

Comparative Study of Modes Used for Speech and Thought Presentation in Mono-modal Printed and Digital Multimodal Version of 'A Day's Wait'

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Abstract: *Multimodality has upper hand in learning experiences and imparting knowledge and mono-modality is on the back foot in today's world of digitization. The semiotic modes of writing and visual communication create meaning differently. The presentation of speech and thought in mono-modal and multimodal narratives controls and manipulates readers' and viewers' responses to them to a large extent. This paper examines an interplay between categories of speech and thought presentation in mono-modal printed text and an interaction among different modes in digital multimodal version of it in the process of meaning making by applying Mick Short's scale of speech and thought presentation and Kress and Van Leeuwen's meta-functional framework for visual communication respectively. The literary text selected for the study is 'A Day's Wait', a short story by Ernest Hemingway, recipient of Nobel Prize especially for his narrative style. This comparative study underlines significant disparity between them in creating emotive appeal and understanding the characters' inner world because of different semiotic modes. It emphasizes the resourcefulness of the modes of digital multimodal version of 'A Day's Wait' as it has the assets of real world environment and verbal, visual and auditory resources.*

Key Words: *mono-modal, multimodal, Speech and thought presentation, visual communication.*

1. INTRODUCTION:

Today's world of digitization and multimedia is governed by multimodal semiotic productions handled by multi-skilled people. Multidisciplinary nature of multimodality, multimodal representation and communication are facilitated by social media. In contemporary age, almost everything bears the stamp of multimodality. And therefore mono-modality is in reversing state.

Presentation and understanding of any idea in mono-modal and multimodal text is different. Mono-modal text is solely based on verbal resources whereas interactive resources of multimodal text are infinite. We cannot ascertain that whatever can be expressed effectively linguistically can be done so visually or vice versa. The range and kinds of meaning made by each mode differ greatly. Speech and writing can express the probability of representation whereas visual mode can express reality based on evidence of sight. 'Traditional linguistic account is one in which meaning is made once, so to speak. By contrast we see the multimodal resources which are available in a culture used to make meanings in any and every sign, at every level, and in any mode' (Kress and Van Leeuwen: 2001: 04). Materialization of meaning takes place through an interaction of various modes and semiotic and cognitive resources in multimodal text. 'Multimodality is not simply a matter of greater choice but a matter of the 'adequacy', of the 'fullness' of meanings to be made, overcoming the partiality of each mode in isolation' (Kress and Van Leeuwen: 2021 : xv).

Speech is external and Thought is internal. And the presentation of speech and thought in literature is very complex. In mono-modal printed text, it can be presented directly or indirectly i.e. through direct speech / direct thought, free indirect speech / free indirect thought, etc. In digital multimodal version of the printed text, inner thoughts, mind, emotions and evaluative reactions of the characters can be unfolded through visual and auditory resources and through an integration of various modes and factors.

2. LITERATURE REVIEW:

Mick Short's Framework for Speech and Thought Presentation:

In narratology, discourse refers to manner employed for presenting story. It is nothing but an application of different techniques with different magnitude by author to present story. Burke (2018: 204) emphasized verbal and organizational aspects in the presentation of story i.e. the language aspect of how the story is presented and the structural aspect i.e. discourse. With a significant development in stylistics, the study of discourse analysis which is the 'multi-layered attempt to observe, unravel and critique these acts of construction' (Malmkjaer : 2004 : 114) has been proliferated.

The study of speech and thought presentation has been central in stylistics and narratology. As quoted by Burke(2018 : 223) "noting that 'speech and thought presentation in (fictional) narrative is clearly a crucial issue in narrative poetics' Fludernik observes that it is 'related to a number of macro-textual and interpretative aspects of the

reading process in general. Some of the contexts involved are more restrictedly literary, as for example the question of point of view, the narrative situation, mood or voice; others are of a more conceptual nature, involving, for instance, the reading conventions that trigger an interpretation in terms of speech or thought representation.”

The choice made by authors for representing character’s speech and thought affect meaning and viewpoint. Leech and Short in ‘Style in Fiction’ (1981) have introduced the model of speech and thought presentation. In an expanded edition of ‘Style in Fiction’, they have extended its application to a corpus of spoken English also, with certain modifications in the original model. In 2013 edition of ‘Exploring the Language of Poems, Plays and Prose’ Mick Short has given the following scale of speech presentation.

