SPEECH AND THOUGHT PRESENTATION IN JHUMPA LAHIRI'S *INTERPRETER OF MALADIES*

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ABSTRACT

This research focuses on analyzing speech and thought presentation in the story by means of stylistic approach proposed by Leech and Short (2007). There are two main objectives in this research: (1) to find out speech and thought presentation techniques used in the story and (2) to figure out how those techniques reveal the characterization of the story. Three types of speech presentation were found in the analysis: Free Direct Speech (FDS) in 56%, Direct Speech (DS) in 41%, and Indirect Speech (IS) in 3%. Indirect Thought (IT) is the only thought presentation found in the data, presented in 15 utterances. The FDS technique suggests that the context of speech in the story is clear enough, referring to who the speakers are. That is, why the readers are involved in the story. By employing IT in the whole thought presentation, Lahiri involves herself in the character's consciousness.

Keywords: *Speech, Thought, Presentation, Stylistics*

ABSTRAK

Penelitian ini menganalisis penyajian ucapan dan pikiran dalam sebuah cerita pendek dengan pendekatan stilistika oleh Leech dan Short (2007). Terdapat dua tujuan dalam penelitian ini: (1) untuk menemukan teknik penyajian ucapan dan pikiran yang digunakan di dalam cerita dan (2) untuk menemukan bagaimana teknik tersebut mengungkapkan pengkarakteran dalam cerita. Terdapat tiga penyajian ucapan yang ditemukan: ucapan langsung bebas dalam 56%, ucapan langsung dalam 41% dan ucapan tidak langsung dalam 3%. Pikiran tidak langsung merupakan satu-satunya teknik penyajian pikiran yang ditemukan di dalam data, yang ditemukan dalam 15 ungkapan. Teknik ucapan langsung bebas menunjukkan bahwa konteks ucapan dalam cerita tersebut cukup jelas, yang mencakup siapa pembicaranya. Maka dari itu, pembaca cerita dilibatkan ke dalam cerita. Dengan menggunakan pikiran tidak langsung dalam penyajian, Lahiri melibatkan kesadaran karakter dalam cerita.

Kata kunci: Ucapan, Pikiran, Penyajian, Stilistika

A. INTRODUCTION

Literature is tightly related to human beings' life. Literature is positioned as a medium of appreciation, expression, and also entertainment. In literary studies, criticisms have been offered to comment, criticize, or appreciate the works. Readers have choices to use which criticisms suit their interest or need, depending on what genre or certain issues the work brings. In linguistic studies, stylistics offers techniques and concepts of modern linguistics to the study of literature (Leech & Short, 2007). Spritzer proposes the idea that "by making ourselves explain *how* a particular effect or meaning

is achieved we not only understand better how it is achieved (which in itself is essential to the critical task of explanation) but also gain a greater appreciation of what the writer has created" (Leech & Short, 2007, p. 2).

In linguistic studies, 'style' refers to "selection from a total linguistic repertoire that constitute a style" (Leech & Short, 2007, p. 9). Stylistics, is, therefore understood as the study of style. In literary stylistics, the main goal is to explain the relation between language and artistic function (Leech & Short, 2007). Literary works are written by those who are excellent at describing or presenting the events, characters, or conflicts. Every writer has its own choice and style in delivering the ideas in the form of literary work. "The distinction between what a writer has to say, and how it is presented to the reader, underlies one of the earliest and most persistent concepts of style: that of style as the 'dress of thought'" (Leech & Short, 2007, p. 13). Consequently, studies on style are necessary to conduct.

Stylistics has a firm place within linguistics as it provides theories of language and interpretation which complement context-free theories generated within other areas of language studies (Jeffries & Mclntyre, 2010, p. 3). This theory is applied not only to non-literary texts, but also literary texts. The notion of literariness also attracts scholars' attention. Russian Formalists concentrated on the features that make "LITERATURE 'literary' and poems 'poetic'. They also systematically studied the device of narrative fiction" (Pope, 2002, p. 88). On the other hand, Prague School Functionalism argued the relation between literature and life, or art and reality is always shifting. Therefore, literature or art is subject to constant renegotiation and revision (Pope, 2002).

