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Prezentace řeči, psaní a uvažování v britských novinách

Presentation of speech, writing and thought in British
newspapers

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List of abbreviations

SW&TP Speech, Thought and Writing Presentation

NRS Reporting signal

[N] Narration

NV Narrator's Representation of Speech

NRSA Narrative Report of Speech Act

NRSAp Narrative Report of Speech Act with Topic

NRSA(p) Distinction between NRSA and NRSAp unnecessary in given context

IS Indirect Speech

FIS Free Indirect Speech

DS Direct Speech

FDS Free Direct Speech

(F)DS Direct Speech and Free Direct Speech regarded as one category / distinction unnecessary in given context

NW Narrator's Representation of Writing

NRWA Narrator's Report of Writing act

IW Indirect Writing

FIW Free Indirect Writing

DW Direct Writing

FDW Free Direct Writing

NRTA Narrative Report of Thought Act

NI Internal Narration

IT Indirect Thought

FIT Free Indirect Thought

DT Direct Thought

FDT Free Direct Thought

B1 The Guardian article "Rolf Harris jail sentence to be reviewed by attorney general"

B2 The Guardian article "Church of England General Synod expected to approve female bishops"

B3 The Guardian article "John Kerry flies to Israel to push for ceasefire"

T1 The Daily Mail article "Fury at Rolf Harris's 'unduly lenient' jail term: Attorney General to review sentence of five years and nine months - as paedophile's daughter puts on brave face after watching her father sent down"

T2 The Daily Mail article "Synod urged to back women bishops"

T3 The Daily Mail Article "Israel should be investigated for war crimes in Gaza says UN, as it warns that they have not done enough to protect hundreds of Palestinian civilians"

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1. Theory

1.1 Introduction

This work discusses forms of reporting speech, writing and thought in news articles published in online mutations of British media, focusing on the functions and distributions of these forms. Largely drawing on the approach of Semino and Short's work *Corpus Stylistics. Speech Writing and Thought Presentation in a Corpus of English Writing* from 2004, and with the help of a corpus put together for the sole purpose of this work, this thesis views individual occurrences of speech, writing and thought presentation as different points on a cline ranging from the most to the least embedded forms of reporting, with a presumption that the level of embedding also has repercussions on the meaning and its nuances.

The corpus consists of instances of speech and writing presentation from two notoriously different journalistic genres, tabloid and broadsheet, namely the online mutation of The Daily Mirror and the Guardian. With 155 occurrences of speech presentation in the tabloid sub-corpus and 112 in the broadsheet sub-corpus and their subsequent quantitative and qualitative analysis, the work aims to shed further light on the nature of speech presentation in the practical application, marginally also treating on forms and functions of writing presentations. That is to say, similarly to Semino and Short's work, this thesis wants to explore “whether or not the popular / serious sub-division in the corpus is marked in terms of differing distributions of [speech presentation and writing presentations] categories” (Semino and Short, 2004: 22).

In terms of quantitative analysis, firstly, the thesis wants to confront the two sub-corpora, i. e. the two sub-genres of journalistic writing, with regards to the extent these resort to reporting, whether direct or indirect, overall. Secondly, the goal is to confront to what degree different categories and subcategories of speech presentation, as delimited by Semino and Short (2004), are used in the two sub-corpora and what are the differences, if any, the popular compared to the serious genre exhibit with regards to the length of

diverse types of speech presentation.

As to the qualitative analysis, the hypothesis is that the serious versus the popular sub-genres differ in a number of stylistic, syntactic, pragmatic and lexical aspects: specificity and vagueness in denominating the source, positioning of the reporting signal, selection of reporting verbs, the syntactic nature of the reporting signal and the overall level of clarity in regard to attribution of text to the reporter or the original interlocutor will be the central points of interest in this work. Furthermore, the presumed difference between tabloid and broadsheet and their respective usage of speech presentation forms is also believed to be worth looking into in the matter of accompanying phenomena described thoroughly by Semino and Short (2004), concretely the quotation phenomena, both on the quantitative and qualitative level.

Overall, the aim is thus to draw a map of similarity and difference the journalistic genre exhibits through its two established variants, the tabloid and the broadsheet, or, more precisely, their online forms. Projected against data and conclusions drawn by Semino and Short (2004), such as the general tendency of broadsheet journalism to prioritize Indirect Speech over direct forms of reporting and vice versa for the tabloid sub-genre, the data drawn from our corpus are presumed to corroborate Semino and Short's findings and to serve as a basis for more quality-oriented analysis concerning the aspects of speech presenting and its functions as specified above.

1.2 The two models: Leech & Short (1981) and Semino & Short (2004)

1.2.2. The Leech & Short (1981) model

The thesis follows a conception of speech, writing and thought presentation (henceforth SW&TP, cf. Semino and Short, 2004: 2) designed by Elena Semino and Mick Short in their work *Corpus Stylistics. Speech Writing and Thought Presentation in a Corpus of English Writing* in 2004. In their work, Semino and Short draw on an older work that tackles the question of reported speech and thought (not writing), Leech and Short's *Style in Fiction* from 1981. In fact, their model of analysis is based on that established previously

by Leech and Short (1981), adding new categories and subcategories to it, and testing it on a corpus that encompasses a wider range of text types.

In their earlier work, Leech and Short (1981) discuss direct and indirect forms of reporting speech and thought using texts from English fiction from the eighteenth to the twentieth centuries. Within this analysis, they establish a concept of a cline of speech and thought reporting, according to the level of interference or leeway for interference from the part of the reporter / narrator:

<i>Speech presentation:</i>	NRSA	IS	FIS	DS	FDS
<i>Thought presentation:</i>	NRTA	IT	FIT	DT	FDT

Figure 1: (Leech and Short, 1981: 344, Fig 10.3)

Individual abbreviations including their bracketing and its implications are explained in The list of Abbreviations above.

Each of the categories listed above as delimited by Leech and Short (1981) and later revised by Semino and Short (2004) is further described below, in the section 1.3 - Definition of Basic Concepts.

Leech and Short (1981) analyse the clines and individual categories with respect to such issues as immediateness, clarity versus confusion / ambiguity, perspective, truth claim and (un)faithfulness. As their focus is exclusively on the field of prose, it is only logical that they turn a lot of attention to the literary effect the individual variants produce with the reader, among them irony, sympathy and antipathy, closeness and distance and outlining the contrast between different characters, their roles in the stories and their characteristics.

1.2.3 The Semino & Short revised model

While making full use of it, Semino and Short (2004) develop and revise Leech and Short's model of Speech and Thought presentation in three crucial ways. First, to the two

clines of speech presentation and thought presentation they add a third one, that of writing presentation, coining an umbrella term for all the three forms: Speech, Writing & Thought presentation, abbreviated as SW&TP.

Semino and Short's threefold model thus operates as follows:

<i>Speech presentation:</i>	[N]	NV	NRSA	IS	FIS	DS	(FDS)
<i>Writing presentation:</i>	[N]	NW	NRWA	IW	FIW	DW	(FDW)
<i>Thought presentation:</i>	[N]	NI	NRTA	IT	FIT	DT	(FDT)

Figure 2: (Semino and Short, 2004: 49)

Second, they apply this categorization on a much wider scope of text genres: to the genre of literary fiction that has been in the spotlight of Leech and Short's (1981), they add news reports and biographies and autobiographies, subsumed under the term (auto)biographies. Their corpus contains 120 text samples of approximately 2,000 words each, amounting to a total 258,348 words (Semino and Short 2004: 19) equally distributed among the three genres mentioned above. This brings us to a third major innovation with which Semino and Short (2004) have enriched the initial concept of Leech and Short's (1981), that of the serious versus popular axis. The authors have decided to draw a borderline within each of the three genres analysed, based on the criterion of seriousness, reaching a binary opposition within each genre: highbrow fiction versus popular fiction; broadsheet versus tabloid news reports; and serious versus popular (auto)biography.

Although a clear-cut division between the so-called popular and serious may seem problematic and debatable in general, this thesis accepts it as a core underlying pattern without further questioning it. This results from two facts: first, the corpus put together for this thesis, unlike Semino and Short's corpus, collects data solely from the genre of news reports. With news reports, the distinction is a generally accepted one, not only by the public (recipients) but also by the producers (newspapers): "tabloid newspapers are generally perceived as popular, and broadsheets as serious" (Semino and Short, 2004: 22).

Furthermore, in line with Semino and Short's approach, to avoid any controversy concerning the popular / serious borderline, media that are considered "central members of the broadsheet or tabloid categories" were selected (Semino and Short, 2004: 24), i. e. the *Guardian* on the one hand and the *Daily Mirror* on the other.¹

Fourth, Semino and Short (2004) add a new category to each of the speech and thought presentation scales, establishing an analogical one also in the newly established writing presentation scale. It is a category of Narrator's Representation of Voice (Narrator's Representation of Writing and Internal Narration respectively for the Writing and Thought presentation clines) which, on the scale, has its position on the intersection of Narrative Representation of Speech Act and simple Narration. This transitional category and its specificities compared to NRSA are described in more detail below, in the section 1.3.2.2.

1.2.4. Application of Semino and Short's model

The scope of this thesis also differs from that of Semino and Short's (2004) work in that it focuses more on speech presentation at the expense of the two other forms, thought and writing presentation, the former excluded totally, the latter dealt with only marginally. The decision to narrow down the radius is motivated by Semino and Short's (2004) findings on the quantity of occurrences of speech presentation in press data compared to the occurrences of thought and writing presentation. The number of instances of speech presentation in the newspaper part of the corpus is 3,643 compared to 177 and 306 for writing and thought, respectively (Semino and Short, 2004: 59). This general tendency in number of occurrences is expected to recur also within a much smaller corpus used for the purpose of this thesis and therefore it is probable that the number of occurrences of writing and thought presentation will be quite low and therefore hard to analyse in the full diversity.

1.3 Definition of basic concepts

On the basis of analyses by Leech and Short (1981) and Semino and Short (2004), this section defines basic concepts the understanding of which is crucial for the purposes of

¹ In their work Semino and Short have chosen to include in their corpus examples from the *Guardian* and the *Sun*.

further research based on the corpus and conclusions drawn from it.

1.3.1. Direct and indirect forms of discourse presentation

1.3.1.1 Difference in faithfulness and relation to reality

Leech and Short define direct speech as “an instance of reporting what someone said while quoting the original utterance verbatim, while in indirect speech, one expresses what was said in one's own words” (Leech and Short, 1981: 318). This, according to the authors, has important repercussions in terms of the commitment of the author: with direct speech the reporter is expected to commit both to the original form and its truth-value, while with indirect speech the commitment is only to the latter (Leech and Short, 1981: 320).

It must be noted here, however, that the notion of the original form is rather contentious and, under different labels, among them “verbatim reproduction” or “exact wording of the original” (Urbanová, 2013: 60, Coulmas, 1986: 42) has become a subject of controversy with for example Coulmas alerting us that “the notion of faithfulness/fidelity to the original is not self-evident” (Coulmas, 1984: 3). Without going into detailed description of the discussion, two conclusions should be presented here. First, the concept of faithfulness is treated with different levels of orthodoxy with different scholars: besides the propositional content, illocutionary force and locution which are a common denominator parameter of judging the truth-value commitment to the original, other aspects of the original are often mentioned, among them contrastive stress and other delivery aspects of spoken/written language, such as pitch or voice quality (Urbanová, 2013: 81) that can hardly be retrieved and reflected in the posterior representation of the discourse.

Second, there are cases where we don't have access to the original: this is particularly and universally true with thought presentation. Semino and Short (2004) remind us that “we know very little about the properties of thoughts and how directly or indirectly they relate to linguistic structures”, claiming that therefore “the idea of an 'anterior discourse' is difficult to support” (Semino and Short, 2004: 50). In her work *The Function of Direct Forms of Presentation in the Generic Structure of Newspaper Reports*

from 2013, Urbanová suggests to resort to the term “presumed original” rather than simple “original” (Urbanová, 2013: 81).

The need for cautiousness when speaking of the original form is even strengthened by comments of diverse scholars when speaking to this effect. Fairclough claims that “both intertextuality and assumption can be seen in terms of claims on the part of the 'author' - The claim that what is reported was actually said, that what is assumed has indeed been said or written elsewhere [...] Such claims may or may not be substantiated. People may mistakenly, or dishonestly, or manipulatively make such implicit claims – assertions may for instance be manipulatively passed off as assumptions, statements may mistakenly or dishonestly be attributed to others” (Fairclough, 2003: 40). Likewise, the expression “purported” recurs with different authorities when speaking of the original utterance, e. g. Fairclough defines direct reporting as “purportedly the actual words used, in quotation marks, with a reporting clause” (Fairclough, 2003: 49). Similarly, Semino and Short (2004) point to the fact that “we should remember that it is open to writers to misuse the canonical forms, for example by using the DS form but not using the words and structures in some original, in order to mislead or rhetorically affect readers” (Semino and Short, 2004: 12).

1.3.1.2 Formal differences

Bearing in mind that the formal and stylistic-pragmatic are inseparable aspects of language, or, with Coulmas (1984) quoting Voloshinov's (1973) statement that “borderline between grammar and style is fluid (Coulmas, 1984: 10), we can still discern a number of formal criteria with direct and indirect forms of reporting. On a formal level, the difference between direct and indirect speech translates in terms of lexical, syntactic and deictic changes and the presence or absence of inverted commas. With direct speech presentation forms we are dealing with a syntactically and deictically independent discourse, conventionally (though not unconditionally) delimited with inverted commas.

On the other hand, with indirect speech presentation, the original utterance turns into an embedded clause within a larger structure, an aspect that also has important stylistic-pragmatic repercussions as it determines the level of integration of the presumed

original speech in the text, with direct forms being less integrated and therefore more foregrounded and rising level of integration and backgrounding towards the left end of the speech presentation cline.

The hypothetical conversion of direct into indirect form of discourse presentation is prototypically accompanied by a number of phenomena on a formal level:

- the disappearance of inverted commas
- the introduction of subordination conjunction which marks the embedding of the originally independent structure within a structure of higher degree, that is the reporting structure
- change of deictic centres manifesting in the form of transformation of personal pronouns and spatio-temporal points of reference (such as the verbs undergoing backshifts, first and second person pronouns transforming into third person pronouns, etc.)

Despite their helpfulness in understanding the formal and stylistic aspects of direct and indirect forms of discourse presentation, the delimitation of these differences and transformations should not mislead us into considering the direct and indirect forms “merely syntactic variants of the same proposition” (Leech and Short, 1981: 321). This is of particular importance with speech presentation where Leech and Short talk about “lack of fit between direct and indirect speech”, stating that “the equivalence relation which holds between them is of a rather looser kind” (Ibid.).

1.3.1.3 Functional differences

Besides formal aspects, there are also stylistic and pragmatic aspects at play when discussing the differences between the two variants. With direct speech, the recipient of the information is confronted with a less mediated proposition than in the case of reported discourse. On the contrary, with indirect speech, a narrator or reporter enters the web of relations, “intervening as an interpreter between the person he [or she] is talking to and the words of the person he is reporting” (Leech and Short, 1981: 320). Coulmas (1986) talks about “analyses” instead of interpretation and suggests that a reported utterance is always “processed by the reporter” and presupposes the analysis from his or her part.

Fairclough, on the other hand, talks about inherent tension between what is going on in the reporting text and what was going on in the reported text (Fairclough, 2003: 49)

1.3.2. Speech presentation cline

As was mentioned above, both Leech and Short (1981) and Semino and Short (2004) regard direct and indirect speech as larger categories encompassing further subcategories and operating on a continuum of speech presentation forms. For the sake of clarity I repeat the speech presentation cline here alone, deprived of its writing and thought counterparts presented in section 1.2.3.

Speech presentation: [N] NV NRSA IS FIS DS (FDS)

Figure 3: Speech presentation (Semino and Short, 2004: 49).

It is important to notice that with moving rightwards on the SWTP cline, the perspective of the narrator gradually changes into that of the original speaker or, if we apply the control criterion, the narrator loses control over the original utterance. Nevertheless, even the most direct forms that are positioned on the right end of the cline provide a leeway for the narrator / reporter to create through them a wide array of effects and interfere on the original speaker – recipient axis. We shall now turn to a more detailed account of individual categories as presented on the cline.

