the character but doesn't replicate them. So, this is called the narrative report of thought act.

### 2. Direct Speech (DS)

This quotes the original words of the speaker within the inverted commas. Hence, to present the genuine expression of the character the writer uses direct speech to highlight the message of the speaker in the specific context.

#### □ Direct Thought (DT)

The author reproduces the thought of the character in the actual words of the speaker.

So, this is called direct thought.

### 3. Free Direct Speech (FDS)

The character speaks directly free from the interruption of the author. The speech is without the reporting clause because the style of speaking is free and direct. So, the interlocutor conveys the message directly without any aid.

#### □ Free Direct Thought (FDT)

This deal with the direct presentation of the character's thought. Thus, the reporting clause and the writer's interruption are absent.

### 4. Indirect Speech (IS)

The character's speech is reflected by the writer's perspective. So, the author uses the third person and the reporting verbs to narrate the speaker's speech.

#### □ Indirect Thought (IT)

The use of the third person pronoun and the reporting verbs presents the thought of the speaker indirectly. Hence, this doesn't show the actual thought of the character but with the narrator's perspective.

### 5. Free Indirect Speech (FIS)

Both the aspects from the indirect speech and the direct speech are present in the free indirect speech. There is the absence of reporting verb

but the role of the tense is similar to the indirect speech. Thus, there is the voice of the author between the speech of the character and the reader which produce the distancing effect.

□ Free Indirect Thought (FIT)

This is present in between the direct and indirect thought because of the presence of the third person pronoun, the past tense and the absence of the reporting clause. Hence, this maintains the direct features of the sentence such as interrogative forms.

The IS and the NRSA in the narrative highlight the actual words of the speaker are less significant. Furthermore, DS shows the words of the speaker are fundamental. The omniscient narrator reports the DT of the character in the first person. However, IT reflects the inner ideas and views of the characters. Yet, the use of the FIS presents the amalgamation of the thought of both the character and the narrator. Hence, the use of the different categories of speech depends upon the degree of presence in the narrative.

### Data Analysis

The researcher represents the data in the tabular form by following the Leech and Short's (1981) model and highlights the share of the speech and thought with category in the selected last Act III of the play. Thus, the data is interpreted qualitatively under the theoretical framework and discuss the features and manner of interaction with the readers.

Table No. 1: Speech and Thought Presentation of Bride

Category	Bride's Speech in Act III	Category	Thought in Act III
NRSA	.....	NRT	.....
IS	.....	IT	.....
FIS	.....	FIT	.....
DS	.....	DT	.....
FDS	50	FDT	40

### Interpretation

The major character Bride uses Free Direct Speech (FDS) most frequently and then Free Direct Thought (FDT). This is evident because the framing clause is absent and speaks without interruption directly to the readers like a human being. This delivers the real conscious passions of the selected character in a dramatic manner which reveals her real intention to go with Leonardo. Hence, she chooses her first love and her speech presents a clear thought to the readers.

Table No. 2: Speech and Thought Presentation of Bridegroom

Category	Bridegroom's Speech in Act III	Category	Bridegroom's Thought in Act III
NRSA	.....	NRT	.....
IS	.....	IT	.....
FIS	.....	FIT	.....
DS	.....	DT	.....
<b>FDS</b>	<b>18</b>	<b>FDT</b>	<b>6</b>

### Interpretation

The Bridegroom uses Free Direct Speech (FDS) more frequently and less frequently presents his Free Direct Thought. He uses the most extreme form of Direct Speech as reporting clause is absent. The speaker speaks without any obstacle in an independent manner. Thus, the selected character presents his thought of anger and the determination to take revenge on his enemy to the readers.

Table No. 3: Speech and Thought Presentation of Leonardo

Category	Leonardo's Speech in Act III	Category	Leonardo's Thought in Act III
NRSA	.....	NRT	.....
IS	.....	IT	.....