Stylistics is seen as an alternative criticism as it concerns too much with language and not enough with literary concerns, which characterize the censure of stylistics from a literary direction (Jeffries & Mclntyre, 2010, p. 3). In the twentieth century, stylistics developed and its purpose is "to show how the technical linguistic features of a literary work, such as the grammatical structure of its sentences, contribute to its overall meanings and effects" (Bary, 2002, p. 202). The grammatical structure meant previously can be observed further in the way the author picks the directness of the narration.

Stylistics does not only deal with presenting the hard data of literary work or criticizing the work. It relates the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description, in which the term "appreciation" here refers to comprehension of both critical evaluation and interpretation (Leech & Short, 2007). Conducting stylistic analysis becomes important since interpreting literary work is closely related to the readers' personal assumption. To do so, detailed linguistic features used in literary work is necessary to present.

There are some major levels of language in conducting a stylistic study. The table below summarizes the levels (Simpson, 2004, p. 5).

Table 1 Levels of Language Analysis

Level of Language	Branch of Study
The *sound* of spoken language; the way words are pronounced.	Phonology, Phonetics
The patterns of *written* language; the shape of language on the page.	Graphology

The ways words are constructed; words and their constituent structures.	Morphology
The way words combine with other words to form phrases and sentences.	Syntax, Grammar
The words we use; the vocabulary of a language.	Lexical Analysis, Lexicology
The *meaning* of words and sentences.	Semantics
The way words and sentences are used in everyday situations; the meaning of language in context.	Pragmatics, Discourse Analysis

Approaches of stylistics these days see the text, literary and other types of text, as "the center of a communicative event which may take place in a range of places and timescales, and which includes the producer and the recipient" (Jeffries & Mclntyre, 2010, p. 71). Therefore, literary and other texts are considered as discourse. To analyze a text as discourse, the form and function should be arranged in a particular way. The discourse presentation of a text, or textual analysis, is considered beyond the microstructural concerns of the level model of language (Jeffries & Mclntyre, 2010, p. 87). Leech & Short propose a model of narratives which attracts stylisticians as it deals with "the presentation by a narrator of others' words (written or spoken) or of their thoughts that are sometimes presented by narrators as though they were witnessed directly" (Jeffries & Mclntyre, 2010, p. 87).

Speech and thought presentations are distinctive markers in literary works. A narrator can use various techniques in writing the works. The use of direct speech, for example, is usually an attempt to engage the readers to the work. It can also be supported by the use of first person pronoun *I* to show the narrator's subjectivity. However, the use of second and third person pronouns is also deliberate. The author's purpose in writing literary text is one of kinds which attracts scholars to analyze literary works. In linguistic study, stylistics is exercised to figure out that "meaning in language comes about through the linguistic choices that a writer makes" (Jeffries & Mclntyre, 2010).

One of the linguistic features available in literary works is in the forms of the narrator's style. The term style in language is defined as distinctive linguistic expression, covering what makes an expression distinctive, why it has been devised, and what effect it has (Verdonk, 2002). In literary representation, a narrator's style signifies the perspectives or points of view. A narrator chooses the subjective or objective point of view, marked by the language choice. A narrator can also have multiple perspectives on events and to draw the reader into sharing (Verdonk, 2002).

An author uses speech and thought presentations in narrating the story. Speech presentation can be identified from the semantic difference between direct and indirect speech. One uses direct speech to report what someone has said, whereas in indirect report one expresses what was said in one's own words (Leech & Short, 2007). The "internal speech" or thought presentation is the other way a narrator uses in literary work. It presents the flow of thought through a character's mind, or "stream of consciousness writing" (Leech & Short, 2007).

In speech presentation, there are five techniques as proposed by Leech & Short: Direct Speech (DS), Indirect Speech (IS), Free Direct Speech (FDS), Free Indirect Speech (FIS), The Narrative Report of Speech Act (NRSA). Below are the examples of speech presentation taken from Leech & Short (2007, pp.255-256).