1.3.2.1 Narration - [N]

Narration is a category introduced by Semino and Short (2004) for the sake of distinguishing between instances where speech presentation is involved and those where it is not. As narration [N] they thus label those instances where only the original speaker /

narrator is expressing himself or herself, without referring to any previous discourse of another party as is the case in example (1).

(1) **He looked straight at her.**

(Semino and Short, 2004: 10)

As this category is rather on the margin of Semino and Short's (2004) focal point, it is positioned within square brackets. Despite its marginality in the research undertaken by Semino and Short (2004) and this thesis, simple narration is an important counterpart of all instances where speech presentation is present and conclusions can be drawn from the mutual positioning of [N] and diverse forms of speech presentation (and writing presentation), with [N] also performing a major role in the play of foregrounding and backgrounding.

1.3.2.2 Narrator's Representation of Voice - NV

As was mentioned above, Narrator's Representation of Voice (henceforth NV, see Semino and Short, 2004: 43) is yet another concept with which Semino and Short (2004) revise and widen Leech and Short's model of speech and thought presentation from 1981: a new category on the speech presentation axis, positioned between simple Narration and Narrative Report of Speech Act, that is, on the left-most end of the speech presentation cline, or, even beyond its border. The positioning in itself reveals a lot as to the category's function and attributes: it was introduced by Semino and Short (2004) to account for "instances of minimal speech presentation" for which the categories offered by the Leech and Short (1981) model weren't sufficient, while the "insufficient" category that is primarily hinted to in here is that of Narrator's Representation of Speech Act (NRSA, see a detailed description in section 1.3.2.3).

Semino and Short (2004) provide us with a handful of examples in this respect, among them the following instance of what they decide to label as NV:

(2) **An unholy row broke out yesterday** over a new politically-correct Bible.

(Semino and Short, 2004: 45)

According to Semino and Short, NV as a category encompasses all instances where “we are informed that someone engaged in verbal activity but we are not given any explicit indication as to what speech acts were performed” (Semino and Short, 2004: 44). Likewise, with NV, the reader / recipient is not provided with any information as to “the form and content” of the utterance (Ibid.) Thus, it ensues from Semino and Short's description of NV, that the main difference between NV and the category adjacent to it on the left on the speech presentation cline, that is Narration, lies in the application of a verb referring to a verbal activity. In other words, NV is Narration within which a verb describing an activity of producing words is used. The difference between NV and its right-side counterpart, the NRSA has already been mentioned above as an inherent part of the NV's nature: unlike NRSA, NV provides no information as to the subject of the utterance and its details, nor as to the illocutionary force thereof.

Despite their decision to widen the speech presentation cline by this member, Semino and Short state that NV “is a relatively infrequent category as far as speech presentation is concerned” (Semino and Short, 2004: 44). They assume that this scarcity results from the fact that among all the speech presentation categories, NV is the one to most intensely exhibit the reporter's control, thus leading to the most prominent distancing of the recipient from the original proposition (Ibid.).

On the other hand, Semino and Short diagnose a multiplicity of stylistic and pragmatic effects with NV, namely expressing a point of view of a particular character (such as lack of interest resulting from the distancing which, apparently, doesn't operate exclusively on the proposition – reader axis but also on the character – character axis), introduction of a subsequent more detailed information on the character and content of the utterance (in the form of one of the speech presentation types on the left from NV) and/or summarizing, which is of particular interest for the context of this work as Semino and Short declare that it is “common in newspapers” for the purpose of “setting the scene for more details reports” (Semino and Short, 2004: 45). Moreover, the summarizing effect operates not only in terms of summarizing data but also “summarizing” actors/speakers: NV often serves the role of providing information about multiple speakers talking about

one subject, which is the case with the example 2 above.

Within the genre of press reporting, Semino and Short mention yet another aspect of NV, that of newsworthiness (Semino and Short, 2004: 70). In the press subpart of their corpus, they claim, “most cases of NV involve references to newsworthy speech events”, referring to a verbal activity that is or is presumed to be attractive for the readership (Ibid.). This is a rather counterpoint effect to the distancing and implied unimportance mentioned above, both of which are attributable more to the cases in the field of fiction. This supports Urbanová's assertion that “the association between channel and situation of use may evoke different expectations” (Urbanová, 2013: 79), implying that an identical speech presentation form brings about different effects when used within different genres.

When it comes to writing and thought presentation, Semino and Short (2004) introduce Internal Narration (NI) and Narrator's Representation of Writing (NW) as paralleling minimal forms for NV .

1.3.2.3 Narrative report of speech act - NRSA

A category introduced already in the Leech and Short model in 1981, Narrative Report of Speech Act (henceforth NRSA) is positioned on the speech presentation cline between NV and Indirect Speech, a fact which suggests that it provides a more minimal account of the original utterance than “indirect strings” (Semino and Short, 2004:11), or, as Leech and Short put it, it is a “form more indirect than indirect speech” and one to liberate the narrator from reproducing not only the form in which the original utterance was presented but also “the sense of what was said” (Leech and Short, 1981:323). What it provides, on the other hand, is the information on the illocutionary force of an utterance, unlike the previously described category of NV. Most prototypically, it takes the form of one clause including a “speech report followed by a noun phrase or a prepositional phrase indicating the topic of the speech presented” (Semino and Short, 2004:11). The prototypical example offered by Semino and Short (2004) is as follows:

(3) He looked at her and **told her about is imminent return**. She was pleased.

(Semino and Short, 2004: 10)

In terms of function, Semino and Short (2004: 11) regard NRSA as a form of presentation used for summarizing, providing background speech information and contextualization of more detailed presentation forms. When relating to the function of summarizing specifically, both Leech and Short (1981) and Semino and Short (2004) are even more specific, attributing to NRSA the function of summarizing relatively irrelevant information: Leech and Short talk specifically about “summarizing relatively unimportant stretches of conversation” (Leech and Short, 1981: 324) and Semino and Short claim that the function of NRSA is “to summarize less important information, needed merely as a background for fuller discourse presentational modes” (Semino and Short, 2004: 52).

1.3.2.4 NRSAp - NRSA with topic

Having evaluated all the data in their corpus, Semino and Short (2004) have come to the conclusion that the category of NRSA as such was by far not sufficient. The need to compensate for the insufficiency arose from their analysis of the press sub-corpus in which they were frequently confronted with what they call “long and extremely detailed NRSAs” (Semino and Short, 2004: 52) which were different in nature from the prototypical instances of NRSA offering only “a little more than the illocutionary force of the relevant utterances provides” (Semino and Short, 2004: 53). They thus introduce a subcategory called NRSAp, with 'p' referring to 'topic', to account for “all those cases where the report of the speech act is accompanied by an explicit indication of the subject-matter of the utterance or utterances in question, but where there is no separate reported clause” (Ibid.).

It is of particular interest in the context of this thesis that Semino and Short view the frequent occurrences of NRSAp in the press data as a reaction to the double-fold (the authors even view it as contradictory) demands in journalistic writing: the demand for brevity and the demand for “substance and warranty to what is being reported” (Ibid.). Semino and Short offer a handful of examples, of which the example (4) below is the longest and most detailed, thus most overtly displaying the idea behind NRSAp:

(4) Euro-sceptic MPs also blame the government's continued adherence to the Maastricht convergence criteria for possible entry into a single currency and the £1 billion extra to be spent because of the EU beef ban for reducing the scope for tax cuts.

(Semino and Short, 2004: 53)

As is apparent from the example above, on a formal level, the NRSAp materialises in “lengthy and complex noun phrases which themselves are often nominalised clauses and which, in turn, have other clauses embedded inside them” (Ibid.). The function of NRSAp still remains close to that of NRSA, that is mostly summarizing and brevity, yet what adds up is the capacity of providing more data within a concise form. It is often the case that already the reporting verb in the reporting signal structure renders information on the illocutionary force of the original speech (that is, instead of the rather neutral say or tell, NRSAp often includes more lexically loaded verbs such as blame, deny, etc.).

Therefore, when distinguishing between cases of NRSA and NRSAp, it is useful to bear in mind the negative definition of the latter – that it can hardly be described as providing “little more than the illocutionary force of relevant utterances” (Semino and Short, 2004: 53). Still, however, a clear-cut boundary between NRSA and NRSAp can't be drawn as definitions such as “little or no indication of its content [of the utterance]” (Semino and Short, 2004: 52) is a parameter of highly arbitrary nature, opening space for subjective decisions on the part of the person analysing individual cases, as we shall see later in the research part of this work. For practical purposes, Semino and Short establish the tag NRSA(p) which is applied in all cases where it is not clear, or even desirable to clarify in the given context, whether what is the topic of the relevant discussion is “pure” NRSA or NRSAp (Semino and Short, 2004: 73). The same praxis has been adopted in this work.

Additionally, following the three-axis pattern of their work, Semino and Short (2004) introduce more topic-specific categories also within the area of thought presentation and writing presentation, labelling them, analogically to NRSAp, as NRTAp and NRWAp. None of the two, however, has appeared in our corpus and thus requires no further analysis for the

sake of this thesis.

1.3.2.5 Indirect Speech

As was already outlined in section 1.3.1, Indirect Speech (henceforth IS) is a mediated form of reporting an original speech act with the reporter overtly intervening between the interlocutor of the original utterance and the recipient of the information. All of that has grammatical and pragmatic repercussions that have already been introduced in section 1.3.1. Formally, IS materializes in syntactic structures of the main clause or nominal structure which serves the purpose of introducing the content to be reported and a subordinate clause which is the reproduction of the original utterance, rendered by the reporter. It is this syntactic borderline, the embedding of one structure within another that stands as a crucial criterion for Semino and Short who demand “a distinction between a reporting and a reported clause” for a structure to be called a prototypical instance of IS (Semino and Short, 2004: 53).

By their definition, IS structures are composed of “a reported clause, which is typically introduced by a reporting clause containing a verb indicating speech activity”, with *say* being the most frequently used verb with a whole variety of other possibilities following, most of them reflecting the perspective of the producer of the original speech act, a minority of them, oppositely, turning to the recipient (such as 'learn') (Semino and Short, 2004: 81). There are also cases where the role of a reporting clause is played by “a noun phrase which functions as a grammatical subject or object”, such as in 'word spread that...' or 'threats that...' (Ibid.)

It is important to bear in mind that the reporting signal can substantiate in a whole myriad of forms which also require further categorization (see section 1.6.1 on how the reporting signal influences the categorization of the reported signal – “according to”). Thompson corroborates this statement by stating that: “The ways in which the reporter can signal that the hearer or the reader is to understand a stretch of language as a report are far more varied than simply a traditional reporting clause.” (Thompson, 1996: 518). As far as deixis is concerned, the deictic pivot is in the reporting situation, or, as Thompson tells us “the deictic features (tense, pronoun reference, etc.) are related in an unmarked way to

the context of the report” (Thompson, 1996: 14).

An example of IS occurring in the press sub-corpus provided by Semino and Short (2004) follows:

(5) As he stunted a shot for the cameras, OJ wryly told the photographers **to keep out of the way.**

(Semino and Short, 2004: 82)

What is worth mentioning with regards to example (5) is that, as Semino and Short remind us, the older Leech and Short (2004) model views such instances of “reported non-finite clauses” as representatives of NRSA (Semino and Short, 2004: 82, Leech and Short, 1981: 323-4), while Semino and Short subsume under IS also instances where the reporting signal and/or the reported speech are non-finite (Semino and Short, 2004: 82). Below is an example of a “more prototypical” case which would fall under the category of IS even with the more traditional approach suggested by Leech and Short (1981), taken from Quirk and Greenbaum's Students' Grammar of the English Language (1990):

(6) David told me after the meeting **that he remained opposed to any major changes in the curriculum.**

(Quirk and Greenbaum, 1990: 298)

On a stylistic and pragmatic level, what is subsumed under the label of IS has been attributed a multiplicity of functions and effects by different scholars. Among the central ones upon which Leech and Short (1981) and Semino and Short (2004) have agreed are distancing the reader (recipient) from the presumed original, enhanced presence of the narrator (reporter) in the text and more control over the text (and its possible interpretation) on his or her part. Identically with NRSA(p), IS allows for summarizing effects, not only of what one person said but likewise of multiple utterances of different speakers (Semino and Short, 2004: 79). Such is the case in another example rendered by Semino and Short:

(7) Afterwards, everyone in the studio agreed that we'd have to cut the item.

(Ibid.)

When it comes to pragmatics with IS, Thompson adds that “the distinguishing feature of a paraphrase [his alternative label for what we regard as IS] is that the message is expressed entirely in terms which are appropriate to the reporter in the reporting context. Thus, signs of the original interaction (if there was one) are not carried over into the report” (Thompson, 1996: 14). Semino and Short bring in the aspect of playfulness, suggesting that it is easier to be playful while using speech presentation forms which do not use the words and structures of those being reported in an extensive form, and so the report form is directly under the control of the reporter (Semino and Short, 2004: 218).

1.3.2.6 Free Indirect Speech

Moving further rightwards on the speech presentation cline, I shall now briefly account for the nature of Free Indirect Speech (henceforth FIS). Having been dealt with under diverse labels that, in their own right, are useful hints as to its nature, among them “a third kind” (Coulmas, 1986), “quasi-direct speech” (Lerch, 1919, adopted by Voloshinov, 1929), “veiled speech” (Kalepky, 1899) and “experienced speech” (Lorck, 1921; Coulmas, 1986: 26). A variant of speech presentation traditionally associated with the genre of literature, a very frequent device of writers indeed, it has been subject to meticulous analysis on the part of linguists as well as literary critics. With their focus on prose, Leech and Short (1981) scrutinize its stylistic effects as well as formal features. We are informed that “its most typical manifestation is one where, unlike IS, the reporting clause is omitted, but where the tense and pronoun selection are associated with IS” (Leech and Short, 1981: 325).

Such an account is in complete concordance with Semino and Short's label “deictic mix” (Semino and Short, 2004: 14) and their delimitation of “deictic clashes” (Ibid: 83) and the claim that “(FIS) will often be identified by the fact that the reader perceives the 'voice' and viewpoint of a character intermingling with those of the narrator” (Ibid: 26). A typical

instance of FIS as it occurs in journalistic writing follows, the prototypical nature lying in that it follows a stretch of DS to which it is connected through cohesive and coherence links.

(8): The Bishop of Wakefield, Nigel McCulloch, chairman of the Church's communication unit, said that if the claims were true, such practices were 'utterly disgusting and blasphemous'. **They were not recognisable as part of any Anglican creed.**

(Semino and Short, 2004: 86)

As I shall report of in the section 1.4 on frequency below, FIS is the least frequent category in Semino and Short's press corpus (Semino and Short, 2004: 67) which makes the above presented example rather an exception. Nevertheless, the example displays the core characteristic formal features of FIS, that is the absence of a reporting signal in the proximity of the string of text and either cohesive links binding it to a preceding stretch of text (Ibid.: 87) or contextual links binding it to general or specific knowledge that allow for the attribution to the original speaker. Semino and Short suggest that “[the perception of the voice and viewpoint of the character and the speaker intermingling] may be triggered by contextual factors such as the reader's knowledge about the opinions and intentions of the character, or his/her individual speech style” (Ibid.: 27).

In terms of function, Leech and Short (1981) argue that FIS sets distance between the speaker and the reader (recipient) as through the proceeding of certain deictic and perspective features, the reporter / narrator interposes himself or herself between the original utterance and the reader. The effect of distancing is claimed to often go hand in hand with irony or condescension at the expense of the original interlocutor (Leech and Short, 1981: 334-5). This effect, however, tends to be desired for rather in literary texts; in journalistic writing, on the other hand, FIS displays one crucial practical advantage, that of saving space due to non-repetition of the reporting signal (Semino and Short, 2004: 87). Likewise, as logically entails when FIS is considered on the speech presentation cline, it is a variant of speech presentation that provides for more immediacy and dramatization than

the categories leftwards from it on the cline, that is IS, NRSA(p), NV and [N].