NRA NRS NRSA IS FIS DS

‘----the scale of speech presentation is a scale of the relative weighting of the apparent influence of the character and the narrator over what is reported’ (Short: 2013 : 305-306). On this scale the effect of narrator’s viewpoint over reporting gets stronger from right to left. The categories on the scale of speech presentation are elaborated as follows.

- a) NRA (Narrator’s Representation of Action): It entails description of character’s actions, perceptions, internal states and description of events and happenings caused by inanimate agents.
- b) NRS (Narrator’s Representation of Speech): It merely tells us about an occurrence of speech without any indication of what was said. It does not tell the speech acts involved.
- c) NRSA (Narrator’s Representation of Speech Acts): It presents the speech acts performed with clue to the topic of the talk. It gives summary of what the character said. It has backgrounding function.
- d) DS (Direct Speech): In direct speech, there is no inter-mediator. Hence character’s speech is not filtered. Characters speak for themselves. It represents accurately the propositional content and the words originally used to utter that content. It is used for representing the most important information in narratives. It creates an effect of foregrounding. Apart from its prototypical features, there are free forms of direct speech such as direct speech without a reporting clause, without quotation marks and without either reporting clause or quotation marks.
- e) IS (Indirect Speech): It is backgrounding device. It claims only to represent the original propositional content in reporter’s words. In it distancing effect is attained by changing markers of time, place and social relations in relation to reporter. When it is used in narratives, readers feel that they are receiving what the character said filtered through the narrator.
- f) FIS (Free Indirect Speech): In it the features of direct and indirect speech are blended. It has the grammatical characteristics of indirect speech and some of the production flavor and deictic properties of direct speech. It bears narrator’s control and viewpoint i.e. it represents narratorial interference in the representation of what characters say in the fictional world.

Mick Short has given the following categories of thought presentation.

NRT NRTA IT FIT DT

The effects associated with NRT, NRTA or IT are roughly the same as for speech presentation and they are rarely used. The most common form of thought presentation is FIT. Let us elaborate FIT and DT in detail.

- a) FIT (Free Indirect Thought): It has an effect of closeness i.e. feeling inside the character’s head and sympathizing with his viewpoint. It is the mixture of the features of direct and indirect thought.
- b) DT (Direct Thought): Considering its form, it resembles soliloquy in drama. As in narratives there is no audience, it solely represents character’s thoughts. It refers to character’s imaginary conversation with themselves or others. It is often used without quotation marks in order to distinguish it from direct speech presented with it.

Apart from this, stream of consciousness technique is more radical form of thought presentation. Majority of modern novelists use FIT and DT forms for the presentation of character’s thoughts.

Kress and Van Leeuwen’s Meta-functional Framework:

Kress and Van Leeuwen’s meta-functional framework is based on Halliday’s social semiotic approach to language. Halliday emphasizes the configuration of experiential, interpersonal and textual meaning in an unfolding of the meaning of a text. Kress and Van Leeuwen’s approach to visual communication is built on Halliday’s this theory of language. They developed visual grammar by employing Halliday’s concepts and terminology. In their view, images can be analyzed in terms of experiential i.e. representational, interpersonal i.e. interactive and compositional meaning. As per this framework resources of the modes of verbal, visual, auditory spatial and gestural, etc. by creating cluster of meanings potentially portray characters’ inner mind and the outside world.

Representational Meaning:

Configuration of participants, processes and circumstances yields representational meaning in images. For example, in language action processes are realized by verbs and in images by vectors. There are different narrative processes as per the kinds of vectors. They are action processes, reactional processes and speech and mental processes. In action processes, there is emanation of vectors from 'Actor'. The actions which consist of 'Actor' as well as 'Goal' are transactional and non-transactional actions consist of only 'Actor'. Reactional processes also may be transactional or non-transactional. 'When the vector is formed by an eye-line, by the direction of the glance of one or more of the participants, the structure is *reactional*, and we will speak not of Actors but of *Reactors*, and not of Goals but of *Phenomena*' (Kress and Van Leeuwen : 2021 : 62). The 'tails' of the thought bubbles and dialogue balloons connecting speakers to their speech in comic strips refer to speech and mental processes. Thus vectors are used for realizing dynamic processes. 'What in one mode is realized by means of syntactic configurations of classes of nouns and verbs is made visually evident, perceivable and communicable by vectorial relations between volumes' (Kress and Van Leeuwen : 2021 :49).