1) He said, 'I'll come back here to see you again tomorrow.'   (DS)
2) 'I'll come back here to see you again tomorrow.'   (FDS)
3) He said that he would return there to see her the following day.   (IS)
4) He would return there to see her again the following day.   (FIS)
5) He promised his return.   (NRSA)

In DS, the narrator presents the character's words within inverted commas. It means that the narrator reports directly what is said by the character. In IS, the words of the character is shifted in the forms of the third person pronoun with a reporting verb and the speech is presented in the view point of the narrator. The next technique, FDS is a speech that is unmediated by a narrator (Jeffries & Mclntyre, 2010, p. 89). In the FIS, the use of past tense marks the technique. The readers are invited to conclude the 'voice' of this sentence (Jeffries & Mclntyre, 2010). FIS is "normally thought of as a freer version of ostensibly indirect forms" (Leech & Short, 2007, p. 260). The reported speech is omitted. FIS usually occurs in "the context of sentences of narrative report, and, given the preponderance of the third person narrator telling his tale in past tense" (Leech & Short, 2007, p. 261). In NRSA, the narrator "does not have to commit himself entirely to giving the sense of what was said, let alone the form of words in which they were uttered" (Leech & Short, 2007, p. 259).

It is mentioned that thought presentation or stream of consciousness writing is a technique which attempts to set forth the character's thought in the haphazard fashion of every day thinking, imagination (dreams), memories, wishes, and feelings (Khalil, 2007). Thought presentation is able to manipulate the narrative point of view (Kvantaliani, 2014). For example, direct thought is seen from the first person point of view, while indirect thought is seen from the third person point of view. There are five techniques of thought presentation: Direct Thought (DT), Indirect Thought (IT), Free Direct Thought (FDT), Free Indirect Thought (FIT), The Narrative Report of Thought Act (NRTA). Below are the examples of thought presentation taken from Leech & Short (2007, pp.270-271).

1) He wondered, 'Does he still love me?'   (DT)
2) Does he still love me?   (FDT)
3) He wondered if he still loved him.   (IT)
4) Did he still love him?   (FIT)
5) He wondered about her love for him.   (NRTA)

In the examples above, there are differences on the linguistic features used. Examples (1) and (2) have a difference on the introductory reporting clause. In the FDT, there is not any introductory clause as found in DT. In the FIT, there is the back-shift of the tense and the conversion of the first person pronoun to the third person pronoun (indirect features) and by the absence of the reporting clause. However, there is a retention of using question mark as the marker of direct features. The linguistic markers of IT are the existence of introductory reporting clause, explicit subordination, and a declarative form for the reported clause. The linguistic marker in NRTA is the nominalization of the reported clause (Leech & Short, 2007).

The study of speech and thought presentation becomes interesting as it can present the author's purpose on using such technique. Through thought presentation,

the style which the author creates the illusion, that without his or her interference, readers have direct access to the mental processes of the characters, *i.e.* to the inner points of view (Verdonk, 2002). Furthermore, Verdonk mentions that "stream of consciousness is now widely used in modern fiction as a narrative method to reveal the character's unspoken thoughts and feelings without having resource to dialogue or description" (2002, p. 51). The use of mental verbs in the narration is the linguistic marker to suggest the stream of consciousness. The readers are involved in the story by involving the characters' minds.

Jhumpa Lahiri's "Interpreter of Maladies" is a short story rich of speech and thought presentation techniques. There are three main characters in the story: Mr. Kapasi, Mrs. Das and Mr. Das. In narrating the story, Lahiri employs different speech and thought presentation techniques. The study on it becomes interesting as it presents the model of analyzing literary work by means of linguistics. From the analysis, the purpose why Lahiri chooses certain techniques can be achieved. Furthermore, the interpretation of the text, particularly characterization, could be made more objective as it avoids assumptions.

This research does not only categorize the narrator's writing technique, but also find out how those techniques are able to reveal the characterization in the story. Previous studies on speech and though presentation have been done by many scholars. Free Indirect Discourse (FID) is analyzed in Hemingway's short stories. Blinova took 37 samples of FID which revealed a correlation between the formal features and stylistic functions. The article mentioned that the use of FID in Hemingway's short stories is to distance the narrator from the character or virtually merge the two together (Blinova, 2015).