With journalistic texts in the centre of our attention, another particular effect that can be reached through the application of FIS is worth special attention. Semino and Short provide us with an example of FIS from the (auto)biography sub-corpus in which FIS enables to “represent many different voices and utterances” – a phenomenon they claim to be frequently occurring in press genre and (auto)biography (as opposed to literature) (Ibid.: 88).

(9) Many peace propagandists declared, and some still do, that for a nation to be armed at all was to provoke aggression. **If only one nation would disarm it would exert an irresistible moral pressure on all the others to do the same.**

Many of the disarmament and peace groups were party front organisations; in others, party underground members formed cells, and by their dynamism and through constitutional manoeuvres moved into positions of control.

(Ibid.)

1.3.2.7 Direct Speech – DS

Direct speech (henceforth DS) occupies a privileged position as Leech and Short (1981) view it as “the norm” in speech presentation, that is the most natural and most faithful variant of reporting someone else's speech (Leech and Short, 1981: 320). Direct speech traditionally materialises in strings of quotes, purporting to be verbatim representations of original utterances, marked with inverted commas at their beginning and end and the deictic pivot in the situation of the original utterance. The presence of a reporting signal (in close proximity), whether in initial, medial or final position is a crucial criterion distinguishing Direct Speech from Free Direct Speech (see the discussion below in 1.3.2.8).

Major effects of DS can easily be deduced from those attributed to its co-categories on the left-end of the speech presentation cline: having moved towards the right-end extreme, with DS we have arrived at a category with high potential of rendering a faithful,

verbatim reproduction of the original utterance as well as the most prominent capacity of bringing about immediacy, dramatization, proximity to the original situation and foregrounding. The only category that outplays DS in these respects is Free Direct Speech, yet some scholars, among them Semino and Short, regard FDS as a sub-category of DS, or both FDS and DS within one concept (this issue is analysed in more detail in the following section on FDS in 1.3.2.8). An example of DS extracted from Semino and Short's (2004) newspaper corpus follows in (10). The first stretch in bold was tagged by Semino and Short (2004) as a pure variant of DS, the second then as a portmanteau variant DS-FDS due to its textual distance from the reporting signal. For a more detailed discussion on the relation between DS and FDS, see section 1.3.2.8, for portmanteau tags see section 1.6).

(10) Witnesses said the plane plummeted at a 75 degree angle. **'It was terrible. Nothing could have survived that,'** said Daniel Muelhaupt, a local flying instructor who had been giving a lesson. **'I thought it was doing a manoeuvre but it didn't pull up and, wham!'**

(Semino and Short, 2004: 94)

Besides the stylistic effects of DS, i.e. that DS is useful in providing 'a flavour of the newsmaker's own words' (Bell 1991: 208), Bell points out that the motivation for the use of DS (and likewise FDS) in journalistic writing also serves two practical purposes: "(i) to provide 'a particularly incontrovertible fact that can be used as evidence in a potential libel, especially if the reporter has made a recording of the original speech; (ii) to distance the reporter from what the source said, so that the reporter will not be held responsible for either the form or the content of the quotation" (Ibid.: 207-208).

1.3.2.8 Free Direct Speech - FDS

While on the whole this thesis follows the categorization and criteria applied by Semino and Short (2004), prioritizing their view over the older model established by Leech

and Short (1981), with the area of Free Direct Speech (henceforth FDS) and Direct Speech, this work will incline more to the distinctions presented by the latter. More concretely, this is a decision related to the delimitation of DS versus FDS categories: whereas Semino and Short (2004) have decided not to regard FDS as a category in its own right, Leech and Short (1981) do set a more clear-cut borderline between the two.

The difference in the two approaches is substantiated with the focus on different aspects of the (sub)category: while the older model reflects more on the formal criteria of FDS, the more recent approach foregrounds the functionality with regards to fidelity, claiming that “there is no obvious functional difference between them, particularly in relation to faithfulness claims” (Semino and Short, 2004: 194), resorting to a more universal concept, that of (Free) Direct Speech - (F)DS. On the other hand, Semino and Short (2004) don't abandon the distinction between FDS and DS completely, maintaining leeway for further discussion, also through their decision to annotate the corpus with FDS, DS and FDS-DS (see below in the section 1.6 on portmanteau tags) tags distinctively with the objective to vindicate or re-examine their decision for the common (F)DS category.

There are three main reasons for this work to follow the path of discern between FDS – DS. First, what is viewed as FDS by Leech and Short (1981) and, with multiple objections accepted, also by Semino and Short (2004), is a form that appears with high frequency in our corpus. This is by no means a surprising fact as (Free) Direct Speech, in general, is by far the most frequent form of discourse presentation also in Semino and Short's much larger corpus (Semino and Short, 2004: 89) and it therefore seems desirable, for the sake of clarity and illustration, to distinguish between DS and FDS fully, if only with regards to the formal criteria.

Secondly, even Semino and Short (2004) reflect on the heterogeneity of what they have labelled as (F)DS and make noteworthy points regarding what they call a subcategory, that is the FDS. Thirdly, with no ambition whatsoever in undermining Semino and Short's (2004) conclusions, it will be interesting to monitor whether the conclusions drawn from the data in our corpus correspond to those made by Semino and Short (2004) in terms of functional or pragmatic differences, or rather their non-existence as suggested by Semino and Short (Ibid.), between DS and FDS.

Concerning the form, FDS materializes in a string that purports to be a verbatim

reproduction of the original utterance, the same as DS. Unlike the latter, however, FDS is deprived of the introductory reporting clause or it is distanced from it within the text, that is, cut off from it by a string of text (usually narration) or a paragraph boundary (Semino and Short, 2004: 94). This induces the effect of immediacy as the narrator / reporter is erased and thus the interference from his or her part minimized (Leech and Short, 1981: 322). For literary texts, Leech and Short (1981) also suggest the effect quick-fire dialogue and/or deliberately confusing the reader through the absence of ascription of the utterance(s) to a concrete speaker (Ibid.). Furthermore, FDS produces vividness and is also associated with a high level of faithfulness to the original utterance compared to the forms of discourse presentation on the left end of the SWTP presentation scales (Semino and Short, 2004: 89).

The other formal attribute of FDS, the quotation marks, is also subject of further debate with Leech and Short's (1981) assertion that quotation marks are not an unconditional feature of FDS (Leech and Short, 1981: 322) and, on the other hand, Semino and Short's decision to only tag as FDS such instances that use quotation marks with only the exception of newspaper headlines which are viewed as special instances in which FDS is used as summarizing device with a weakened faithfulness claim (Semino and Short, 2004: 95). However, not even with Semino and Short (2004) does the criterion of the presence or absence of quotation marks seem to be strictly observed as further in the text they claim that "the free direct tags FDS were also used where there were no quotation marks, or where, even in the presence of quotation marks, there was no reporting clause or other signal containing an expression to do with speaking [...]" (Semino and Short, 2004: 196).

As far as perspective and deictics are concerned, FDS is characterised by the deictic pivot turned to the spatio-temporal situation of the original utterance: unlike FIS, FDS is traditionally homogenous in terms of deixis, exhibiting no deictic clashes. The perspective is purported to be that of the original speaker, that is, the representation is unmediated, or at least relatively unmediated compared to the categories of speech presentation on the left-most part of Short and Semino's (2004) cline.

An example of what even Semino and Short (2004) consider a pure variant of FDS follows.

(11) We are not at liberty to change the word of God just to be politically correct,' said the Rev. Tony Higton. 'If you are going to tear some pages out of the Bible and rewrite others where will it finish?

'You end up with something that would ultimately be a different religion.'

(Semino and Short, 2004: 93)

The underlined stretch of text is viewed by Semino and Short (2004) as FDS as it is cut off from the introductory reporting clause with another stretch of text. This subsumes under the criterion of textual distance / proximity of the (F)DS to the reporting clause, further accounted for by the authors in the following words: "The direct tag DS was used where (i) there were quotation marks, (ii) there was a reporting clause, or some other signal containing an expression to do with speaking (tagged as NRS), and (iii) the reported segment immediately followed or preceded the relevant NRS within the same paragraph" (Semino and Short, 2004: 196). This leads us to another criterion: in this case, the decision to diagnose the representation of the original utterance as FDS is also supported by the paragraph boundary between the first part of the quoted text and the second part.

According to Semino and Short (2004), the example also demonstrates a phenomenon typical of tabloid journalism: a single quotation, several sentences long, is split into "different paragraphs, probably due to a general strategy to keep paragraphs short in order to make reading easier. In such cases, each new paragraph opens with a new set of quotation marks, even though no closing quotation marks are used at the end of the preceding paragraph. This is presumably meant to remind readers that what follows the paragraph boundary is still part of the same quotation" (Semino and Short, 2004: 94).

All of the above mentioned contestable aspects that are inherently part of the process of deciding whether an instance of speech presentation is more a DS or a FDS, and, likewise, whether it is worth deciding between the two at all, lend support to the clinal approach of Semino and Short (2004) which views different categories on the SWTP presentation scale, as points on a continuum with fuzzy boundaries rather than hard-edged categories, and where the notion of criteria is of a more fluid character.

Below follows an example from Semino and Short's (2004) fiction sub-corpus, one to contain both DS and FDS within one paragraph, thus clearly illustrating where the respective authors draw the line (even though it is a permeating line) between the two categories, especially elucidating the criterion of textual proximity. The stretch in bold was marked by Semino and Short as DS, whereas the stretch that is bold and underlined is marked as FDS.

(12) **'What a blotch!'** said the young Mary, as they topped the crest of the hill and looked down into the valley. Stanton-in-Teesdale lay below them, black with its slate roofs and its sooty chimneys and its smoke. The Moors rose up and rolled away beyond it, bare as far as the eye could reach. The sun shone, the clouds trailed enormous shadows. **'Our poor view! It oughtn't be allowed. It really oughtn't.'**

(Semino and Short, 2004: 90)

1.3.3 Specific phenomena in speech presentation – the 'q'phenomena

In their analysis, Semino and Short diagnose three specific phenomena that recur throughout their corpus with different SWTP forms: the quotation phenomena, hypothetical speech presentation and embedded speech presentation. The first of the three appears frequently in the corpus put together for the sake of this thesis and has also been tagged for the purpose of quantitative and qualitative analysis. The quotation phenomena or the 'q'phenomena is defined by Semino and Short as “the presence of a stretch of text surrounded by quotation marks within a non-direct form of SW&TP” (Semino and Short, 2004: 153) and is claimed to be particularly frequent in press writing (Semino and Short, 2004: 153). The function and benefit of the 'q' phenomena is that it allows “to summarize [in the form of a non-direct string] what a particular individual said, wrote or thought, while at the same time highlighting some particularly important or newsworthy part of the relevant utterance, text or thought.” (Ibid.).

In Semino and Short's (2004) corpus, the 'q'phenomena appears in all forms of

indirect reporting except for NV, that is in NRSAp, FIS and IS (and the portmanteau category IS-FIS), also it occurs in simple narration. An interesting aspect of the 'q' phenomena to observe is its length and the proportion the direct quotation covers within the indirect reporting string. On this issue, Semino and Short (2004) tell us that “ the 'q' forms vary in length from one to a couple of dozen words, and can, in some cases, take up most of the instance of the SW&TP category they occur in” (Semino and Short, 2004: 155). In example (13) we can see an instance of the 'q' phenomena in which the reporter clearly foregrounds the most forceful and at the same time controversial part of the original utterance, at the same time distancing him or herself from it by means of the quotation. Furthermore, the example shows how a direct quotation can make up for almost all of the indirect string:

(13) The President of the Board of Trade **accused Labour of 'undermining the very fabric of our political constitution.'**

(Ibid.)

1.3.4 Writing presentation

As has been stated above, writing and thought presentation are on the margin of the focus of this work. The former, however, requires a basic theoretical account as, unlike the latter, it appears in the corpus designed for the purpose of this thesis, even though with very limited frequency. Semino and Short inform us that writing presentation is common in news reporting (Semino and Short, 2004: 48) and that “the forms and functions of writing presentation categories are very similar to those for speech presentation” (Ibid.), also is it the case that strings of writing presentation are introduced by similar verbs as stretches of speech presentation (Ibid: 60).

The writing presentation scale is presented, together with that of speech presentation and thought presentation, in Figure 2 in section 1.3.2. In terms of frequency an important aspect of writing presentation in relation to that of speech results from the criteria Semino and Short (2004) have established for differentiating between writing and speech. They decided to “code stretches of text as writing presentation (as opposed to

speech presentation) only when the co-text (rather than [their] own general knowledge) specified that the source was written rather than spoken” (Ibid.), a decision that may have prioritized the occurrence rate for speech presentation at the expense of writing presentation slightly (Ibid.). Similar approach has been adapted for the purpose of this thesis and the tagging it required.

1.4 The issue of frequency

As one of the main goals of this work is to compare forms of speech presentation in two newspaper sub-corpora in terms of frequency of occurrence, it will be useful to introduce the findings arrived at in this area of research and in the domain of journalistic writing by Semino and Short (2004). The differences on the axis tabloid – broadsheet diagnosed in their work will then further be compared with the data revealed through my corpus analysis. In Semino and Short's (2004) press corpus, the most frequent of the speech presentation categories described above is Direct Speech and Free Direct Speech, counted together and, as mentioned above, treated by Semino and Short under an umbrella tag (F)DS, with 770 occurrences in the 83,603-words corpus.

Furthermore, a relevant finding on (F)DS is that it is “considerably more frequent in the popular than in the serious sections of the corpus” (Semino and Short, 2004: 89), which is linked to the effect of “dramatization and immediacy” (F)DS helps to bring about (Ibid.). As far as the difference between the much debated and debatable categories of DS and (F)DS is concerned, the press sub-corpus exhibits considerably lower occurrence rate with FDS than the (auto)biography and fiction sub-corpora. This is clearly linked to the ambition of minimizing ambiguity in the press, a fact reconfirmed by Semino and Short: “narratives with a more 'factual' focus, and particularly those in the press, tend to avoid the omission of reporting clauses, since this can lead to lack of clarity and possibly even litigation” (Semino and Short, 2004: 90).

The second most frequent in Semino and Short's (2004) press corpus are Indirect Speech (IS) and Narrative Report of Speech Act with or without topic (NRSA(p) (Ibid.: 78) with the same number of occurrences in the press sub-corpus, 667 occurrences for both types. This frequency correspondence between the two categories is far from accidental:

the two categories share one major function, commented upon by Semino and Short (2004) as follows: “The high frequency of IS in the press section of the corpus is probably due to the fact that, because it focuses on the content rather than the form of utterances, it can be used to provide summaries of long and/or multiple utterances, in the same way as NRSAp.” (Ibid.: 79). This is also connected to the question of prioritizing between the content and the form: “how something was said [is] more likely to be specified in a novel, what was said and when and by whom – details – more likely to be specified in a news report” (Fairclough, 2003: 53).

IS and NRSA(p) also share another important characteristic when viewed in the context of the corpus analysis exerted by Semino and Short (2004): both are more frequent in the serious sub-corpus than in popular sub-corpus (Semino and Short, 2004: 67). Nevertheless, when compared within the serious part of the press corpus, IS exhibits higher frequency of occurrence than NRSA(p) (Ibid.). Semino and Short's data also show that the press sub-corpus is exceptional in that it reveals similar numbers of (F)DS and IS (while the (auto)biography and fiction sub-corpora exhibit major prevalence of (F)DS at the expense of IS). The ratio, however, turns around in the serious sub-part of the press corpus, where IS outnumbers (F)DS, a fact that, according to Semino and Short vindicates a claim attributed by the authors to various scholars, that “[broadsheet] newspaper language privileges IS over DS, whereas the popular sub-section does not” (Ibid.: 89).

Providing the least amount of information on the illocutionary force and propositional content of the original utterance, NV is the second least used form of speech presentation in all of the three sub-corpora. On the other hand, the capacity to inform on or introduce newsworthy information as well as the ability to summarize different utterances of different interlocutors makes it a useful tool in the press writing, with numbers by far exceeding the score of FIS. Similarly to NRSA(p) and FIS, NV shows higher occurrence rate in the serious part of the press corpus compared to the tabloid part.