<b>FIS</b>	<b>1</b>	<b>FIT</b>	.....
<b>DS</b>	.....	<b>DT</b>	.....
<b>FDS</b>	<b>22</b>	<b>FDT</b>	<b>9</b>

#### Interpretation

Leonardo uses Free Direct Speech (FDS) more frequently as compared to Free Indirect Speech (FIS) which is used only one time in Act III by this character. The reporting clause is absent and he speaks directly to the audience and they witness his words. Interactively he reveals his thought of passion and cares for Bride to the readers. However, he gives the order to Bride in the woods at this moment he uses Free Indirect Speech only one time which shows the amalgamation of the narrators and the character's view. Hence, Leonardo presents his thought and speech directly to the readers.

Table No. 4: Speech and Thought Presentation of Beggar-Woman

<b>Category</b>	<b>Beggar-Woman's Speech in Act III</b>	<b>Category</b>	<b>Beggar-Woman's Thought in Act III</b>
<b>NRSA</b>	.....	<b>NRT</b>	.....
<b>IS</b>	.....	<b>IT</b>	.....
<b>FIS</b>	.....	<b>FIT</b>	.....
<b>DS</b>	.....	<b>DT</b>	.....
<b>FDS</b>	<b>31</b>	<b>FDT</b>	<b>12</b>

#### Interpretation

Beggar-Woman presents her Free Direct Speech (FDS) more frequently to communicate her Free Direct Thought (FDT) to the readers. She predicts directly to the readers the upcoming funeral events in the play. She shows her views on death through her speech free from the author's dictation. Hence, the author assigns this category of speech and thought to

the character to create a dramatic scene in which the readers can feel their omniscient presence.

Table No. 5: Speech and Thought Presentation of the Three Woodcutters

Category	The Three Woodcutter's Speech in Act III			Category	The Three Woodcutter's Thought in Act III		
	WC 1	WC 2	WC 3		WC 1	WC 2	WC 3
<b>NRSA</b>	.....	.....	.....	<b>NRT</b>	.....	.....	.....
<b>IS</b>	.....	.....	.....	<b>IT</b>	.....	.....	.....
<b>FIS</b>	.....	.....	.....	<b>FIT</b>	.....	.....	.....
<b>DS</b>	.....	.....	.....	<b>DT</b>	.....	.....	.....
<b>FDS</b>	<b>6</b>	<b>3</b>	<b>6</b>	<b>FDT</b>	<b>17</b>	<b>14</b>	<b>11</b>

#### Interpretation

There are three Woodcutters in Act III. The first Woodcutter (WC 1) uses the (FDT) more frequently than (FDS) performs as the fortune teller. He tells his thought to the readers in an interactive manner. Whereas, the second Woodcutter (WC 2) presents (FDT) at a high rate as compared to the very low speech. Additionally, they both use free direct thought at a high level to tell the readers which are upcoming next in the plot. This reveals the direct interaction of the characters with the audience free from the domination of the author. However, the third Woodcutter (WC 3) presents his (FDT) but less speech which shows the role of the speaker in the play. Hence, collectively the three Woodcutters disclose their views regarding the shadows of death on Bridegroom and Leonardo which is going to encircle them.

Table No. 6: Speech and Thought Presentation of Moon as a Personified Character

Category	Moon's	Category	Moon's
----------	--------	----------	--------

	<b>speech in Act III</b>		<b>Thought in Act III</b>
<b>NRSA</b>	.....	<b>NRT</b>	.....
<b>IS</b>	.....	<b>IT</b>	.....
<b>FIS</b>	.....	<b>FIT</b>	.....
<b>DS</b>	.....	<b>DT</b>	.....
<b>FDS</b>	<b>6</b>	<b>FDT</b>	<b>22</b>

#### Interpretation

The personified character which is Moon presents her abstract direct free ideas (FDT) more than (FDS). Her views are more similar to a maiden who wants blood to blush her cheeks and pave the way to the bloodshed of the two men. Thus, this category of thought creates a theatrical scene and foretells to the audience the role of destiny and nature in human life.