Previous studies on similar approach have been done before. One of them was conducted in Leo Tolstoy's "God Sees the Truth, but Waits". Jayal (2013) presented five different techniques used in the short story: narrative report of speech act/ narrative report of thought acts (NRSA/ NRTA), indirect speech/ indirect thought (IS/ IT), free indirect speech/ free indirect thought (FIS/ FIT), direct speech/ direct thought (DS/ DT), and free direct speech/ free direct thought (FDS/ FDT). Jayal revealed that speech presentation was used more than thought presentation, about 60%. He argues that the author has given more importance to the character's words so that the theme of the story is successfully addressed and able to gain sympathy and concern for the character Akisonov (Jayal, 2013).

Thought presentation or stream of consciousness techniques in *To the Lighthouse* by Virginia Woolf was done by Sang (2010). Sang (2010) presented the interior monologue and free association as the ways Woolf shows the character's inner world in coherence and surface unity. The use of interior monologue allows the narrator to reveal the character's flow of thoughts and takes the reader into the consciousness of the character in the novel. It also revealed that the use of free association make the readers step into the inner worlds of her character by their feelings, thoughts, and memories, (Sang, 2010).

The previous studies mentioned above motivates the present researcher to analyze both speech and thought presentation techniques. The research will investigate how the narrator chooses certain techniques in characterizing the characters. Leech and Short's theory of speech and thought presentation techniques will be applied in this present research.

B. RESEARCH METHOD

This research applies stylistic approach. Stylistics, known as the study of style, is believed to be the most appropriate way to study literary work in linguistic studies. Studies on stylistics present the linguistic features as evidence in interpreting the meanings, purpose, or effects of literary work. It aims at providing objective interpretation by constantly checking against the linguistic evidence produced by the analysis (Verdonk, 2001, p. 8). The linguistic level which is observed in this research is the discourse level as it studies the textual structure of the story.

The main data was taken from a collection of short story entitled "Interpreter of Maladies" (1999) written by Jhumpa Lahiri. The short story taken as the data has the same title as the book, published in 1999 by Houghton Mifflin Harcourt Publishing Company. Descriptive qualitative study is utilized in this research. The whole speech and thought presentation are observed and categorized in terms of technique. The researcher analyzes every sentence in the short story and highlights both speech and thought presentation techniques. The data, then, were categorized into two major techniques: speech and thought. Each category is broken down into its techniques as suggested by Leech & Short (2007).

C. FINDINGS AND DISCUSSION

This part discusses the findings of the research. In line with the research problems, there are two main questions to answer. The first is to figure out the speech and thought presentation of the main characters in Lahiri's "Interpreter of Maladies". From the analysis, the table below shows the summary of speech and thought presentation in the story.

Table 2: Summary of Speech and Thought Presentation in the Data

Speech Presentation			Thought Presentation		
Types	Number	Percentage	Types	Number	Percentage
DS	60	41%	DT	0	0%
IS	5	3%	IT	15	100%
FDS	81	56%	FDT	0	0%
FIS	0	0%	FIT	0	0%
NRSA	0	0%	NRTA	0	0%
Total	146	100%	Total	15	100%

The table above shows that Lahiri uses speech presentation the most in the story. There are 146 clauses represented in speech presentation, while there are only 15 clauses represented in thought presentation. In speech presentation, 56% clauses are in the form of Free Direct Speech (FDS), followed by Direct Speech (DS) in 41%. The occurrence of Indirect Speech (IS) and Free Indirect Speech (FIS) is minor in the story. On the other hand, in thought presentation, Lahiri only uses Indirect Thought (IT) to narrate the character.

To elaborate the analysis, the sub-parts below show each presentation in different sub-number. The analysis includes how each type of presentation is used by Lahiri to describe the main characters in the story. By doing so, the second research problem, the characterization of the story, can be figured out.

1. Speech Presentation

As mentioned in the previous part, this discussion is broken into each category of speech presentation. The discussion starts from FDS as it occurs the most in the story. The next discussion is DS, IS, and FIS.

a. Free Direct Speech (FDS)

Free Direct Speech is the speech presentation which occurs the most in Lahiri's "Interpreter of Maladies". Observed more detail, this technique is used by Lahiri to represent different characters. The table below shows the summary of FDS found in the data.