Lastly, FIS is the least frequent speech presentation form in the whole corpus overall, whether in the fiction, press or (auto)biography sub-sections. In addition, as was hinted at above, it is by far less frequent in the press corpus as opposed to the other two sections, with only 33 occurrences (compare to e. g. 667 for IS) (Semino and Short, 2004: 67), a fact probably connected to its ambivalent character which may pose problems with attribution

of the relevant utterances, a feature highly undesirable with journalists (Ibid.: 87). Thirdly, FIS exhibits much higher frequency of occurrence in the serious press sub-corpus than in the tabloid one. This is accounted for by Semino and Short by the fact that FIS is “more complex” and overall doesn't contribute to “ease of reading” headed for in tabloid journalism (Ibid.: 83).

The 'q'phenomena is also covered by Semino and Short (2004) in terms of frequency and length: a tendency is diagnosed for it to appear almost twice as frequently in the serious sub-section of the corpora. Considering the difference between the serious and the popular, in the broadsheet press data, the 'q'phenomena is most frequent within IS, followed by NRSAp, with N occupying the third place. On the contrary, in the tabloid data, the 'q'phenomena most frequently appears within NRSAp, followed by IS and N on the third place.

Lastly, when it comes to writing presentation, it is the least frequent form of presentation in the corpus overall with speech presentation being the most frequent and thought being the second most frequent. This pattern repeats itself also in both parts of the press sub-corpus which also reveal to us that writing presentation is more frequent in the serious sub-section (Semino and Short, 2004: 59).

Table 4.1 Numbers of occurrences of the speech presentation categories in the corpus

	Whole corpus	Fiction	Press	(Auto)biography	Fiction		Press		(Auto)biography		All	
					Popular	Serious	Popular	Serious	Popular	Serious	Popular	Serious
NV	391	111	134	146	61	50	54	80	66	80	181	210
NRSA(p)	1,398	251	667	480	115	136	318	349	180	300	611	785
IS	1,114	117	667	330	64	53	276	391	118	212	458	656
FIS	157	57	33	67	21	36	7	26	20	47	48	109
(F)DS	2,974	1,569	770	635	940	629	456	314	490	145	1,886	1,088
Total	6,034	2,105	2,271	1,658	1,201	904	1,111	1,160	874	784	3,184	2,848

Figure 4: Number of occurrences of the speech presentation categories in the corpus (Semino and Short, 2004: 67)

1.5 A few words on the question of length

The length patterns in Semino and Short’s corpus are presented in Figure 5 below, exposing some differences between the popular and the serious journalistic genres: the most conspicuous difference is rendered by the comparison of average length of Free Indirect Speech strings, with the average number of words in the tabloid sub-section being almost a double of the number in the broadsheets. This is only a logical consequence of the above mentioned and at multiple occasions repeated orthodoxy of the serious newspaper when it comes to attributing utterances to their sources and minimizing leeway for any ambiguity. Other, though minor, differences include longer stretches of NV, NRSA(p) and IS in the serious sub-corpus and, on the contrary, longer strings of (F)DS in the popular section.

Table 4.2 Mean word length of the speech presentation categories in the corpus

	Whole corpus	Fiction	Press	(Auto)biography	Fiction		Press		(Auto)biography		All	
					Popular	Serious	Popular	Serious	Popular	Serious	Popular	Serious
NV	8.91	7.58	9.83	9.07	8.93	5.94	7.53	11.38	10.16	8.17	8.96	8.86
NRSA(p)	12.20	11.87	12.85	11.47	13.52	10.48	11.46	14.11	11.52	11.43	11.90	12.46
IS	12.33	11.74	12.91	11.36	13.21	9.96	11.59	13.84	11.43	11.32	11.77	12.56
FIS	17.05	18.63	18.03	15.22	17.00	19.58	28.57	15.19	11.35	16.87	16.33	17.36
(F)DS	14.31	12.45	19.44	12.68	13.42	11.01	19.97	18.68	12.35	13.81	14.72	13.60

Figure 5: Mean word length of speech presentation categories in the corpus (Semino and Short, 2004: 68)

1.6 Portmanteau tags in the corpus

With criteriality (i.e. a combination of formal criteria and contextual considerations, e.g. Semino and Short, 2004: 11) as an omnipresent issue and the clinal, continuum-like character of SWTP, Semino and Short (2004) have introduced a number of what they call portmanteau tags when annotating their corpus, to account for instances of SWTP of a borderline character, or, a relatively more intense borderline character than others. The advantage of portmanteau tags is “to indicate all the possible categories into which a particular stretch of text might fall” (Semino and Short, 2004: 32). The portmanteau

categories are of two types, the first accounting for instances of SWTP which are spread over two categories adjacent on the SWTP clines, the second labelling such occurrences that are of paradigmatic character, that is, they are borderline cases between different presentation clines, that is speech, writing and thought (Ibid.: 183).

In their large corpus, Semino and Short (2004) have identified 25 different types of portmanteau tags, a large majority of which are not relevant for this work, given its limited scope and focus on speech presentation at the expense of writing and thought presentation. Therefore, I shall briefly describe only those portmanteau tags that have occurred also in the corpus of journalistic writing put together for the purpose of the present thesis. They are 2 portmanteau categories of the intra-scalar type, Indirect Speech – Free Indirect Speech (IS-FIS) and Direct Speech – Free Direct Speech (DS-FDS).

1.6.1 Indirect Speech-Free Indirect Speech - IS-FIS

The most frequently occurring portmanteau tag in Semino and Short's corpus (Semino and Short, 2004: 192), IS-FIS is an umbrella category applied by the authors to describe borderline cases in which “an indirect reported clause is not grammatically subordinated to the reporting clause [...] in a straightforward manner”, in other words, in for example such cases where the reporting signal is in medial position and displays a parenthetical nature or takes the form of a complex prepositional phrase such as “according to” (Ibid.: 193). The former type is illustrated in the example below:

(14) **The painting was proof, *he said*, that Modigliani detested him.**

(Semino and Short, 2004: 192)

1.6.2 Direct Speech – Free Direct Speech – DS-FDS

As was suggested in section 1.3.2.7 and 1.3.2.8, the relationship between DS and FDS is rather problematic and this work slightly deviates from Semino and Short's (2004) approach. The same applies for the relation between DS and DS-FDS: Semino and Short

have decided to apply this portmanteau tag with such instances as the one in example (15), explaining that “the portmanteau tags DS-FDS were used where (i) there were quotation marks, (ii) there was an NRS or some other speech presentation category performing the introductory function of an NRS, but a paragraph boundary separated the NRS from the reported segment” (Semino and Short, 2004: 196).

(15) I was silent for a moment in order to give greater force to my next remark. I spoke as deliberately as I could.

'Yon are a most unmitigated cad.'

(Ibid.: 195)

As for the purpose of this thesis it was decided to clearly tag instances of DS an FDS, and as the criteria even with Semino and Short (2004) sometimes are of a fuzzy character, a set of more restricted and clearer criteria has been designed in this work: instances such as (15) amount to the FDS tag in this work due to the paragraph boundary (see example 11 for more of a vindication of this decision). On the other hand, the portmanteau tag DS-FDS has been applied instances where the respective stretch of text is separated from the reporting signal (there are no appearances of direct reporting with no reporting signal at all in our corpus) by a stretch of non-reported text (narration), yet there is no paragraph boundary, such as is the case in example (10) in section 1.3.2.8.

2. Methodology

2.1 A Corpus-based work

Along the line of thought exhibited in the core source work, Semino and Short's *Corpus Stylistics - Speech, writing and thought presentation in a corpus of English writing* (introduced in detail above), this thesis draws on principles of two major linguistic disciplines: corpus-based linguistics and discourse analysis, or, as Semino and Short (2004)

put it, “both quantitative and qualitative analysis” as both of these are needed “and work best when used interdependently” (Semino and Short, 2004: 10). Effectively, such a statement is reproduced here bearing in mind, again to tally with Semino and Short's work, that corpus-based (and statistics oriented) work in linguistics has been subject to major criticism in the past decades with one issue particularly relevant for the purpose of our line of work, that of arbitrariness of categories and definitions, a drawback explicitly mentioned by Fludernik (1993).

Fludernik's circumspect stance towards corpus-based work and the closely related question of annotation and statistics and the underlying issue of arbitrariness is accounted for by her statement that “such arbitrariness would necessarily have resulted in an erosion of the actual usefulness of the statistical data, since one would have had either to decide on larger categories that include marginal and ambiguous phenomena, or to indulge in a proliferation of subcategories and intermediary categories which would have rendered the statistics next to useless for interpretation” (Fludernik 1993: 9). Semino and Short chose for the latter variant, establishing a rather wide array of categories, subcategories and transitional or “portmanteau” categories in their work, yet arguing that “forcing [them]selves to be as clear and precise as possible about [their] annotations has helped [them] to isolate, and come to terms with, phenomena [they] may not otherwise even have noticed” (Semino and Short, 2004: 5).

Therefore, in view of Semino and Short's (2004) and Fludernik's (1993,) approaches, a corpus-assisted method has been chosen as optimal for the sake of this work, drawing on the belief “that statistical analysis has limitations as well as advantages” (Semino and Short, 2004: 6), and when merged with in-depth qualitative analysis, it has the potential of producing relevant insights. Likewise, with no aim to relativize the prudence on the part of Fludernik (1993), it is believed that Semino and Short's (2004) affinity with what has originally been set as a model by Leech and Short (1981), that is that “discourse presentation scales are not [viewed] an assemblage of hard-edged, discrete categories, but continua, rather like that seen in the color spectrum” (Semino and Short, 2004: 9), can smoothen the drawback of corpus-annotation and its arbitrariness. In combination with thorough textual analysis, such a method is, in the context of this thesis, believed to bring about desired insights without superfluous violation of the organic nature of language in a

context.

2.2 The Corpus

As was explained in the introduction chapter, a special made-to-measure corpus has been put together for the sole purpose of analyses carried out within this thesis. The corpus contains 9,065 words and is therefore to be considered extremely small compared to the scale of established and popular corpora, such as the the 100-million words BNC or the 425-million words COCA and also that of Semino and Short (2004) with their 258,348 words. Despite the fact that it can't be compared to the large corpora in terms of representativeness, it has a number of major benefits to its credit that lay behind the decision to build it up instead instead of making use of any of the already existing corpora.

The motivation can be delimited around four axes: first, building the corpus as such is viewed as a beneficial procedure allowing for more in-depth insight into issues in question, especially in connection with qualitative and contextual analysis. As Semino and Short put it, “the building of a corpus enables not just the quantitative work normally associated with corpus linguistics but also the qualitative study of individual texts from the corpus, a type of analysis which is typical of stylistics” (Semino and Short, 2004: 201). Secondly, the focal point of this thesis in terms of genre is strictly delimited: with journalistic texts being the sole object of research, it was desirable to have at our disposal a corpus that would provide sufficient material produced within the genre, a demand that can't be exerted on the large corpora as these usually comprise “carefully balanced among the different types of texts for reception and production to reflect their importance in the culture, which means that there will be a limited representation of some genres” (Flowerdew, 2004:14).

Thirdly, with the positioning and distribution of different speech presentation types within individual articles as one of the items on our list of concerns, it seemed useful to work with complete, unabridged and uncut articles in the exacts form in which these were originally published, a method sometimes hard to achieve with larger corpora based on scanning text samples exclusively. Lastly, no specialized corpora was selected either, such as the package of texts put together for Semino and Short's work (2004), as these are

commonly annotated in a manner designed specifically for the very work and such elaborate annotation may hinder rather than facilitate reaching the objectives set out for this thesis.

The corpus put together for the purpose of this thesis comprises two parts of uneven length: the popular and the serious. The former is represented by three articles selected from the website of The Daily Mail, traditionally conceived as a representative of tabloid journalism. The latter contains three articles from the online version of The Guardian, a prototypical representative of quality journalism. The two sub-corpora contain three articles each, while each of the articles relates to one of the articles in the other sub-corpora through topic.

All the three topics are major topics and the articles are one of the main articles on the homepage of respective media, thus amounting to what is often referred to as “hard news” which “concerns reports of accidents, conflicts, crimes, announcements, discoveries and other events which have occurred or come to light since the previous issue of a paper” (Bell 1991:14). Concretely, the themes are as follows: a sentence of a Rolf Harris in a paedophile case (theme 1), the governing body of The Church of England voting about a hated question of female bishops (theme 2) and a debate at the United Nations whether some acts of Israel in the situation of the recent aggravation of the Israeli-Palestinian conflict might amount to war crimes (theme 3). Overall, the corpus thus contains three pairs of articles, each pair dealing with similar topic within different journalistic genre, when referring to individual articles, a set of 6 abbreviations is applied: B1 – B3 for broadsheet articles and T1 – T3 for tabloid articles (links to the articles online in their original form are provided in the List of Sources).

As is expected, articles on similar themes are of different length in different newspaper, for exact numbers of words see Figure 6:

B1 1084 words

B1 804 words

B3 1744 words

T1 2236 words

T2 869 words

T3 2320 words

Figure 6: Length of articles composing the Corpus

The issue of disproportion in length has been solved by the selection of iso-textual approach for the purpose of this thesis, i. e. the respected patterns are identified in “an equal number of texts in each discipline” (Oakley, 2008: 4), the discipline in our case standing for genre. Oakley suggests that “an iso-textual corpus is more suitable for comparative studies of the discourse functions [...] since it allows their function to be investigated across similar numbers of communicative acts rather than across similar amounts of language.” (Ibid.) In order to eliminate a bias at the expense of the shorter sub-corpora (in our case it is the broadsheet), in terms of quantitative analysis, the frequency of appearance of individual speech presentation categories is counted with regards to occurrence per 1000 words.

The corpus is annotated with a system of tags (manually attributed) copying that of Semino and Short (2004) with only one minor exception which concerns the distinction between Direct Speech and Free Direct Speech (see below in 1.3.2.7 and 1.3.2.8). The subsequent analysis of the tagged corpus includes all phenomena that appear in the corpus except for extremely scarce phenomena of 'hypothetical' speech presentation and 'embedded' speech/writing presentation (also tagged in the corpus). The two tagged sub-corpora have, afterwards been subject to quantitative and qualitative analysis. The former includes comparisons of rates of occurrence of individual speech (and writing) presentation categories across the two sub-genres as well as comparisons of occurrence rates of different categories within individual genres. Length and percentage of the entirety of the article covered by individual categories are also measured and analysed.

The qualitative part of the analysis involves both formal and stylistic and pragmatic aspects of individual speech (writing) presentation categories, the former including the diagnoses of syntactic structures of reporting signals, lexical selection in reporting signals and mutual positioning of individual speech (writing) presentation categories. The stylistic and pragmatic analysis covers such issues as level of intervention of the reporter,

foregrounding and backgrounding effect, clarity and conciseness compared to elaboration. To tally with the general comparative approach, these are also analysed with regards to differences and similarities between the serious and the popular sub-corpora and, likewise, differences and similarities between individual speech (writing) presentation categories are considered within each sub-corpus. For the sake of easier and faster analyses the AntConc software has been used in combination of manual researching of the corpus.

3. Research

3.1 Frequency and length charts

The general tendencies in terms of frequency and length in the corpus are presented in numbers in Figure 7 – 10. The frequency and length findings are then commented upon and analysed with individual speech presentation types in respective sections (from section 1.3.2.1 – 1.3.2.8).