**Table No. 7: Speech and Thought Presentation of The Three Girls**

<b>Category</b>	<b>The Three Girl's Speech in Act III</b>			<b>Category</b>	<b>The Three Girl's Thought in Act III</b>		
	<b>First Girl</b>	<b>Second Girl</b>	<b>Young Girl</b>		<b>First Girl</b>	<b>Second Girl</b>	<b>Young Girl</b>
<b>NRSA</b>	.....	.....	.....	<b>NRT</b>	.....	.....	.....
<b>IS</b>	.....	.....	.....	<b>IT</b>	.....	.....	.....
<b>FIS</b>	.....	<b>2</b>	.....	<b>FIT</b>	.....	.....	.....
<b>DS</b>	.....	.....	.....	<b>DT</b>	.....	.....	.....
<b>FDS</b>	<b>6</b>	<b>4</b>	<b>9</b>	<b>FDT</b>	<b>5</b>	<b>3</b>	<b>9</b>

### Interpretation

The young girl equally presents her (FDS and FDT) in the selected act. This reveals her knowledge about reality. This casts an impact on the readers as they are omniscient participant-observer in the situation. Furthermore, the second girl uses less frequently (FIS) than (FDS) which shows the coexistence of the author and the character's speech but Free Direct Speech highlights the character's direct words free from the author's interruption. Moreover, in the depiction of reality, the author contributes his speech but the second girl shares her thoughtless frequently. Henceforth, the first girl (FDS) which is comparatively high than (FDT) this shows the less authorial interruption. The character does not tell the context but this is evident from the speech of the girl. Consequently, there is minimal domination of the author in the speeches and thought of the characters due to which it seems monologue but in reality, they are more exposed to the audience. In this manner, they reveal their conscious thought through speech in front of the readers and it creates an interactive atmosphere in the dramatic narrative.

Table No. 8: Speech and Thought Presentation of Wife

<b>Category</b>	<b>Wife's Speech in Act III</b>	<b>Category</b>	<b>Wife's Thought in Act III</b>
<b>NRSA</b>	.....	<b>NRT</b>	.....
<b>IS</b>	.....	<b>IT</b>	.....
<b>FIS</b>	.....	<b>FIT</b>	.....
<b>DS</b>	.....	<b>DT</b>	.....
<b>FDS</b>	<b>2</b>	<b>FDT</b>	<b>6</b>

### Interpretation

The Wife uses less (FDS) which depicts the little to the non-existent role in the selected act of the play. Although, she expresses the (FDT) which reveals her contented and positive nature as she doesn't blame him in any matter. Hence, the less interaction of this lady reveals the less participatory attitude at the social level.

Table No. 9: Speech and Thought Presentation of the Two Mothers

Category	Speech in Act III		Category	Thought in Act III	
	Mother-in-law	Mother		Mother in Law	Mother
<b>NRSA</b>	.....	.....	<b>NRT</b>	.....	.....
<b>IS</b>	.....	.....	<b>IT</b>	.....	.....
<b>FIS</b>	.....	.....	<b>FIT</b>	.....	.....
<b>DS</b>	.....	<b>1</b>	<b>DT</b>	.....	.....
<b>FDS</b>	<b>6</b>	<b>23</b>	<b>FDT</b>	<b>7</b>	<b>32</b>

#### Interpretation

There are two mothers in Act III Mother of Bridegroom and the Mother-in-law (Leonardo's mother). The former character presents (FDT) more frequently at a high ratio as compared to the (FDS). She shares her gloomy views on the death of her son (Bridegroom) because he is dead and she is angry with Bride as she is the root cause of this accident according to her. Moreover, she uses (DS) less frequently which is evident from the presence of reporting clause in the sentence. The presence of this sort of speech explores the omniscient narrator who tells the story from the character's perspective. Furthermore, Mother-in-law presents (FDT) to the readers which are most relevant to the future directions she gave to her daughter-in-law. The (FDS) shows less concern about Leonardo's mother to him. Hence, the mother of Bridegroom shows more emotional thoughts as compared to Mother-in-law in front of the readers.