They specify three kinds of conceptual structures: - a) classification structure creates hyponymical relations between participants with one being superordinate and one subordinate participant. b) Analytical structures create meronymical relations between participants. Here participants are represented as parts of a whole displaying Carrier (the whole) and Possessive Attributes (the parts). c) Symbolic structures refer to the establishment of the meaning and identity of participants.

Circumstances refer to secondary participants who are related to the main participants not by vectors but by other means like setting, means and accompaniment.

Interactive Meaning:

Gaze, angle of interaction, distance and modality determine interactive meaning. Just like 'speech acts' there are 'image acts'. Images either offer or demand. When a represented participant looks at the viewer, it indicates direct address which establishes contact and constitutes 'images acts'. This kind of image is a 'demand'. When a represented participant does not look directly at the viewer, no direct contact is made. This kind of image is an 'offer'.

The size of frame i.e. close shot, medium shot and long shot, etc. is another dimension of the interactive meanings of images. Different kinds of social relations are suggested by it. For example, close shots signify personal distance, medium shots signify social distance and long shots signify impersonal distance.

The choice of angle plays crucial role in meaning-making. Different angles convey different meanings. For example, frontal angle indicates involvement, oblique angle detachment, high angle viewer power, eye-level angle equality and low angle participant power, etc.

Compositional Meaning:

It refers to an organization of representational and interactive structures in a meaningful whole. Information value, framing and salience constitute compositional meaning.

Information Value:

It is nothing but a placement of visual material. When two opposed elements are juxtaposed horizontally, the left element is the given information and the right element is the new information. When they are presented vertically, the top element is idealized information whereas the bottom element is real information. The centre presents the core information whereas margins occupy different places as per their strength of association. Triptych presents two opposite elements flanked by mediator.

Framing:

Framelines segregate elements which are to be understood as distinct. Empty space separates elements to be perceived as similar in some respects and different in others. Visual contrast emphasizes distinctness of elements. Overlap and integration of an image in a collage emphasizes connection. Visual rhyme refers to common visual qualities in segregated elements.

Salience:

It refers to the factors such as size, colour, tone, etc. which make the elements to stand out in visual communication. Kress and Van Leeuwen focus on the resources of colour such as differentiation, saturation, purity, modulation, value and hue.

3. METHODOLOGY:

The present paper applies Mick Short's framework for the presentation of speech and thought to mono-modal printed text 'A Day's Wait' and Kress and Van Leeuwen's meta-functional framework for visual communication to its digital multimodal version. It examines the different modes used for making meaning and rendering ideas and presenting

speech and thoughts by analyzing them. The study is carried out by using qualitative research designs.

4. AN OUTLINE STORY OF ‘A DAY’S WAIT’

‘A Day’s Wait’ elaborates upon a number of themes such as facing death with bravery, isolation, fear, misunderstanding and miscommunication, etc. It also sheds light on a thin line between life and death wherein life wins over death.

Schatz is a nine year old boy who is suffering from mild flu. After doctor’s diagnosis and assurance of nothing life threatening, his father medicates and tries to comfort him. He reads Howard Pyle’s ‘Book of Pirates’ loudly for soothing him and diverting his mind from illness. But Schatz is detached from everything. Schatz says, ‘You don’t have to stay in here with me, Papa, if it bothers you’. And here the profound misunderstanding begins as by ‘it’ Schatz means ‘death’ whereas his father perceives it as ‘disease’. Schatz thinks that his death is sure as doctor told that he has temperature of hundred and two degree Celsius.

Schatz’s father, a passionate hunter, goes out for hunting. After coming back, he is stunned to see his son in exactly the same position he has left him. He resumes reading the same book but Schatz seems completely indifferent to it. Schatz asks his father, ‘About what time do you think, I’m going to die?’ ‘About how long will it be before I die?’ His father is shocked to hear this. The whole day Schatz waited for death as at school in France, the boys had told him that people cannot live with forty-four degrees. Poor Schatz because of partial knowledge, isolated himself and waited for death the whole day as he was not aware of the different readings on two different temperature scales.

Schatz’s father clears up his misunderstanding by explaining the difference between two temperature scales i.e. Centigrade and Fahrenheit by using the analogy of miles and kilometers. This makes all the difference and Schatz overcomes that mental agony and behaves like normal child.