Distribution of SWTP categories in broadsheet and tabloid (including portmanteau occurrences)

number of occurrences / number of occurrences per 1000 words

	words	NV	NRSA (NRSApure + NRSAp)	NRSA pure (including NRSAh, NRSAq)	NRSAp (including NRSAph, NRSApq)	IS	IS-FIS	N-FIS	(F)DS (DS, FDS and DS- FDS)	DS	DS-FDS	FDS	In TOTAL
Guard	3640	7 / 1.9	23 / 6.31	14 / 3.84	9 / 2.47	46 / 12.6	5 / 1.37	2 / 0.5	33 / 9	27 / 7.4	4 / 1.09	1 / 0.27	110 / 30.2
DM	5425	4 / 0.73	25 / 4.6	20 / 3.6	5 / 0.92	70 / 12.9	-	3 / 0.6	52 / 9.6	29 / 5.3	4 / 0.7	19 / 3.5	154 / 28.3

Figure 7: Distribution of speech presentation categories in broadsheet and tabloid (including portmanteau tags)

Frequency rates per 1000 words - from most frequent to least frequent

DS, FDS and DS-FDS covered separately

DS, FDS and DS-FDS covered under (F)DS

	The Guardian	The Daily Mail
1	IS / 12.6	IS / 12.9
2	DS / 7.4	DS / 5.3
3	NRSA / 6.31	FDS / 3.5
4	NV / 1.9	NRSA / 4.6
5	IS-FIS / 1.37, DS-FDS / 1.37	NV / 0.92
6	N-FIS / 0.5	DS-FDS / 0.7
7	FDS / 0.27	N-FIS / 0.6

	The Guardian	The Daily Mail
1	IS / 12.6	IS / 12.9
2	(F)DS / 9	(F) DS / 9.58
3	NRSA / 6.31	NRSA / 4.6
4	NV / 1.9	NV / 0.92
5	IS-FIS / 1.37	N-FIS / 0.6
6	N-FIS / 0.5	

Figure 8: Frequency rates of speech presentation categories: from most frequent to least frequent

Length of stretches of speech presentation compared to percentage in the whole text

	words	NV	NRSA	NRSA pure	NRSAp	IS	IS pure	ISq	(F)DS	in TOTAL
GUARD	3640	51 / 1.4%	259 / 7.1%	110 / 3.2%	159 / 4.4	793 / 21.8%	578 / 15.8%	215 / 5.9	909 / 24.9%	1247 / 55.3%
DM	5425	14 / 0.25%	247 / 4.6%	133 / 2.45%	114 / 2.1%	953 / 17.5%	609 / 11.22%	344 / 6.3%	1219 / 22.4%	2438 / 44.8%

Figure 9: Length of speech presentation categories / percentage in the whole article

Average length of speech presentation categories per occurrence

	Guardian				Daily Mail			
	#1	#2	#3	average	#1	#2	#3	average
NV	8.3	3	7.6	6.3	3	4	4.5	3.8
NRSA pure	8.5	10	7.8	8.8	6.2	11.3	5.5	7.6
NRSAp	22.5	18	19.5	20	17	-	24.5	20.8
IS	16.7	10	18.5	15	17	13.4	12.8	14.4
IS pure	16.3	11	20.2	15.8	15.6	13.1	12.7	13.8
ISq	17.75	7	15.2	13.3	18.4	14	13.5	15.3
(F)DS	22.2	32.5	29.5	28	20.91	26.1	25.4	24.1

Figure 10: Average length of speech presentation categories per occurrence

3.3 Narrator's Representation of Voice (NV) in the Corpus

With only 11 instances altogether in our corpus, Narrator's Representation of Voice is one of the marginally represented categories of speech presentation. When converted into the occurrence per 1000 words ratio, we arrive at 1.9 of NV per 1000 words in the broadsheet sub-corpus, compared to 0.73 occurrences per 1000 words in the tabloid, i.e. in our corpus, NV is more than twice as frequent in the serious than in the popular genre.

With regard to length, not surprisingly, NV is by far the shortest type of speech presentation in our corpus, both in the serious and the popular sub-sections, with 6.3 words per occurrence in The Guardian and 3.8 in the Daily Mail. The statistical data relating to frequency and length only corroborates the findings of Semino and Short (2004) in their research. However, it will be interesting to look further into why it is so and what other phenomena can be observed with NV and the difference between how each of the sub-genres disposes of it in our case.

The sporadicness of NV in our corpus gives us liberty at elaborating more here on individual cases, the list of instances is presented below:

The Guardian

1 / (16) <NV> **merely talking quietly among themselves** / MOD – ADV

B1

2 / (17) <NV> **they were read to the court**

B1

3 / (18) <NV> after **giving media interviews**

B1

4 / (19) The archbishop [...] <NV> **quoted the Bible**

B2

5 / (20) Welby will consult with his fellow bishops as to what should be done <NVh>
and make an announcement as soon as possible.

B2

6 / (21) <NV> political leaders and diplomats **held urgent talks** / MOD – ADJ

B3

7 / (22) <NV> Ban had **delivered a blunt message to Netanyahu** / MOD – ADJ

B3

The Daily Mail

8 / (23) before he was sentenced he was smiling and <NV> **chatting to guards**

T1

9 / (24) <NV> Earlier **he was laughing and joking**²

² In example (24), only “joking” should probably be subsumed under NV, excluding “laughing” which doesn’t amount to the criterion of describing a verbal activity. Within the course of this work, however, we have encountered a number of cases in which a clear boundary between what constitutes a verbal activity and what does not is hard to draw (e. g. “high-level diplomatic efforts to resolve the crisis continued in the region”, “bitter recriminations and

T1

10 / (25) <NV> **Her remarks were made**

T3

11 / (26) <NV> **Ms Pillay's comments came**

T3

NV is generally a category predisposed to render very limited information about the illocutionary force of a speech act while, by definition, it normally renders no information whatsoever about the propositional content. In other words, NV commonly provides the reader with vague information, yet, further investigating the instances of NV above, this issue of vagueness, or specificity within the relative vagueness, is worth further analysis. None of the 11 examples of NV above inform us about the propositional content, neither do they provide any information about the illocutionary force (with maybe (19) with “quoting” being a borderline exception).

Nevertheless, certain of these examples still convey more information than others on the speech situation: in other words, in some of the cases the mere stating that a speech act occurred is accompanied with a description of its nature in the form of adjectival (21) and (22) and adverbial (16) modification of the speech verbs or nominal constructions referring to speech. All of these “modified” NVs (marked above with the abbreviation MOD) occur within the serious sub-corpus, while the tabloid sub-corpus only provides occurrences of NV that are indeed very crude, or stripped of any, even basic, details and involve no modification whatsoever. An obvious result of this is the discrepancy in length of NV in tabloid compared to broadsheet, as mentioned above.

threats”). The limited scope of this thesis doesn't allow for a substantial analysis of the nature and possible categorization of such instances, nevertheless, it is clear that one of the crucial aspects in a hypothetical in-depth discussion of the issue would be to what extent to consider the co-text of a respective expression and the information it provides us on the verbal/non-verbal nature thereof. In the case of the two examples mentioned, it has been decided not to tag these as NV but as N instead as, on their own (i. e. without considering the surrounding text), they don't clearly suggest an activity of a verbal nature. On the other hand, for example “Kerry reiterated his support for an immediate ceasefire” has been tagged as a verbal activity, concretely an instance of NRSA, even though, in an extreme case, the “reiteration of the support” could have been exerted with for example a nod of the head. That it is not the case we learn from the text that follows, a string of DS in which the support for an immediate ceasefire materializes. Therefore, the criteria applied within this work in terms of what is/isn't verbal activity might be judged somewhat arbitrary and intuition-based.

Also is it important to notice that with examples such as (22), the adjective “blunt” is a mark of a rather expressed authorial presence as it is an evaluation of the nature of the message on the part of the reporter. This also tells us about what the author / the medium considers important enough to communicate (compare with the information on “laughing and joking” and “chatting to guards” in (23) and (24). In simply formal terms, another pattern that comes out of the 11 examples is that the broadsheet has more instances of NV in a verbo-nominal form (18), (20), (21) and (22) while the nominal form is more frequent in the tabloid (25) and (26).

If we look at the bigger picture and consider the instances of NV within a context of the text surrounding them in proximity and/or the whole of the article, it is clear that it is rather rare for NV to be the only source of information on a relevant speech act. In other words, in a majority of the instances enlisted above, NV has an intra-textual referential function, introducing, summarizing, or coming back in retrospective to an instance of speech act that has already been or will be described in further detail elsewhere in the text, whether in the form of narration or direct or indirect reporting. If we look closely on our instances of NV in this regard, we can state that of the 11 cases, only 4 provide us with elementary information on a speech act (or speech acts) that are not described in more detail elsewhere in the text.

Starting with the broadsheet part, (17) is a cataphoric reference to victim statements described within an NRSAP string that immediately precedes the respective NV stretch, (19) is an introductory NV, an anaphoric reference immediately followed with a double elaboration: first a string of NRSAP specifying the topic of the quote and a subsequent string of DS quoting the speaker’s exact words and rendering what was referred to in the respective NV string as mere “quoting the Bible”. NV (20) is an exceptional case of hypothetical form, one to only take place in the future, is yet another cataphoric reference as the topic of the announcement is declared in the preceding part of the same paragraph, both in the form of narration and NRSAPh.

In (21), the NV is anaphoric, introducing the “talks” into the article within which they will be further described in more detail at numerous occasions in diverse speech presentation forms, as well as narration. In this respect, (22) is similar to (21) in its introductory anaphoric function, as the content of the “blunt message” is rendered

immediately after the NV in the form of an IS string. It is interesting to observe in the case of (22) how the NV string is almost on the verge of a reporting signal, with the very reporting signal (saying), on the other hand, on the verge of redundancy:

(27) <NV> **Ban had delivered a blunt message to Netanyahu, <NRS> saying <IS> the bloodshed in Gaza must end.**

T3

Of the seven instances of NV in The Guardian, we have thus attributed an introductory or summarizing function to five, while only two, number (16) and number (18), providing a mere background information which is not expanded on anywhere else in the text. In both cases we can, however, detect a summarizing function, not of the intra-textual nature attributed to the referential NVs but one to serve the purpose of summarizing speech acts indulged in by multiple speakers (16) and multiple speech acts (or sequences of speech acts) produced by one speaker (18).

When we proceed to the cases of NV in the Daily Mirror, we see a similar pattern, with three cases being of referential (introductory / summarizing) nature, viz. example (25) with “remarks” as a cataphoric reference to the exact wording of the remarks in an immediately preceding string rendered through the form of DS and number 26 being an exact copy of the pattern of (25). The other two instances, (23) and (24), inform us about speech acts that are not specified before or after in the text, both fulfilling a summarizing function and serving as umbrella expressions for a multiplicity of speech acts produced by one person.

When we return to the background effect rendered by the non-referential NVs in The Guardian, it needs to be said that (23) and (24) are far from being similar in this respect. At first sight, they could easily be mistaken for background information, yet, considering the theme of the article – a report about a famous popular figure accused and sentenced for paedophilia, the assumption on the pragmatic function of these NVs is of rather a different kind. Both the “chatting to guards” in (23) and “laughing and joking” in (24) are speech acts attributed by the newspaper to Rolf Harris, the accused former TV star whose presumed sexual exploitation of children burst into a public scandal. From the

beginning to the end of the Daily Mail article, the reader is confronted with distressing details on what the convict did to his victims and the malevolent effects these actions have had on their adult lives as they were presented during the trial reported of in the article.

In such a setting, the information about the convict indulging in verbal activities associated with easy-going, good mood stance, which chatting, laughing and joking indubitably are, is of a rather paradoxical nature. There is little doubt that such information is provided by the tabloid newspaper to foreground the culprit's inappropriate behaviour, exposing his disrespect and arrogance and thus intensifying the scandal load of the whole story. Accordingly, such use of NV is more connected to the notion of newsworthiness than that of providing background information or neutral summarizing (as is the case in (16) and (17)) with the presupposition that what is newsworthy for tabloid journalism is not necessarily newsworthy for broadsheet papers and vice versa.

In conclusion, the most minimalist form of speech presentation, the Narrator's Representation of Voice is more than twice as frequent in the broadsheet sub-corpus as in the tabloid section, concurrently exhibiting a tendency to be lengthier in the former – a tendency arising from frequent modification of the descriptions of verbal activity within NV in the broadsheet. Concerning the function, the tabloid and the broadsheet share the summarizing effect and the introductory effect, yet differ in connection to NV as a tool of presenting background information and newsworthy information, with the broadsheet texts more prone to the former and the tabloid newspaper to the latter.

3.3 Narrative Report of Speech Act in the Corpus

In our corpus, NRSA is the third most frequent form of speech presentation in the broadsheet section and the fourth most frequent in the tabloid section. With 6.3 occurrences per thousand words in the former and 4.6 in the latter, there is a slight tendency for NRSA structures to appear more frequently in the serious genre. A more considerable discrepancy between the two genres, however, unfolds if we consider the frequency ratio with regards to the both NRSA and its sub-category Narrator's Report of Speech Act with topic (NRSAp). The standard, or, in our corpus denominated as “pure”

variant of NRSA is used with approximately the same frequency in both sub-corpora, the more specific sub-category of NRSAp, though, exhibits noticeably lower numbers in the tabloid section of the corpus, with 2.4 per words for broadsheet compared to only 0.9 in the tabloid.

This difference may have to do with the fact that, overall, our tabloid articles are longer than the broadsheet texts and the tabloid journalists may not have been subject to such strict space constraints. Consequently, what is, for reason of conciseness, presented in the form of NRSAp in the broadsheet, can be rendered in more space-consuming speech presentation forms, such as IS or DS in our respective longer tabloid articles. Nevertheless, the main reason behind this difference is probably the fact that NRSAp materialises in the form of lengthy, condensed and rather complex nominal structures which don't fit very well into the profile of tabloid journalism due to ease of reading demands.

In regard to average length, the data for the tabloid and the broadsheet are balanced both in the case of pure NRSA and NRSAp: the average length of NRSA in the broadsheet is 20 words compared to 20.8 in the tabloid, and that of NRSAp 8.8 compared to 7.6, respectively. Both in the broadsheet and the tabloid, the pure NRSA is on average the second shortest form of speech presentation in the sub-corpus (after NV) and NRSAp the second longest (after strings of (F)DS).

This tendency is clearly illustrated in the two examples below, both of which come from the broadsheet part of our corpus. Example (28) has been tagged as NRSA, example (29) then as NRSAp³.

³ Example (28) could alternatively be also tagged as NRSAp: the borderline Semino and Short (2004) draw between NRSA and NRSAp is of a rather fuzzy character and no clear set of criteria has been set for the distinction. As prototypical structures of NRSAp they provide us with extremely lengthy structures (that exceed example (28) in number of words), telling us that the tag “captures all those cases where the report of the speech act is accompanied by an explicit indication of the subject-matter / topic of the utterance or utterances in question, but where there is no separate clause” (Semino and Short, 2004: 53). On the other hand, such instances as “He was asking one of his relatives for a subscription to the additional curates society” are tagged by the authors as NRSA (that is, without topic). In my analysis, I have therefore decided to apply a rather intuition-based approach, tagging as NRSAp only those instances where not only the subject matter / topic is mentioned but we also learn something about it / them, individual noun phrases are modified or include embedded clauses. Nevertheless, (28) still could be considered a borderline case as, on the one hand, we only learn about what the topics are (and nothing about them) but, on the other hand, they are multiple (more words and more information rendered to the reader).

(28) Another woman said Harris stole her innocence at the age of eight. <NRSA>
Others told of drink problems, eating disorders and depression.

B1

(29) Sweeney made it clear he found this credible, and **noted the significant impact of two brief gropes; against an eight-year-old autograph hunter at an event in Portsmouth in 1969, and on a teenage waitress at a TV filming in Cambridge in 1978.**

B1

NRSA(p) is a speech presentation form with relatively great inner variation (compared to speech presentation forms placed rightwards on the speech presentation cline), a feature very much confirmed by the diversity found in our corpus, with NRSA(p) ranging from verbal structures of either finite or non-finite nature (“A jury unanimously convicted him of the charges” compared to “declaring him a sex-offender”) to verbo-nominal structures (“His victims’ words shocked a court into silence, describing the horrific trauma they suffered [...]”) to nominal structures (“complaints from the public”).

Comparing the two journalistic genres, in our corpus they exhibit similar numbers when it comes to verbo-nominal structures. On the other hand, the broadsheet sub-corpus contains no nominal NRSAAs compared to 2 in the tabloid sub-corpus. On the formal level, nominal structures serve the purpose of saving space, on the pragmatic level, a number of effects have been diagnosed on the cases in our corpus. In example (30) below the effect brought about by the use of the very concrete expression “words” makes the words in fact almost palpable and more intensely felt as indeed having been said. The mediation of the horrific testimonies would undoubtedly have been less immediate if for example the structure had contained “what the victims said” instead of “words”.