Table No. 10: Speech and Thought Presentation of Neighbour

Category	Neighbour's Speech in Act III	Category	Neighbour's Thought in Act III
<b>NRSA</b>	.....	<b>NRT</b>	.....

<b>IS</b>	.....	<b>IT</b>	.....
<b>FIS</b>	.....	<b>FIT</b>	.....
<b>DS</b>	.....	<b>DT</b>	.....
<b>FDS</b>	<b>5</b>	<b>FDT</b>	.....

### **Interpretation**

This is the last minor character in the select act from the play. This has little role to play in the plot. He uses less frequently (FDS) with no Free Direct Thought presentation. Hence, this character's interaction with the readers is little and provides less information about his role in the plot and society of Spain.

### **Findings & Discussion**

#### Recursive Themes

The investigator finds out the major themes that arise after qualitative analysis of the major and minor characters in Act III from the selected play. The recurring themes in the play areas follow.

#### Mimetic Nature of Act III

The nature of the last act of the selected play is mimetic based because most of the major and minor characters appear in act three. The characters express their views and ideas. The mystery between them resolve and the intentions become clear among them also.

Hence, this act is character-oriented as it revolves around them till the end.

#### Participatory Role of the Characters

The character's role in the selected section of the play is participatory and active as they use (FDS) and (FDT) to communicate their thought and words to the reader. They impart information without the author's interruption. Moreover, they present their views in an extremely direct and dramatic manner. Hence, this enhances the level of involvement of the readers.

#### Interaction with Readers vs. Diegesis's Position on Continuum

The most frequent use of the Free Direct Speech and Thought by the major and minor characters reveals the fact about their lives and personality traits in the selected section of the play. The conscious conversation between them free from the author's interruption makes the situation vivid and mystery resolve. However, the use of this category of

speech and thought presents the low position of the writer on the continuum which is opposite to the character's participation. Hence, they present their words and views directly to the audience which makes an atmosphere of participant-observer for them. So, the interaction with them increases as the author's interruption decreases.

### **Conclusion**

Consequently, the prominent feature used in this act is (FDS) and (FDT) by the characters which is the extreme form of direct speech (DS) but the framing clause is absent in such category. This speech category presents their conscious thought which is reflected vividly in their verbose. This highlights the mimetic element of act three because the characters speak like human beings without the author's interruption. Furthermore, this creates a dramatic interactive environment in which the readers seem as participant observers. There are other speech categories such as (FIS) and (DS) but these are in traces. Hence, the author uses this section of speech and thought to make the tragic end of the play real so that it can enhance the feeling of catharsis among the audience.

### **Implication**

This study finds out the speech presentation and thought of the characters in the play and the impact it casts on the level of comprehension of readers. However, this is significant because this will help the future researcher to interpersonal meta-functional features in the language of the play. Consequently, the kinds of clause complex relations at taxis and logic semantic levels can also be explored in the selected narrative.

### **References**

- Adema, S. M. (2017). Narrative Techniques and Representations of Speech and Thought. In *Speech and Thought in Latin War Narratives* (pp. 76-107). Brill.
- Ahmad, S., & Nadarajan, S. (2020). Thought Presentation in Alice Sebold's *The Lovely Bones*. *Journal of Language and Literature*, 20(1), 70.
- Abbasi, N., & Abdi, S. (2019). Investigating Fictional Dialogue: Speech and Conversation in the Palestinian Resistance a Case Study of *al-Tantoryeh* by Radwa Ashour. *Journal of Arabic Language & Literature*, 11(1), 251-231.