Table 3 Summary of Free Direct Speech Presentation Techniques in the Data

Characters	Number	Percentage
Mrs. Das	34	42%
Mr. Das	19	23%
Mr. Kapasi	28	35%
Total	81	100%

The table above demonstrates that Mrs. Das is presented as the character who is mentioned the most in the story. Lahiri employs FDS in 34 utterances or 42%. Mr. Kapasi is the following character presented in FDS, realized in 28 utterances or 35%. Mr. Das is the character mentioned using FDS technique, represented in 19 utterances only, or in 23%.

Free Direct Speech is one type of speech presentation techniques which is unmediated by a narrator (Jeffries & Mclntyre, Stylistics, 2010, p. 89). In this technique, the readers are let to be involved in the dialogues. The characters are not mentioned again since the context of the discourse is already clear. Below is the example.

"Where in America do you live?"
"New Brunswick, New Jersey."
"Next to New York?"
"Exactly. I teach middle school there."
"What subject?"
"Science. In fact, every year I take my students   on a trip to the Museum of Natural History in New York City. In a way we have a lot in common, you could say, you and I. How long have you been a tour guide, Mr. Kapasi?"
"Five years." (Lahiri, 1999, p. 46)

The dialogue above occurs between Mr. Das and Mr. Kapasi. However, Lahiri does not mention those two characters. The use of quotation marks in the dialogue above reveals that ~~the~~ speech presentation is employed. The absence of the characters' names signifies that it is a free direct speech.

In the first line of the dialogue above, Mr. Das questions where Mr. Kapasi lived when he was in America. Mr. Kapasi tells the family before that he once lived in America. That information attracts Mr. Das to know more about the man who will lead his family's tour in India. The absence of the characters' name in the dialogue above also reveals that the setting and characters of the story are clear. Before the dialogue, Lahiri provides a sentence telling information about who will talk in the dialogue, "Mr. Kapasi turned to Mr. Das" (46).

Lahiri also uses FDS when she describe Mr. Kapasi and Mr. Das. Below is the dialogue.

"I work in a doctor's office."

"You're a doctor?"

"I am not a doctor. I work with one. As an interpreter."

"What does a doctor need an interpreter for?"

"He has a number of Gujarati patients. My father was Gujarati, but many people do not speak Gujarati in this area, including the doctor. And so the doctor asked me to work in his office, interpreting what the patients say." (Lahiri, 1999, p. 50)

It seems that Mrs. Das is interested in Mr. Kapasi's activity when he was in America. The first line of the dialogue above represents Mr. Kapasi's utterance. He talks about the place where he worked when he was in America. The topic about Mr. Kapasi's job attracts Mrs. Das' attention. She follows up the question by clarifying whether Mr. Kapasi is a doctor or not. The following dialogue explains what Mr. Kapasi did in the doctor's office. It reveals that Mr. Kapasi works as an interpreter which attracts Mrs. Das' attention. The dialogue above is not accompanied by the names of the characters. It means that it is represented in free direct discourse presentation. Lahiri assumes that the readers comprehend who are talking about the topic.

In the data, most FDS is employed by Lahiri when she shows the dialogue between Mr. Kapasi and Mrs. Das. That is why the number of utterances representing both characters dominates the data. Below is another example representing Mr. Kapasi and Mrs. Das.

"A brave little boy," Mr. Kapasi commented.

"It's not surprising," Mrs. Das said.

"No?"

"He is not his."

"I beg your pardon?"

"Raj's. He's not Raj's son." (Lahiri, 1999, p. 62)

In the dialogue above, the free direct speech occurs when Mrs. Das tells Mr. Kapasi that Bobby is not Mr. Das' son. The presentation is firstly introduced by the direct speech between Mrs. Das and Mr. Kapasi. The utterance "No" clearly indicates that it is spoken by Mrs. Das. Starting from this information, Lahiri lets the readers involved in the dialogue between Mrs. Das and Mr. Kapasi. It is also related to the topic being said, which is quite surprising.

The topic of saying mentioned above is followed up by Lahiri's description of further dialogue seen below.

"Are you surprised?" The way she put it made him choose his words with care.