On the other hand, this effect is far from being produced solely through the nominal structure: the lexical choice incontestably plays a role and we can presume that the effect described above would be considerably weakened also with an alternative nominal

structure such as “statements” or “testimonies”. Again in this case, the same as for example with examples (8) and (9), we can trace a tendency of the tabloid to describe within speech reporting structures what is/was in fact going on, to render the factual situation unmediated, rather than to summarize it or mediate it to the reader from a more neutral perspective (compare to The Guardian exclusively referring to the victims' testimonies through the formal, technical expression “victim statements”)

(30) <NRSAp> **His victims' words shocked a court into silence, describing the horrific trauma they suffered when growing up.**

T1

In example (31), we can clearly see the advantage of rendering a summary of multiple utterances (or written statements) produced by more people, while providing information about the illocutionary force thereof.

(31) <NRS> A children's charity said <IS> the prison term was a nonsense – <N> he could be out in under three years – and, following <NRSa> **complaints from the public**, the Attorney General is to investigate whether it is too lenient.

T1

Another formal feature of the NRSa(p) strings that may translate into pragmatic and stylistic effects is the passive – active voice dichotomy. With 3 passive structures in either sub-corpus both sub-corpora, no major quantitative difference can be detected. The passive structure, the same as the nominalisation, can serve the function of distancing, cf. example (32) from the broadsheet and (33): it is the case with both to eliminate the source of the information as unimportant for the sake of the current stretch of text. The difference between the two, however, lies in the fact that in (32) the structure, due to the lexical load of the verb “report” suggests it may also be the case that the reporting wasn't based on truth, while the verb “announce” clearly suggests that the whomever it was who announced the retirements, indeed did so.

The passive construction allows for the source of information to remain unspecified, as much as it would be difficult, though, in this case, to say whether this lack of

identification of source is deliberate or arising from the fact that neither the reporter is familiar with the source. It seems to be the case in (32), while (33) rather suggests that the source has been judged as unimportant by the reporter in the context of this stretch of text. In fact, with (33), the announcing probably has been done by members of the Synod, an institution mentioned at multiple occasions earlier in the article: this stretch of text informs about a sub-topic that is marginal within the whole article and therefore the reporter may have felt more free to erase the authors of the announcing, whether they should be mentioned as an institution or as concrete names acting in the name thereof. In any case, the pivot of attention is in the very performative act of the verb “announce” and the specified locations, not in the producer(s) of the performative verbal act.

(32) Meanwhile <NRSAp> **fierce fighting was reported near Khan Younis in the south, which came under Israeli tank shelling and drone strikes.**

B3

(33) <NRSA> **Retirements have also been announced in the Sees of Gloucester, Newcastle and Oxford.**

T2

Yet another common feature of NRSA(p) in the tabloid and the broadsheet is an immense diversity of verbs (and verbo-nominal and nominal structures). In the overall number of 23 cases of NRSA(p) in the broadsheet, there is only one verb, “condemn”, that comes up two times (of which once within an active structure and once in passive voice), otherwise each structure contains a different verb (or noun). The result for tabloid is five verbs in total that occur more than once in the 25 instances of NRSA(p) in total: “condemn”, “deny”, “accuse” and “urge” appear two times and “cite” appears three times. Even if we take into consideration that one of the repetitions in the tabloid arises from the fact that a verb within NRSA(p) is used twice as first it comes in the lead (non-existent in our broadsheet data) which sums up (sometimes in exactly the same words) the

information to come in the very article, a slightly higher inner variation in regards to lexical selection is detected in the broadsheet genre.

The same as with NV, it is interesting to observe to what extent NRSA(p) structures are used to inform the reader about something that is not expanded on elsewhere in the text. Of all the cases of NRSA(p) in the tabloid, only 5 don't summarize or introduce information that is to be or has been elaborated before or after in the text. In the broadsheet section, the number of non-referential NRSA(p)s equals the scarcity in the tabloid: only 4 of the 25 cases are of such a nature, with one serving a summarizing function for multiple utterances (none of which are mentioned further in the text) by multiple speakers and 3 subsuming under yet another phenomenon observable in the tabloid, that of extremely lengthy NRSAps such as is the case below:

(34) <NRSApq> **She cited air strikes homes, hospitals and even a home for the disabled, as well as the lethal shelling of a group of children on a beach, as 'just a few examples' of possible Israeli war crimes.**

T3

In this example, not only are we informed about events that are not elaborated on anywhere else in the article, but we are also rendered the information in an extended form of NRSAp containing 37 words, a number by far exceeding the average length of NRSAp in the tabloid section, which is 20.8. This pattern of extremely lengthy structures of NRSAp is recurrent in the tabloid section, a fact that guides us to the conclusion that tabloid exhibit a tendency to use either relatively short NRSAAs (a more expressed tendency to nominal structures) or extremely long NRSAps. This belief is further substantiated by the data shown in the tables on average length and number of occurrences in Figure 9 and Figure 10 respectively, which tell us that with a much lower number of occurrences than in the broadsheet, the cases of NRSAp in the tabloid still amount to the similar average length.

For the sake of accomplishing a wider contextual perspective, it must be said, though, that one example (35) of such an extra long NRSAp can also be found in the broadsheet sub-corpus, yet, unlike in the case of the example above, it displays intra-

textual reference. This stretch of text is followed by a two-paragraph section expanding on the “grotes” and the victims of thereof, rendered in Narration and Direct Speech of the same interlocutor as in example (35) and embedded Indirect Speech by one of the victims.

(35) <NRS> Sweeney *made it clear* <IS> he found this credible, <NRSAp> and **noted the significant impact of two brief gropes; against an eight-year-old autograph hunter at an event in Portsmouth in 1969, and on a teenage waitress at a TV filming in Cambridge in 1978.**

B1

In conclusion, we have diagnosed a similar occurrence rate for NRSA in the two genres, with major differences in the case of the sub-category of NRSAp which is used to a considerably lesser extent in the tabloid and which, once it is used in the popular genre, often exhibits considerable lengths. More inclination to nominalisation, less inner variation in the selection of verbs and a suppressed tendency to support data rendered in NRSAp with contextual information are other tendencies detected in the tabloid genre.

3.4 Indirect Speech in the Corpus

Indirect Speech is the most frequent form of speech presentation in our tabloid sub-corpus and the second most frequent in the broadsheet, after Direct Speech. The occurrence rate is very balanced between the two genres, with 12.6 per 1000 words in the broadsheet and 12.9 per 1000 words in the tabloid. Also in terms of average length of IS strings, the two sub-corpora exhibit no major difference, with 15 words in broadsheet and 14.4 in tabloid.

Looking at the formal aspects, not surprisingly, the reporting string occurs in the initial position by far more frequently than in the medial or final ones. This is the case in both sub-corpora which both show a very low rate of final reporting string, though with a minor difference between the two: the broadsheet tends to place the reporting signal after

the reported string more frequently even if the latter is relatively long, thus arriving at an effect similar to what in syntax is called “the garden path” phenomena. This is an effect that misguides the reader into reading a string of text as narration, only to find at the end (textually very distant from the beginning) that they are in fact being confronted with a stretch of reported utterance in the form of IS. Such is the case in example (36) extracted from The Guardian below.

(36) <IS-FIS> **With the final victim, the childhood friend of Harris's daughter Bindi Nicholls, whom Harris began grooming when she was 13, the star abused a different type of trust,** <NRS> the judge *said*: <IS-FIS>part 2 **that placed in him by the girl's parents.**

This is a phenomenon that occurs more frequently in the broadsheet sub-corpus than in the tabloid, probably due to stronger demands on ease of reading and therefore less complex structures in the latter.

Example (36) above, however, exposes yet another difference between the two genres: a number of occurrences of the portmanteau type IS-FIS in the broadsheet, compared to none in the tabloid. As figure 53 shows us, the pure variant of Free Indirect Speech hasn't been detected in our corpus at all, we have, however, diagnosed several transitional variants between IS and FIS. These, nonetheless, occur only in the serious genre and share some crucial features: either the reporting signal is of parenthetical nature² as is the case in example (36) or the reporting signal takes the form of a complex prepositional structure. The latter criterion is represented in our corpus by several instances of “according to” (cf. Semino and Short, 2004: 193), as is the case in example below, which also demonstrates the “garden path” feature.

(37) <IS-FIS> **The missing soldier named by the Israel Defence Forces (IDF) as Oron Shaul, 20, was probably killed in or following an attack on an armoured personnel carrier during a bloody battle in Shujai'ya, Gaza City, on Sunday, which killed six**

² Semino and Short define as parenthetical such reporting clauses to which the “reported clause is arguably not grammatically subordinated to” (Semino and Short, 2004: 193) and this thesis follows their criteria in this respect.

others in the vehicle, <NRS> *according to* military sources.

B3

Such structures allow for the representation of complex and content-loaded strings of text which, at the same time, produce an effect of immediacy (not distanced from the reader by any reporting signal in the beginning) and still clearly attribute the reported speech to a source; all of this, on the other hand, at the expense of ease of reading. In contradistinction to the broadsheets' rather complex structures reported with a reporting signal in final position, the tabloids show a different trend: of its five final-position reporting strings, 3 are part of the lead and their short, summarizing stretches are introduced by hyphens. Such is the case in example (38) below.

(38) <IS> **Second such discovery at a vacant UN school in Gaza in a week**, <NRS>
the UN Relief and Works Agency (UNRWA) said

T3

With such a short stretch of text as in (38), ease of reading is not threatened, while the information presented in the reported part is upgraded with an intensified flair of urgency due to a combination of the initial positioning and the elliptical nature of the IS string which suggests that it is a part of a longer statement of which the most newsworthy information have been extracted to be presented in a slogan-like manner.

In the previous section, we have described NRSA(p) as a speech presentation form featuring great variation in the reporting signal. In this respect, IS is similar, allowing for verbal, verbo-nominal as well as nominal structures. However, most of the reporting signals, whether in the broadsheet or the tabloid, take a purely verbal form and only a minority are non-finite (*-ing* form). The proportion of verbo-nominal reporting signals (such as “is stepping up its claims that” or “received calls from the public”) is equal in the two sub-genres and so is that of nominal reporting signals (“claims that”). One reporting string in passive voice in the tabloid and three in the broadsheet substantiate another, though very mild, difference between the two genres.

It is interesting to observe how the selection between verbal, verbo-nominal and

nominal form of the reporting signal enters as a factor in the interplay of distancing an utterance from the reader and, likewise, is a device in heading for neutrality. In example (39) below, extracted from the The Daily Mail's article reporting of the recent outburst of violence in the conflict between Palestine and Israel in July 2014, a nominalised reporting signal introduces a string of IS to mediate to the readership information about an accusation from one of the conflicting parties. The accusation in itself is very straightforward and radical and the whole context of the conflict and mutual accusations within is rather fuzzy, translating into a "thin-ice" area for journalists and the demand for objectivity.

Therefore, we can presume, that the rather distanced nominal form may partly be motivated by the ambition for neutrality in the explosive discourse and serves to disclaim any responsibility for the content of such "claims", especially in a context where these claims have not yet been investigated and no statement of an unbiased authority is available as to whether these are well-founded.

(39) <NRS> Israel's claims <IS> **that Hamas uses civilians as human shields are difficult to prove.**

T3

This presumption of deliberate distancing on the part of the journalists is further substantiated if we look at three other occasions in the same article where the identical topic reappears:

(40) Israel steps up <NRS> claims <IS> **that Hamas are using civilians as human shields after rockets found at UN school**

T3

(41) <NRSAp> Israel has denied having a policy of deliberately targeting civilians, **blaming Hamas for using civilians as 'human shields' to protect its munitions**, and <NRS> claimed <ISq> it warns targets first with either a 'knock on the roof', text

messages of phone calls.

T3

(42) <NV> Ms Pillay's comments came as <NRS> Israel stepped up its claims <IS> **that Hamas is using Palestinians as human shields** following the discovery of rockets in a vacant school between two other U.N. schools being used as shelters.

T3

Each time the controversial topic is mentioned within a different structure, yet the aspect of distance and strain for erasing the authorial presence (not to talk of judgement) is marked. In example (40) we are confronted with a reporting signal referencing the “claims” in a verbo-nominal form with a description of the content of the claims in the form of an IS string. The same pattern is reiterated in (42), only with greater detail in providing contextual information: in this respect, (40) is extremely concise as it is part of the lead of the article. In (41) the sensitive subject is dealt with within a complex NRSAp containing, among other things, a non-finite participial clause referring to our subject of interest. Moreover, within this non-finite structure, the pivotal information in which the most controversy is contained – the “human shields”, is marked with quotation marks so as to enhance the distancing effect (see further discussion of the 'q' phenomena in our corpus in chapter 1.3.3).

The lexical selection in the reporting signal is equally wide in the two sub-corpora. Both sub-corpora also exhibit another common pattern: the verb “say” by far exceeds all other verbs. This takes us back to the inner variation in NRSA(p), which, given the dominance of “say” in IS reporting signals, is of a different kind as it is built of diverse structures that recur with similar (low) frequencies or only once. On the other hand, with IS, both sub-corpora reveal similarly low numbers or an occurrence equaling one with all the other forms but “say”. The occurrence rate of “say”, on the contrary, is almost 30 in each sub-corpus.

A discrepancy between the two genres nevertheless comes up if we look into the use of the optional conjunction “that”. The omission of “that” in a subordinate nominal

content clause, a structure prototypical of IS and one in which most of the instances in our corpus materialise, is traditionally associated with less formal style. Thereupon, it is not surprising that it is more frequent for the conjunction to be omitted in the tabloid sub-corpus. It is worth scrutinizing such cases in which the conjunction is not omitted in the tabloid although, in purely grammatical terms, it could be.

Such is the case in the examples (43), (44) and (45) below with the conjunction underlined. These examples represent a compact unit of text in the original article and the original ordering is respected.

(43) <NRS> Human rights commissioner Navi Pillay told the UN <IS> that **Israel had not done enough to protect civilians during its two weeks of strikes in Gaza.**

T3

(44) <NRS> But she *said* <ISq> that **Hamas and other armed Palestinian groups had launched ‘indiscriminate attacks’ on Israel – which has blamed the rocket attacks against its citizens for provoking its latest military action.**

T3

(45) <NRS> The commissioner *told* the UN Human Rights Council in Geneva <IS> that **Israel’s response had killed more than 650 Palestinians, including 147 children,** <NRS> *saying:* <DS> **‘There seems to be a strong possibility that international law has been violated, in a manner that could amount to war crimes.’**

T3

In the course of the three stretches of text above, we are provided with details of a report the human rights commissioner of the United Nations organization presented publicly at a UN summit on the recent aggravation of the conflict between Israel and Palestine and the repercussions this political conflict is having on civilians. As we can imagine, in a state of war conflict, the situation of such a reporting to the authority is of extremely formal character and would, probably, be in the spotlight of all parties involved

as well as international media. Also, presumptively, it is a figure of high-level political diplomacy as, in the explosive context of the conflict, one wrongly selected word revealing a potential bias against one of the parties might cause strong reactions or even further culmination of the conflict in itself.

With the examples above, all of them reporting of the UN representative, the highly formal character of the original speech situation seems to translate into the linguistic situation. This process results in a reluctance to omit the conjunction and instead to introduce the original speech in concordance with the rules of a formal style which, presumably, was a natural frame of reference of the original situation, also on the linguistic level. Of all the examples of IS in my corpus where the conjunction “that” isn't omitted, over a half involve representations of speeches by people whose speech is likely to be bound by strict formal demands in a given situation, such as “the Israeli army spokesman” or “the general synod”.

On the other hand, the assumption of correlation between the level of formality of the original speech situation and the use of the conjunction that may not be justifiable, as it is probable that multiple other factors enter the game, such as economy of space within individual structures, paragraphs or a whole article. Also, it needs to be taken into consideration, that the objective of clarity certainly plays a role, with “that” overtly marking the beginning of the IS structure, a fact that is particularly beneficial with ditransitive verbs such as “tell” which often translate in instances where the reporting verb is distanced by the indirect object from the IS string, such as in example (43).