5. ANALYSIS:

Speech and Thought Presentation in Mono-modal Printed Text of ‘A Day’s Wait’:

Use of NRA (Narrator’s Representation of Action) in ‘A Day’s Wait’:

The category of NRA on scale of speech presentation which encompasses presentation of actions, perceptions, events and states is extensively employed in the story. Not being aware of his son’s misunderstanding, Schatz’s father goes out for hunting. This action underlines an incomplete relationship between father and son. There is a wall between Schatz’s father and nature also because he and his Irish setter are not able to move around because of snow covered landscape. And the wall between father and son is reinforced by this wall. Ernest Hemingway uses NRA category for representing this information. The following extracts from the story are illustrative.

- a) ‘It was a bright, cold day, the ground covered with a **sleet** that had frozen so that it seemed as if all the bare trees, the bushes, the cut **brush** and all the grass and the bare ground had been **varnished with ice**.’ It describes State.
- b) ‘I took the young **Irish setter** for a little walk up the road and along a frozen creek, but it was difficult to stand or walk on the glassy surface and the red dog slipped and slithered and I fell twice, hard, once dropping my gun and having it slide away over the ice.’ It begins with action and followed by description of state and movements of the dog and the narrator i. e. Schatz’s father.
- c) We flushed a **covey of quail** under a high clay bank with overhanging brush and I killed two as they went out of sight over the top of the bank.’ It describes action.
- d) ‘Some of the covey hid in trees, but most of them scattered into brush pilesI killed two, missed five, and started back pleased to have found a covey close to the house and happy there were so many left to find on another day’. It encompasses the description of bird’s movements, narrator’s action and his perception of a state.

The two opposite ideas of life and death play a pivotal role in the story. The main tension in the story that is Schatz’s mental suffering and misunderstanding is presented in the following extracts in NRA category on the scale.

- a) ‘He had been waiting to die all day, ever since nine o’clock in the morning’. It is the description of Schatz’s internal state.
- b) ‘But his gaze at the foot of the bed relaxed slowly. The hold over himself relaxed too.....and he cried very easily at little things that were of no importance.’ It represents narrator’s perception of Schatz’s internal state followed by description of Schatz’s movements.

Use of NRSA (Narrator’s Representation of Speech Acts) in ‘A Day’s Wait’:

By using this device, the narrator distances us from Schatz. Schatz has isolated himself because of incomplete

information he has and his mind is haunted by the idea of death. The following extract from the story illustrates this. 'At the house they said the boy had refused to let anyone come into the room'. It indicates the speech act of refusing performed by Schatz.

Use of DS (Direct Speech) in 'A Day's Wait':

The most important information about ideas around which the story revolves is presented in direct speech. This is the most occurred category of speech presentation. It underlines characters' independence from the author and emphasizes their independent thoughts. This device is also used extensively in the story for disclosing Schatz's internal thoughts. Ernest Hemingway's dialogues are so realistic, direct and simple without any exaggeration. The following specimen extracts from the story exemplify it.

'What's the matter, Schatz?'
'I've got a headache.'
'You better go back to bed.'
'No. I'm all right.'
.....
'You go up to bed,' I said, 'you're sick.'
'I'm all right,' he said.
When the doctor came he took the boy's temperature.
'What is it?' I asked him.
'One hundred and two.'

This crucial information in the story is presented by using direct speech with a bit of narrative intervention. It represents the rising action in the story. The omitting of reporting clauses in few instances highlights the quick-fire nature of the conversation.

'About what time do you think I'm going to die?' he asked.
'What?'
'About how long will it be before I die?'
'You aren't going to die. What's the matter with you?'
Oh, yes, I am. I heard him say a hundred and two.'

Schatz truly believes that he is going to die. This anxious uncertainty of outcome is presented by using direct speech. IS and FIS are not used in the story.

Use of FIT (Free Indirect Thought) in 'A Day's Wait':

The following extracts from the story represent FIT.

- 'I thought perhaps he was a little light-headed.....'
- 'He was evidently **holding tight** onto himself about something.'
- 'The hold over himself relaxed too, finally,.....'

The first example appears to be narration. The second example conveys an intense cognitive action of dying boy. The third person reference for the boy who is thinking and past tense markers indicate the blending of direct and indirect thought. As in these examples the position of the character and narrator is combined, readers have sympathy for the views and position of both character and narrator.