"It's not the type of thing one assumes," Mr. Kapasi replied slowly. He put the tin of lotus-oil balm back in his pocket.

"No, of course not. And no one knows, of course. No one at all. I've kept it a secret for eight whole years." She looked at Mr. Kapasi, tilting her chin as if to gain a fresh perspective. "But now I've told you." (Lahiri, 1999, p. 62)

In the above dialogue, Lahiri begins the dialogue using free direct speech technique revealing Mrs. Das' utterance. It is marked by the following statement "The way she put it…." The pronoun "she" refers to Mrs. Das. Different from Mrs. Das' presentation, Lahiri mentions Mr. Kapasi when showing the response of Mrs. Das' utterance before. This technique is categorized as direct speech. This way is chosen by Lahiri to help the

readers comprehend that Mr. Kapasi is regarded as the one whom Mrs. Das trusts to tell her secret. The last sentence in the dialogue above emphasizes that Lahiri invites the readers to get closer in the dialogue as if they hear the utterance themselves. The absence of Mrs. Das' name in the last part above also concludes that Mrs. Das believes in Mr. Kapasi to keep her secret.

The use of FDS by Lahiri to represent the three main characters reveals that Lahiri invites the readers in the dialogue. The absence of the narrator to introduce who is speaking shows that the context of the dialogue is already clear. Lahiri does not want to disturb the readers' being involved in the situation. In the analysis, the appearance of Mrs. Das and Mr. Kapasi in the FDS presentation signifies that the two characters are represented more in the story. Lahiri regards that the dialogue between them is without the narrator's intermediacy. Thus, their sayings matter more compared to the narrator's explanation of the context.

The domination of FDS in the story reveals that Lahiri attempts at manifesting the effects of dramatization and immediacy (Semino & Short, 2004). In other words, Lahiri is dramatizing the characters' voices (Leech & Short, 2007). More than half of speech presentation - 56% - is presented in the FDS technique. Lahiri does not mention the characters after the utterance directly, but the context already gives clear information about who are talking. What is mentioned in the dialogue, which is dominated by Mrs. Das and Mr. Kapasi, signifies that those characters are dramatized.

The relationship of Mr. Kapasi and Mrs. Das is presented not only as the relation between a tour guide and a tourist. Nonetheless, Lahiri dramatizes Mrs. Das' biggest secret. The FDS is found a lot when Mrs. Das talks about Bobby, who is not biologically Mr. Das' son. Introducing this matter, Lahiri puts Mr. Kapasi and Mrs. Das in some dialogues not introduced by the narrator. It points out that the story is not about the interpreter that Mr. Kapasi became, but the interpreter of Mrs. Das' life. It also reveals why Mrs. Das believes Mr. Kapasi to talk about her secret that Bobby is not Mr. Das' biological son.

b. Direct Speech (DS)

In the analysis, Lahiri uses direct speech in 41% of the total amount of speech presentation. In this technique, Lahiri mentions the characters' names after the dialogues. The table below shows the frequency each character is represented in direct speech.

Table 4 Summary of Direct Speech Presentation Techniques in the Data

Characters	Number	Percentage
Mrs. Das	22	37%
Mr. Das	21	35%
Mr. Kapasi	17	28%
Total	60	100%

The table above displays that Mrs. Das is represented in direct speech the most among the other characters. Lahiri mentions Mrs. Das after the dialogue in 22 utterances, or 37%. Close to Mrs. Das, Mr. Das is represented in 21 utterances in direct speech technique, or in 35%. On the other hand, Mr. Kapasi is represented the least from the direct speech presentation, which is in 17 utterances or 28%.

The dialogue below is the example which Mr. Kapasi and Mr. Das are represented in direct speech presentation.

> "You left India as a child?" Mr. Kapasi asked when Mr. Das had settled once again into the passenger seat.
> "Oh, Mina and I were both born in America," Mr. Das announced with an air of sudden confidence. (Lahiri, 1999, p. 45)

In the above dialogue, direct speech is found from the verb "asked" and "announced". The use of quotation marks followed by the characters' saying indicates the direct speech technique. The dialogue above happens when Mr. Kapasi meets Mr. Das and start to guide the family to travel in India.