The issue of omitting the conjunction “that” would certainly require more investigation as, for instance, we can observe an opposite fashion in example (46) below, this time extracted from the broadsheet sub-corpus where an even more prominent tendency to reflecting the formality of the situation through linguistic devices would be presumed. However, in (46) where the same situation as in examples (43), (44) and (45) is reported, we can detect what might be labelled as a certain arbitrariness, with “that” appearing in the second IS string due to grammatical constraints (after an -ing form) but missing in the first IS string where, if we apply the view of correlation explained above, we would definitely expect it.

It is, however, important to also consider stylistic criteria and the natural tendency

to avoid the repetition of a similar structure in one complex sentence. In this respect, it is interesting to compare example (46) and example (47) below: the first avoids repetition of completely identical structures, the second hints at the tabloid's weakened sensitivity to stylistic quality of the text with identical structure (including identical reporting verb) reiterated three times in a sequence of three paragraphs.

(46) <NRS> Opening an emergency debate in Geneva on Wednesday morning, the UN human rights chief, Navi Pillay, *said* <IS> **Israel might be committing war crimes in Gaza,** <NRS> adding <ISq> **that punitive house demolitions and the killing of children raised the "strong possibility" that it was violating international law.**

B3

(47) The legislation needs a two thirds majority in each of the houses of the General Synod - bishops, clergy and laity. <NRS> Christina Rees, a General Synod member and a vocal supporter of women bishops, *said* <IS> **she was confident that the legislation would now be passed.**

<NRS> She *said* <ISq> **the reaction to the failure in November 2012 had been "sobering" for opponents.**

<DS> **"I think the backlash from the people in the pews and members of the Church of England more widely really shocked and was very sobering to the people who voted against. I don't think that they anticipated or understood the depth of feeling that people had out there,"** <NRS> she *said*.

T2

In both sub-corpora, IS display inner diversity in regard to the source to which the original utterance is attributed. These cover a whole range from specific interlocutors whose name or function is explicitly mentioned to anonymous sources (whether

deliberately not mentioned by the reporting authority or not known to it) such as in (43), (46) and (47), to collectives (summarizing of multiple speech acts of similar propositional content or illocutionary force such as “the residents said”), to anonymous-collectives (such as “the military sources”) to a synecdochical reference to the source, very frequent in both genres. Example (48) below is a case of such a synecdochical reference with the reference to the source underlined (see a more detailed discussion of synecdochical referencing in (F)DS compared to that in IS in section 3.5).

(48) <NRS> Delta Airlines said <IS> **it had suspended service until further notice to and from Ben Gurion international airport in Tel Aviv and the airline's New York-JFK hub.** <NRS> It *added*: <DS> **"Delta, in co-ordination with the US Federal Aviation Administration, is doing so to ensure the safety and security of our customers and employees."**

B3

3.5 (Free) Direct Speech in the Corpus

In researching the area of Direct Speech, Free Direct Speech and the portmanteau concept of Direct – Free Direct Speech, I have encountered a crucial discrepancy between my statistics and that of Semino and Short (2004) who diagnosed (F)DS as the most frequent form of speech presentation in their press data. They also pinpointed a higher rate of appearance of (F)DS in the popular genre over the serious genre, having connected this tendency mostly to the issue of immediacy (see section 1.4 - The Issue of Frequency).

In my corpus, Direct Speech is only the second most frequent form of speech presentation in the tabloid, outnumbered by IS. Correspondingly, DS takes the second place also in the broadsheet, again after IS (this is in correspondence with Semino and Short's findings). Yet another curious piece of information diagnosed within our statistics is that DS has only slightly higher rate of occurrence in the tabloid than in the broadsheet, with 9.6

per 1000 words in the former and 9 per 1000 words in the latter.

This statement requires further commentary due to the fact that our corpus has been tagged in a slightly different manner from that of Semino and Short's (2004) in regards to Direct Speech and Free Direct Speech (for theoretical discussion on the concepts and the issue of whether Free Direct Speech is a category in itself or a subcategory of Direct Speech see section 1.3.2.7, 1.3.2.8 and 1.6.2). The occurrence rate per 1000 words as stated above includes all three sub-categories of DS: the pure Direct Speech, the portmanteau category of Direct – Free Direct Speech and what subsumes under the category of Free Direct Speech. Additional tendencies can thus be traced if we look at the occurrence rates of the three categories individually. Figure 7 is reiterated here for practical purposes.

Distribution of SWTP categories in broadsheet and tabloid (including portmanteau occurrences)

number of occurrences / number of occurrences per 1000 words

	words	NV	NRSA (NRSApure + NRSAp)	NRSA pure (including NRSAh, NRSAq)	NRSAp (including NRSAph, NRSApq)	IS	IS-FIS	N-FIS	(F)DS (DS, FDS and DS- FDS)	DS	DS-FDS	FDS	In TOTAL
Guard	3640	7 / 1.9	23 / 6.31	14 / 3.84	9 / 2.47	46 / 12.6	5 / 1.37	2 / 0.5	33 / 9	27 / 7.4	4 / 1.09	1 / 0.27	110 / 30.2
DM	5425	4 / 0.73	25 / 4.6	20 / 3.6	5 / 0.92	70 / 12.9	-	3 / 0.6	52 / 9.6	29 / 5.3	4 / 0.7	19 / 3.5	154 / 28.3

Figure 7: Distribution of speech presentation categories in broadsheet and tabloid (including portmanteau tags)

The pure DS displays a higher tendency to appear in the broadsheet with 7.4 per 1000 words and only 5.3 in the tabloid. This is a logical pattern if considered in the context with the numbers to follow: the portmanteau DS-FDS also show higher occurrence rate in the broadsheet (1.09 compared to 0.7 in the tabloid), however, the occurrence rate of FDS is considerably higher in the tabloid sub-corpus with 3.5 per 1000 words and only 0.27 per 1000 words in the broadsheet, the latter in fact representing only one instance of FDS in

the whole of the broadsheet sub-corpus.

Bearing in mind these data, we can state that (F)DS (that is DS + DS-FDS + FDS in our interpretation) still shows a lower tendency to appear in both sub-corpora than IS, yet, the at first sight surprising fact that DS is more frequently used in the serious than in the popular genre is in fact part of a larger context of the DS versus FDS discussion and could be misleading if judged separately. Pure DS is used more often in the broadsheet at the expense of the “freer” variants (DS-FDS and FDS), and the opposite applies in the tabloid.

What these numbers tell us on the pragmatic level is not revelatory and in fact corroborates Semino and Short's theory about the serious journalistic writing being more anxious about any possible ambiguity in regard to attributing speech acts to their interlocutors than the tabloid journalism. This discrepancy is clearly exposed if we look at example 49, the only instance I have tagged as FDS (marked in bold) in the broadsheet sub-corpus.

(49) <NRSaQ> He was sharply critical of the "hysteria" surrounding some discussion of Muslims. <NRSAp> While he repudiated the view widely attributed to his predecessor, Rowan Williams, that sharia law could be accepted in England, <NRS> he *said*: <DS> **"I think we are in danger of slipping into a very fearful culture in which we see everyone against us and us against everyone and we are constantly trying to defend ourselves. This country is much bigger than that, much better than that.**

- *paragraph boundary* -

<FDS> **"We have been becoming too hysterical about [Islam] for some considerable period. It is a worry because we have huge differences with Islam – as Christians. But that is absolutely no reason for hostility."**

B2

With the reporting signal cut off from the stretch of text by paragraph boundary and the inverted commas at its beginning, this structure amounts to FDS according to my criteria. We can presume that the motivation for organizing the text in such a manner arises from the ambition to quote the original utterance verbatim and also at length. As the

length is considerable, the author probably felt the need to provide for a more “aired” organisation of text, indenting its second part as a new paragraph. Presumably, in this very case the anxiety of misleading the readership in terms of attributing the utterance would probably not be that expressed as other contextual factors contribute to a rather clear attribution: the interlocutor is clearly specified (even if only through a deictic personal pronoun) before the preceding stretch of DS and, more importantly, the FDS stretch is the last paragraph in the article and thus allows for no misconnection with potential theme(s) or interlocutor(s) mentioned in the text to follow.

In contrast, a prototypical appearance of FDS in the tabloid exhibits different features as we can see in example (50) below (two instances of FDS marked in bold). First, the original utterance is cut into much shorter stretches of text than in example (49) above, a fact that clearly connects to the generally known tendency of the tabloid to render the text in an easy and fast to read, almost rhythmical form. The same as in (49), the stretches of FDS in (50) are disconnected from the reporting signal by a paragraph boundary, the second instance of FDS is in fact cut off by a double paragraph boundary, which, together with the DS-FDS string and the following FDS string constitute a more expressed textual distance between reporting signal and the quotation than is the case in (49).

We can also observe another formal difference which contributes to our debate of the level of freeness of the direct quotation strings. In example (49) the first direct string, tagged as DS, is introduced with a colon following the reporting signal, a punctuation device clearly connecting the two together (and, to a lesser extent, also connecting the following FDS string). In (50) below, on the other hand, only the first part of the representation of the utterance amounts to a pure DS as it is the only one connected immediately to the reporting signal “she said”. The period between the reporting signal and the continuation of the quotation already constitutes a barrier between the reporting and reported signal, to which add the inverted commas before “as a young girl”. This distancing through punctuation also occurs in the two FDS strings that follow the DS-FDS string.

Lastly, the stretch of text is found in the middle of the article and is followed with a paragraph boundary and an NRS introducing a different utterance of a different interlocutor, and the FDS strings we are dealing with here are thus not as safe from

possible confusion with the rest of text as is the case with (49) above.

(50) <DS> **'The attacks that happened have made me feel dirty, grubby and disgusting,'** <NRS> she *said*. <DS-FDS> **'As a young girl I had aspirations to have a career, settle down and have a family.**

- *paragraph boundary* -

<FDS> 'However, as a direct result of his actions, this has never materialised.

- *paragraph boundary* -

<FDS> **'The knowledge of what he had done to me haunted me. His popularity with the British public made it harder for me to deal with.**

- *paragraph boundary* -

<FDS> **'He made me feel like a sexual object, he used and abused me to such a degree that it made me feel worthless.'**

T1

When it comes to the portmanteau form DS-FDS, the string in (50) above is a typical representative of the pattern within which DS-FDS forms occur, both in the popular and the serious genre. First, a DS string is presented with the reporting signal in final position, ended with a period. Afterwards, inverted commas open a new stretch of direct quotation which may or may not continue over paragraph boundaries. As I stated above, the DS-FDS portmanteau tag is more frequent in the serious genre, which attests to a more pronounced tendency in the tabloid to indent parts of quotations as new paragraphs, thus raising the number of FDS at the expense of DS-FDS.

It is interesting to observe, even within the limited number of occurrences of DS-FDS, how the length of the interposing reporting signal is an important player in the perception of the relative freeness or boundedness. In example (51) below an example of DS-FDS extracted from The Guardian is presented, showing how even in the broadsheet texts we can be confronted with a stretch of DS-FDS after rather lengthy reporting signals separating it from the first part of the quotation expressed in DS, bearing in mind that in the 3 remaining appearances in the broadsheet corpus the reporting signal is shorter than in the example (51).

(51) <DS> "You have shown no remorse for your crimes at all," <NRS> Mr Justice Sweeney *told* Harris, 84, who sat impassive and without visible emotion in the glass-walled dock at Southwark crown court. <DS-FDS> **"Your reputation now lies in ruins, you have been stripped of your honours, but you have no one to blame but yourself."**

B1

Clearly, if we compare example (51) with (52) below, the pronounced textual distance in the former contributes to an interpretation of this instance of DS-FDS closer to FDS, while, in the latter, the "intermission" in the form of NRS is very brief and this case of DS-FDS would thus be closer to DS if we were to analyse the instances of DS-FDS in the clinal perspective.

(52) <DS> "You clearly got a thrill from committing the offences whilst others were present or nearby," <NRS> Sweeney *told* Harris. <DS-FDS> **"Whilst such others did not realise what you were doing, their presence added to the ordeal of your victims."**

Looking into the question of average length of (F)DS in our corpus, the direct forms of speech presentation take lengthier forms in the broadsheet than in the tabloid, with the average number of words being 28 in the former and 24.1 in the latter, a difference that can again be explained with more orientation to ease of reading in the popular genre and the related chopping of text into shorter chunks. In both sub-corpora, (F)DS stands for the longest speech representation category (followed with NRSA in both tabloid and broadsheet).

We can state a much more limited variation in regard to reporting verbs within (F)DS reporting signals than in the case in NRSA(p) and IS. Most of the reporting signals, both in the serious and the popular sub-corpora, take the form of finite verbal structures (with a single example of "say" in an -ing form in the tabloid) with "say" as the most frequent verb, followed by a number of instances of "tell" and "add" in both sub-corpora, complemented

with one appearance of “speak” in the broadsheet. Such a limited inventory contains very little verbs suggesting the illocutionary force of the original utterance (most of them containing the ditransitive verb tell, such as is the case in e.g. “Sweeney told Harris”, a reporting signal introducing a DS string in the broadsheet sub-corpus). Looking at a bigger picture, however, we can observe that information thereof is often provided by verbs introducing IS strings representing the same utterances (only different parts) that are adjacent or textually very close to the respective DS string (see example (53) below).

This brings us to the effect of “zooming in” which is almost an inherent pattern in both genres: a speech act is introduced in the form of either IS or NRSA(p), within which we learn about the illocutionary force of the utterance (an interpretation on the part of the reporter), to be followed with a zooming on the very speech act (the reporter steps back, a neutral reporting verb is used and the original interlocutor / his or her words come to the foreground). Such is the case in example (53) (the IS case) and (54) (the NRSA case where “asked” implies the illocutionary force of “said” which is a reply) below:

(53) <NRS> But one senior supporter of women's ordination, who has a role in the selection of bishops, warned <IS> the vote would not solve the problems. <DS> **"I'm very, very hopeful of the outcome,"** <NRS> the source said, <DS>part2 **"but the hard work begins with the vote. A change of culture is extremely difficult. Institutions are by nature conservative."**

B2

(54) On Tuesday night <NRS> Netanyahu asked Kerry <IS> to help restore commercial flights. A White House official, <NRSA> when asked, <NRS> said: <DS> **"We're not going to overrule the FAA. Period."**

B3

Concerning the ordering of the reporting signal and reported utterance, both sub-corpora display a balanced frequency rate between instances of the reporting signal in the initial position and in the final position, with the latter inclining more to the use of the

prototypical verb “say”. There is only one example of medial positioning of the reporting signal in the whole corpus, which occurs in the broadsheet text and which I present in example (55) below so as to illustrate how the reporting signal can cut a string of DS in the middle, without necessarily bringing about the effect of FDS or DS-FDS as shown above in (51), due to different choices in terms of punctuation.

(55) <DS> "I'm very, very hopeful of the outcome," <NRS> the source *said*,
<DS>part2 "**but the hard work begins with the vote. A change of culture is extremely difficult. Institutions are by nature conservative.**"

B2

Example (55) also brings us to another issue, that of the source to which direct strings are attributed in our corpus. The general tendency in both sub-corpora is to attribute the purportedly verbatim quotations to specific interlocutors, whose names or functions or both are specified. If a source is anonymous, which is rather rare with only two such instances in the broadsheet and one in the tabloid, it is not by choice of the reporter, instead it is a reflection of the extralinguistic reality in which a need for anonymity arises from the part of the original interlocutor. Of the three anonymous sources in total, one is a victim of a paedophile whose name is kept anonymous to the public and two are representatives of different opinion fractions of the Synod who express insider comments while they have an interest for their names not to be mentioned in connection with these.

An interesting discrepancy is exposed between (F)DS on the one hand and NRSA(p) and IS on the other if we consider the synecdochical reference to the original interlocutor. In the respective chapters on NRSA(p) and IS, we have diagnosed the trend to attribute the original utterance to a synecdochical source as very frequent, when it comes to (F)DS, in contrast, it is very scarce, with only one instance in the tabloid (“the UN said”) and one in the broadsheet (“Delta Airlines said”). This contradictory fashion is probably connected to the whole context of mediation which is more pronounced with indirect reporting.