- Ajmal, M., & Afsar, A. (2020). A Corpus Stylistic Analysis of Speech and Thought Presentation in James Joyce's Dubliners. *International Journal of English Linguistics*, 10(i), 277.
- Al-Ameedi, R. T., & Al Shamiri, S. M. (2018). Biblical Evaluative Discourse of Speech and Thought Presentation. *International Journal of English Linguistics*, 8(3), 223-238.
- Asif, M., Asad, M., Saeed, M., & Hanjra, M. A. (2020). Presentation of Speech and Thought: A Stylistic Analysis of Oscar Wilde's *The Sphinx without a Secret*. *Al-Qalam*, 25(1.).
- Arvio, S. (2017). From Lorca's *Blood Wedding*: A New Translation. *The Hopkins Review*, 10(3), 438-461.
- Bray, J. (2017). Speech and thought presentation in stylistics. In *The Routledge Handbook of Stylistics* (pp. 240-254). Routledge.
- Burke, M. (Ed.). (2017). *The Routledge handbook of stylistics*. Routledge.
- Blinova, O. (2015). Speech and Thought Representation in Hemingway: The Case of Free Indirect Discourse. *Blinova OA Speech representation in Hemingway: The case of Free Indirect Discourse//Mediterranean Journal of Social Sciences*, 6(1), S1.
- Enckell, H. (2013). Carlos Saura's *Blood wedding*. *The Scandinavian Psychoanalytic Review*, 36(2), 121-125.
- Edwards, G. (1987). *Blood Wedding*. PDF.
- Gale, C. L. (2016). *A Study Guide for Federico Garcia Lorca's "Blood Wedding"*. Gale, Cengage Learning.



- Isti'anah, A. (2018). Speech and Thought Presentation in Jhumpa Lahiri's Interpreter of Maladies. *English and Literature Journal*, 5(2), 111-123.
- Jayal, J. (2013). Stylistic Analysis of Leo Tolstoy's Short Story: God Sees the Truth, but Waits. *The Criterion: An International Journal in English*, 12, 1-9.
- Kvantaliani, N. (2014). Variations and Effects of Speech and Thought Presentation Categories to the Basis of Short Stories by Contemporary Women Writers in English. *International Journal of Humanities and Social Science*, 14(8), 30-36.
- Lintao, R. B. (2013). Traversing the speech and thought presentation features of Merlinda Bobis's "The Sadness Collector". *Asian Journal of English Language Studies (AJELS) Volume*.
- PURYADI, A. F. B. A. (2019). *SPEECH AND THOUGHT PRESENTATION OF THE MAIN MALE CHARACTER IN ÅSNE SEIERSTAD'S THE BOOKSELLER OF KABUL: STYLISTIC ANALYSIS* (Doctoral dissertation, UNIVERSITAS SANATA DHARMA YOGYAKARTA).
- Pilkington, O. A. (2018). Presented Discourse in Popular Science Narratives of Discovery: Communicative Side of Thought Presentation. *Linguistic and Philosophical Investigations*, (17), 7-28.
- Sadiq, U., Sheikh, A. A., Khan, M., & Suleman, N. (2018). A Study of Speech Presentation in 'Moth Smoke': A Postmodern Perspective. *MODERN JOURNAL OF LANGUAGE TEACHING METHODS*, 8(12), 167-175.
- Stavrakopoulou, A. (2015). Blood Wedding by Federico García Lorca. *Theatre Journal*, 67(2), 326-328.

- Tang, A. (2013). Speech and thought presentation in comics. *University of Hudders Field, UK*.
- Tang, A. (2016). *Narration and Speech and Thought Presentation in Comics* (Doctoral dissertation, University of Huddersfield).
- Toolan, M. (2014). *Language in literature*. Routledge.
- Vandelanotte, L. (2009). *Speech and thought representation in English: A cognitive- functional approach* (Vol. 65). Walter de Gruyter.
- Woods, M., & Wyman, S. (2014). Aesthetic Radicalism: Langston Hughes's Lost Translation of Federico García Lorca's *Bodas de Sangre/Blood Wedding*. *Modern Drama*, 57(4), 469-492.
- Zahara, E., & Syarif, H. (2019). Comparative Analysis of Speech and Thought Presentation in Islamic Preach between Zakir Naik and Syeikh Khalid Yasin. *English Language and Literature*, 8(4).
- Zimbardo. (1968). The Mythic Pattern In Lorca's *Blood Wedding*. *Modern Drama*, 10(4), 364-371.