Direct speech is also used by Lahiri to show the dialogue between Mr. Kapasi and Mrs. Das. Below is the example.

> Mrs. Das reached   the car. "How long's the trip?" she asked, shutting the door.
> "About two and a half hours," Mr. Kapasi replied. (Lahiri, 1999, pp. 46-47)

In the above dialogue, direct speech is marked by the presence of the characters' names, Mrs. Das and Mr. Kapasi, and the employment of quotation marks indicating the utterance. The verbs "asked" and "replied" display the speech presentation.

By employing DS, Lahiri as the author "reports what the character uttered in a particular context" (Jayal, 2013). DS is marked by the use of quotation marks to indicate the original statement uttered by the characters. Thompson (1996) mentions that quotation marks used to indicate "higher degree of faithfulness to an original (or possible) language event and to present the reported language event more vividly to the hearer by stimulating the original event" (Semino & Short, 2004, p. 89). The high degree of DS technique in the story reveals that the original utterance by the main characters are important to present the important event. The three characters are presented in similar presentation techniques. Thus, Lahiri presents them the same important each other. The use of DS as the next dominating technique in the story signifies that Lahiri also gives clear description of the context and setting. Lahiri mentions clearly who are speaking by quoting directly what the characters say. This technique is employed to narrate the three characters in equal number. It reveals that the contexts mentioned in among the three participants have the same importance in building the story.

c. Indirect Speech (IS)

The analysis finds that indirect speech is used by Lahiri five times. Mrs. Das is represented twice, while Mr. Kapasi is presented three times. Below are the utterances presented in indirect speech technique.

> As they approached, Mr. Kapasi explained that the temple had been built between A.D. 1243 and 1255, with the efforts of twelve hundred artisans, by the great ruler of the Ganga dynasty, King Narasimhadeva the First, to commemorate his victory against the Muslim army. (Lahiri, 1999, p. 56)

The verb marking the speech presentation is "explained". The reporting speech above shows Mr. Kapasi's job as a tour guide. He performs his responsibility by explaining the history of the temple. The indirect speech in the above extract is marked by simple past tense in the verb "explained" and passive past perfect tense in the verb "had been built". Those past tenses are the indicators of reporting speech. Thus, the above extract is categorized as indirect speech presentation.

Another narration showing indirect speech is presented as follows.

> The children ran ahead, pointing to figures of naked people, intrigued in particular by the Nagamithunas, the half-human, Mr. Kapasi told them, to live in the deepest waters of the sea. (Lahiri, 1999, p. 57)

In the above excerpt, the indirect speech is shown by the verb "told". The simple past tense above also signifies the reported speech. The verb "told" is directed to the children shown by the pronoun "them". The information told by Mr. Kapasi is about the figures of naked people found in the temple. Indirectly, Mr. Kapasi tells a story about the history of the figures that were intrigued by the Nagamithunas to live in the deepest waters of the sea.

> The other indirect speech technique is shown in the extract below.

> He would explain things to her, things about India, and she would explain things to him about America. (Lahiri, 1999, p. 59)

In the above extract, Lahiri uses free indirect speech at the same time when describing both Mr. Kapasi and Mrs. Das. The absence of quotation marks in the above extract shows that Lahiri employs indirect speech when revealing Mr. Kapasi's job as a tour guide. It is strengthened by the number of this technique. Lahiri mentions Mr. Kapasi twice by means of indirect speech. Both narrations are to reveal Mr. Kapasi's responsibility as a tour guide.

The employment of IS technique shows that it "provides the propositional content of utterances, and therefore does not easily serve the purpose of dramatization" (Semino & Short, 2004, p. 78). Lahiri focuses on what is said rather than presents the context of saying. The small number of this technique in the story reveals that what Mr. Kapasi said related to his job does not get much attention in the story. From the analysis, the five utterances in IS technique are about Mr. Kapasi's job as an interpreter. The context of the background is already clear, so Lahiri does not need to repeat the context. Rather, Lahiri focuses on mentioning what Mr. Kapasi said indirectly.

2. Thought Presentation

Different from the speech presentation, Lahiri uses thought presentation to describe one character only, Mr. Kapasi. The interesting point is the technique used is also the same, which is indirect thought. In the data, it is found 15 utterances representing Mr. Kapasi. Below are the examples.