Use of Interactive Resources for Speech and Thought Presentation in Digital Multimodal Version of 'A Day's Wait':

In digital multimodal version of 'A Day's Wait', interactive resources are executed extensively to portray the ideas of misunderstanding, miscommunication, isolation and facing death bravely, etc. The very beginning of the story is presented with an image of expressive landscape revealing the weather conditions and daytime. The sad tone of the story is set by sad background music.

As in mono-modal printed text of 'A Day's Wait', the crucial information is presented by using direct speech, in its digital multimodal version voice-over technique and visual images do the job. The absolute detailing of images of Schatz and his father with a range of tonal shades, facial expressions, effects of light, colour saturation, etc. has emotive immediacy. In Barthes' words, they have 'denotative excess'. Many of their images are presented with neutral background in close shots. In many of the shots, Schatz's father's image addressing Schatz is a 'demand' image. It is represented as 'Actor'. It reflects his protective behavior. He is trying to get connected to his son psychologically, trying to establish affinity with him and comfort him. But all his efforts are futile. This is reflected in non-transactional relationship realized through Schatz's image forming a vector but the glance is not directed to his father. It is just a stoical look on pale face. It reinforces that he is holding some information to himself. It underlines that his mind is taken

over by the idea of death and he is isolated and separated from his father's world. It highlights his mental agony, gap between father and son and how he is facing death bravely, maturely and stoically. Oblique angle of Schatz's images convey his tension, anxiety, confusion and detachment.

Different types of shots of Schatz and his father's images are used. Close-up shots, which favour face, and extreme close-up shots, whose focal point is details, are perfect for conveying important moments, sentiments. They are used for delineating their emotions and reactions. For example when nine year old Schatz asks his father, 'About what time do you think I'm going to die?' 'About how long will it be before I die?' Schatz's images after the clarification of his misunderstanding about different readings on Centigrade and Fahrenheit and the image of his father reading a book for him are in medium shot. These various types of shots and the range of light used for the presentation of their images position viewers absolutely close to them.

The left and right position of their images is swapped in tune with the dialogue though all the dialogues are uttered by Schatz's father. Different voice qualities, modulation and intonation in the presentation of speech are semiotically resourceful. Their images are foregrounded. They are eye-catching and salient. The very essence of their persona is manifested by them which enhance viewers' involvement in their concerns.

The image of the cover of the book 'Book of Pirates' by Howard Pyle is in frontal angle which conveys the message of Schatz's bravery in the face of death. Schatz conceals his fear of death and suffers in silence. The image represents the reflection of the model of heroism which is fostered by Pirates' adventures and promotes viewers' involvement.

The images of hunting scene portray Schatz's father as a passionate hunter. Because of the use of establishing and full shots and frontal angle for these images, the viewers can view snow covered landscape, setting and the location of the action concurrently establishing relationship with the environment. The effects of lighting faithfully present minute details like silhouettes of the participants. Psychological distancing of Schatz and his father is reinforced by the images of hunting scene as there is a gap between Schatz's father and nature also. For example, back view of Schatz's father and his dog walking away on a snow covered landscape. In one of the images, the dog is 'Actor', his raised head and mouth forming vector is expressive of seeking recognition from his master. The images of snow covered landscape and cozy atmosphere inside the house emphasize the contrast between life and death which is pivotal in the story.

The use of semiotic resources of colour fosters specific relations amongst represented participants such as people, places, things, etc. The use of the saturations of colour like red, blue, white, grey, etc. has emotional and psychological effect on viewers and sets their mood and tone.

In a nutshell, all the resources of 'image acts', 'speech acts', 'colour acts', etc. are effectively integrated in digital multimodal version of 'A Day's Wait' which commands viewers' sympathy and empathy for Schatz.

6. CONCLUSION:

Thus the categories of speech and thought presentation given by Mick Short are employed in mono-modal text of 'A Day's Wait' as per the context and an importance of information in the development of plot effectively. These tools are used effectively for unfolding different layers of ideas and thoughts presented and for minimizing the psychological distance between readers and characters. In digital multimodal version of 'A Day's Wait', the world of the characters is unfolded naturally through various 'image acts', 'speech acts', 'colour acts' and synchronized sound track with emotive appeal and immediacy. It underlines how meanings are made in social action and interaction. It highlights the upper hand of visual images and multiple modes for understanding and appreciation of ideas and themes by stirring the viewers' imagination and sentiments.

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