> The first thing Mr. Kapasi had noticed when he saw Mr. and Mrs. Das, standing with their children under the portico of the hotel, was that they were very young, perhaps not even thirty. (Lahiri, 1999, p. 43)

In the above description, Lahiri shows thought presentation by means of the verb "had noticed". The verb "noticed" shows thought presentation as it is related to the character's consciousness to pay attention to the fact shown in the above description. The fact is shown by means of adverbial clause "when he saw…". It shows that Mr. Kapasi puts much attention to the family. He starts to recognize what type of family he is going to guide. The absence of quotation marks also clearly an identification of indirectness.

> Lahiri uses another verb to represent thought presentation to describe Mr. Kapasi. Below is the excerpt.

> Mr. Kapasi had never thought of his job in such complimentary terms. (Lahiri, 1999, p. 51)

> In the above description, Lahiri uses the verb "thought" to reveal what Mr. Kapasi thinks about. The indirectness presentation is shown by the absence of quotation

marks. What Mr. Kapasi thinks is about the job as an interpreter. During his career as an interpreter, he never accepts compliment by other people, including his wife. That is, why Lahiri employs thought presentation to display Mr. Kapasi's cognition.

Lahiri strengthens the importance of Mr. Kapasi's job as an interpreter in the following excerpt,

> Mr. Kapasi knew it was not a remarkable talent. Sometimes he feared that his children knew better English than he did, just from watching television. (Lahiri, 1999, p. 52)

Lahiri shows Mr. Kapasi's cognition by means of the verb "knew". It is presented indirectly as quotation marks are absent. The mental verb is followed by a noun clause revealing what Mr. Kapasi thinks about, which is related to his talent as an interpreter. This excerpt is much related to the previous cognition when Mr. Kapasi accepts compliment regarding his job. It bothers his mind since he never thinks his job is an extraordinary one. However, the praise given by Das' family triggers his confidence. He also feels respected.

In the extract below, Lahiri also uses the mental verb "knew" in describing Mr. Kapasi's cognition.

> Mr. Kapasi knew that his wife had little regard for his career as an interpreter. He knew it reminded her of the son she'd lost, and that she resented the other lives he helped, in his own small way, to save. (Lahiri, 1999, p. 53)

The absence of quotation marks shows indirectness. After being complimented by Das' family, Mr. Kapasi starts being aware of what his wife did to him. The lack of support and appreciation by his wife now bothers him. Previously, Mr. Kapasi does not take his wife's treatment as something bothering. Now, Mr. Kapasi is aware that being an interpreter is a precious job as he can speak English fluently to the patients. He is proud of speaking English with Das' family.

Since all of thought presentation refers to Mr. Kapasi, Lahiri takes this character as the prominent one. The use of thought presentation technique among the other techniques depicts that Lahiri is in a purpose to show that the Indian working in America and being able to speak English needs cognitive verbs to employ. It shows Lahiri's consciousness that she is also an Indian immigrant living in America. What Indians do in America should be acknowledged.

In the IT, "the thought of the character is reported in the third person with a reporting verb. He is just a reporter of the inner world of his characters. He seems to be a detached onlooker" (Jayal, 2013). Lahiri does not present what Mr. Kapasi thinks directly. On the other hand, Lahiri uses her own words to report what the character thinks. It aims at integrating the thought into the narrative text (Leech & Short, 2007).

D. CONCLUSION

This research concludes that Leech and Short's narrative presentation is able to interpret the author's intention of using particular presentation techniques. To strengthen the findings of this research, it is suggested that future research explores deeply on what is said and what is thought by means of discourse analysis. It is necessary to figure out further the verbiage, what is being said, in the FDS, DS and IS techniques. The last narrative presentation found in the short story is IT. What is interesting from this technique is Lahiri only involves Mr. Kapasi. The distinctive technique used by Lahiri unveils that Mr. Kapasi's thought is reported by Lahiri to show that Mr. Kapasi as the central character needs to be acknowledged in terms of his

cognition. The job as an interpreter in India is precious. It is also strengthened by other narrative techniques when Das' family compliments his talent as an interpreter.

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