This mediation is manifested in the reporter’s rendering the original utterance not only with their own words but also with greater liberty when referring to the speaker. In consequence, with indirect reporting the original interlocutor also turns into a mediated

entity, with the reporter imposing on the readership his or her own interpretation of the speaker and their role in the story covered. With synecdochical reference the interlocutor is presented and perceived not as a person but as a representative of an institution, as if erased within the more important existence of the institution.

This process, however, is hardly applicable with direct reporting as the original words become much more palpable and immediate and so does the existence of the person who uttered them. It feels unnatural to produce such constructions as 'The Palestinian decision-making body said: "We are backing Hamas's demands that an end to the Israeli-Egyptian blockade of Gaza and other concessions must form part of any deal to end the hostilities"' in which the discrepancy between the mediation of speaker and that of the utterance would be obvious.

On the other hand, we can observe a similarly peculiar case in our tabloid sub-corpus in example (56) below in which a synecdochical reference is made to the original speaker and followed by a paragraph boundary and a direct quotation tagged as FDS. It must, however, be mentioned that in this particular case the situation may be influenced by the fact that the FDS stretch might in fact be rather a string of reported writing (which, in accordance with Semino and Short's methodology, I have decided not to tag as writing unless it was explicitly mentioned to be a string of written text).

(56) <DS> **'The agency immediately informed the relevant parties and is pursuing all possible measures for the removal of the objects in order to preserve the safety and security of the school,'** <NRS> the UN said in a statement.
<FDS> **'UNRWA will launch a comprehensive investigation into the circumstances surrounding this incident.'**

T3

3.6 The 'q' phenomena in the Corpus

In terms of frequency issues, the data in my corpus to some extent corroborate

Semino and Short's conclusions in regard to the 'q' phenomena: it is also the case in my corpus for direct quotation within indirect string to be more frequent in the serious genre, even though the discrepancy is not as exposed in my corpus (in Semino and Short's corpus the occurrence rate in the serious genre is almost twice higher than in the popular genre) with only 0.4% difference - see the chart 'Q' phenomena in IS strings in Figure 11.

In both parts of my corpus it is IS that most frequently contains an instance of direct quotation (in Semino and Short's analysis this is the case only with the broadsheet, while in the tabloid genre it is the NRSAp to most frequently include 'q'), with a lower frequency rate within NRSAp in the tabloid. There are no instances of 'q' within narration in my serious sub-corpus, while there are three in the popular part of the corpus. This explains to a large extent by the existence of the summarizing lead in my tabloid articles and their non-existence in the broadsheet, as 2 of the 3 instances of Nq occur in the lead; the last occurrence then is found in the headline (and refers to the same speech act as one of the appearances in the lead).

The headline case is presented in example (57) below, showing us how the 'q' phenomena has a point in common with NV and NRSAp in that it can render a summary of different utterances expressed by different people. In this particular case we learn later in the text that the term has been judged 'unduly lenient' by the public, in the form of complaint presented at the office of attorney general. With lack of direct relationship between a concrete utterance and its representation, this particular example could also be viewed as very close to another phenomenon that, in formal terms, manifests itself similarly to the 'q' phenomena, the 'scare quote' which pretends to be a quotation but the source is unspecified or very vague (Semino and Short, 2004: 221).

(57) Fury at Rolf Harris's '**unduly lenient**' jail term

T1

Example (57) also exhibits the preponderant function of the 'q' form in my corpus, the combination of foregrounding the most important, or, presumably, the most attractive information, and, at the same time, the reporter sending out an explicit signal that he or

she doesn't commit to the words marked in quotations. Most commonly this is the case because the words are either very strong, refer to delicate aspects of reality or are controversial in any other way whatsoever. In (57), it is the case that the collocation 'unduly lenient' is a subjective evaluation of certain representatives from the public on a decision of a court and it is only logical for the journalist to stress out that it is not an evaluation on their part.

On the other hand, it is interesting to observe how, very subtly, with the collocation repeated at other two occasions within the article (once again in the 'q' form within N and once within simple N), the reporter nonetheless manipulates the readership into accepting this evaluation as their own. In fact, also the presence of the collocation, even though marked with quotation marks, in the headline, plays for this interpretation with headline being the condensed form of the whole article telling us what the whole text is about. In this case, it suggests that the article is not exactly about the jail term but about the fact that it may be judged (or should be judged) as 'unduly lenient'.

Other examples of the expressed reluctance on the part of the reporter to commit to the words marked in quotation marks are presented in (58) and (59). In (58) there is an obvious distancing due to the fact that the reference in quotation marks is particularly delicate. Nevertheless, it is important to consider that in this case we might not be dealing with the 'q' phenomenon as such but possibly also with a simple common practice of marking collocations inserted into a search engine. In (59) the reporter probably avoids commitment to the words "wholly and unfairly out of context" for the sake of maintaining his or her presumed objectivity as these are the words of the defendant of a convict. The aspect of foregrounding potentially attractive statement is also present here with the statement being controversial (in the whole context of the story) and thus likely to appeal to the readership of a tabloid journal.

The effect of stressing out potentially attractive information, on the other hand, is hard to diagnose with the previous example, yet this judgement is probably influenced by the fact that we are aware that the stretch of text comes from a quality paper which we wouldn't expect to turn the attention to cheaply controversial information with sexual undertones, on the verge of sensation. In this respect, however, it must be said that our analysis may be biased and tend to attribute generally known aspects of broadsheet

journalism (distancing from controversial information) to broadsheet and tabloid journalism to tabloid (foregrounding controversial information) and further investigation into this problematics would definitely be required.

(58) <NRS> A pre-trial hearing had been told <ISq> police who searched Harris's home in 2012 in connection with the assaults found 33 allegedly indecent images of children on his home computer and evidence he had visited sites with names such as "**my little nieces**" and "**Russian virgins**".

B1

(59) <NRS> He *argued* <ISq> that the charges should be dropped because the indecent images were '**wholly and unfairly out of context**' in relation to years of downloading thousands of adult pornography.

T1

Yet another example of the reporter distancing him or herself from the original utterance follows in (60), this time the motivation, however, has to do with style rather than with the content. In (60) a colloquial expression of one of the opponents to the introduction of female bishops in the Church of England is directly quoted within an IS string as in the broadsheet, such an expression is very unlikely to appear unless quoted.

(60) <NRS> The Church of England's General Synod looks almost certain to vote through the legislation for female bishops on Monday with even a leading opponent now *saying* <ISq> he would "**put good money on it**".

B2

With regards to length of 'q' strings, I have only analysed in detail the occurrence of 'q' within IS as they by far exceed instances of 'q' within NRSAp and/or N in my corpus. Figure 11 shows us an important discrepancy between the serious and the popular genre concerning length.

the q phenomena in IS strings

q (within IS)	total number of 'q' words within IS structures / 1000 words	% 'q' (of IS) within whole article	% of 'q' within ISq strings	average n of 'q' words per ISq string
The Guardian	20.8	1.80%	45.70%	5.28
The Daily Mail	16.5	1.44%	20.94%	3.33

Figure 11: 'Q' phenomena in IS strings

In general, 'q' strings within IS tend to be shorter in the tabloid sub-corpus: the popular sub-genre has a more pronounced tendency to mark either individual words or shorter collocations (of two to five words) in quotation marks. It is also often the case for the popular texts to include more than one such direct quotation within one IS string. Such is the case in example (61) below where, again, we are confronted with what could be judged as the reporter distancing him or herself from the apparently delicate words, on the other hand an ambition to present these fully and not to omit a single one as they would probably resonate with the readership. It is also important to take into consideration that in this example, the direct quotation serves the purpose of ease of reading as within the quotation marks the text would be hard to discern in terms of what individual search hits are (the same as with example (58) we are dealing with a case in which to a large extent the use of direct quote may be motivated by common practice in inserting collocations into a search engine).

(61) <NRS> Mr Ray *told* Mr Justice Saunders <ISq> there was a 'huge amount of pornography found on the computer' with his client regularly viewing sites such as 'naked girls', 'lewd girls', 'hot babes', 'young models with moves' and 'xxxpornforfree'.

T1

The broadsheet part of the corpus, on the other hand, tends to present within 'q' longer stretches of text that manifest more pronounced similarity to direct quoting. The latter is particularly true with example (62), which is rather extreme and far from typical in my corpus, as what we experience is in a way a deictic clash: the string of text starts as IS with the deictic pivot in the situation of the reporting, afterwards a direct quotation within the IS is introduced which turns into a very long quotation including a deictic pronoun "we" which suggests of a deictic pivot in the situation of the original utterance. Effectively, such a long direct quotation would feel more natural if presented within the form of DS.

(62) <NRS> Kerry *said* <ISq> Israel had responded to Hamas rocket fire **"as any country has the right to do when it's under attack, and we support Israel's right to self defence."**

B3

In conclusion, I have traced a tendency for 'q' to be more frequent and longer in the serious than in the popular genre, with the latter tending more to present multiple 'q' forms within one string of indirect reporting. In terms of function, it seems the tabloid is more oriented to apply the 'q' to highlight particularly controversial information while the broadsheet uses it more frequently to distance itself from information the commitment to which may potentially endanger its objectivity. As was suggested above, this assumption may be heavily biased by my perception of the two genres and their readership. As the 'q' form enables for both distancing and highlighting at once, without any formal distinction between the two, a lot of contextual analysis must be done to determine with which one of the two we are confronted with and the problem would thus require much more thorough and objective investigation.

3.7 Writing presentation in the Corpus

Overall, my corpus only contains 4 instances of writing presentation in the tabloid section and 2 in the broadsheet section, thus, in terms of numbers, going against the findings of Semino and Short whose corpus contains more instances of writing presentation in the serious genre. On the other hand, with such a limited number of occurrences, my data are far from representative. The 6 instances of writing presentation include the following categories: IW, IW-FIW, embedded IW, DW and embedded DW.

The 4 appearances in the tabloid in fact represent reports of only 2 instances of writing, divided into two parts each. One of them is a typical device in journalism, that of referring to what another journal has written, thus implicitly relying on it as an authority. The example (63) and (64) below, extracted from the Daily Mail, illustrate such a reporting from The Guardian. It is interesting to see how the pattern of IS-FIS with parenthetical reporting clause in medial position (see for more details in section 3.4) occurs also with writing presentation as is the case in example (64).

(63) <NRW> The Guardian *reported* <IW> **that the Archbishop of Canterbury, the Most Rev Justin Welby, is preparing to drive through the plan should the General Synod choose to reject it for a second time.**

T2

(64) <IW-FIW> The body could be dissolved so that fresh elections could produce the necessary majority by November, <NRW> the newspaper *reported*, <IW-FIW> **or the bishops in the House of Lords could move to introduce the legislation without the approval of the Synod.**

T2

Example (65), extracted from the broadsheet data, is a pregnant illustration of the criteria adopted for distinguishing between what is considered as writing presentation and

speech presentation. The reported string embedded within the DS structure would have been tagged as embedded IS, hadn't it been for the present tense in the verb "states". Had the verb been in past tense, it could have been presumed that the victim statement took place live with the judge present and that the judge is referring to this past event (or it could have been the case that the statement had been written, yet, as I explained above, the approach adopted for the sake of this thesis is to tag all ambiguous instances in which we are not explicitly informed that we are dealing with writing presentation as speech presentation). With the verb in present tense, on the other hand, it is clearly suggested that the impact statement is a piece of writing that is at disposal at the time of the judge's speech and that had been read by him or her beforehand.

(65) <NRS> Of the younger victim the judge *said*: <DS> "In her victim impact statement <eNRW> [the woman] *states*, which I am sure is true, <eIW> **that you took her childhood innocence, for which she blamed herself and became an angry child and teenager, unable to express herself and unable to trust men.**"

B1

In conclusion, writing presentation is extremely scarce in my corpus and it is thus difficult, if not impossible, to draw any conclusions with regards to tendencies with reported writing in the two sub-corpora. Individual instances have nevertheless been analysed and basic aspects of reported writing in journalistic context, among them referring to what another medium had written, have been described.

4. Conclusion

4.1. The Comparison(s)

In this work I have examined different forms of presentation of speech (and marginally writing) in British newspapers, comparing how direct and indirect reporting and their diverse sub-categories are applied and what effects they bring about in two

journalistic genres, the broadsheet and the tabloid. A 7000-word corpus has been put together for the purpose of this work, comprising 6 newspaper articles, 3 from an online version of The Guardian and 3 from The Daily Mail. On this corpus a theory of Speech, Writing and Thought Presentation as conceived by Semino and Short in their work *Corpus Stylistics. Speech Writing and Thought Presentation in a Corpus of English Writing* (2004) has been applied (with some minor deviations), and a number of trends have been traced both in terms of quantitative and qualitative analysis.

Three axes of comparison have been drawn, the first between quantitative data gained by Semino and Short (2004) from their corpus analysis and those drawn from the quantitative analysis of my corpus. Secondly, a comparative analysis of qualitative and quantitative aspects of speech (and writing presentation) in the two journalistic genres has been carried out on my corpus, diagnosing some major differences in the application between the broadsheet and the tabloid in regard to reporting speech. Lastly, individual types of speech presentation and their quantitative (occurrence rate) and qualitative (formal, stylistic, pragmatic) aspects have been compared within each sub-genre, diagnosing different tendencies with different speech presentation types.

4.2 Semino and Short's model and its application

The model of speech presentation as designed by Semino and Short (2004) has proved to be of utmost usefulness for the purpose of this work. Its clinal character with permeable boundaries between diverse categories provided enough leeway for subjective interpretation and allowed to encompass most of the organic materialisation of the theoretical concepts in their practical application on the journalistic writing. On the other hand, the clinal nature of the model with fuzzy boundaries has sometimes brought about difficulties with criteria, this was the case particularly with the relation between Narrative Report of Speech Act and its subcategory Narrative Report of Speech Act with topic, in the case of which a specific criterion has been drawn for the sole purpose of this thesis.

Instances of NRSA providing information about a subject-matter of the original utterance have been tagged as NRSA without topic, while those in which the subject-

matter of the original utterance has been modified have been attributed the “p” index for topic. The notion of criteriality has also proved to be complicated with the relation of Direct Speech, Free Direct Speech and a portmanteau variant DS-FDS: in this work, unlike Semino and Short (2004) it has been decided to distinguish as strictly as possible between the three. This decision has indeed been vindicated by bringing about a salient account of the textual distance between reporting signals and stretches of DS and DS-FDS.

Lastly, a number of concepts analysed by Semino and Short (2004) haven't been found in the corpus designed for the purpose of this thesis at all, among them the concept of thought presentation and, within the speech presentation cline, the category of Free Indirect Speech. Bearing in mind the difference in representativeness of the 258,348-word cross-genre corpus of Semino and Short's (2004) and the 9,000-word corpus (composed of solely journalistic writing) I had at my disposal, it can still be said that Semino and Short's (2004) model is not universally applicable and, if applied on a specific, genre-delimited text, it requires adaptations to the specific context.

4.3 Quantitative analysis

Both sub-corpora, the broadsheet and the tabloid, have been diagnosed as expressing a high occurrence rate of speech presentation overall. In the light of 55.3% of reported talk in the former and 44.8% in the latter, the decision to chose news writing as a material for analysing speech reporting seems to be reasonable, echoing the statement of Bell that a lot of discourse in hard news stories is “recycled talk” (Bell, 1991). From these numbers we can clearly deduce that the tabloid tends more to present information in the words of the reporters, while the broadsheet prefers to legitimize information with references to utterances of people directly involved with the stories covered.

Looking at the proportion of speech presentation in the two corpora more closely, it has been recognized that the broadsheet genre has a more expressed tendency to indirect reporting (NV, NRSA(p) and IS) than the tabloid, thus prioritizing the function of a commentary and summary. When it comes to direct reporting, both genres show similar tendencies in terms of proportion and number of occurrences, with a slightly more expressed preference for direct quotation in the popular genre.

In both sub-corpora, however, the most frequently occurring type of speech presentation is Indirect Speech: this fact contrasts with the data revealed by Semino and Short's (2004) press sub-corpus in which the most frequent form of speech presentation is (F)DS. In my corpus, Direct Speech is the second most frequent form of reporting, again in both sub-corpora, in the broadsheet it is followed by the highly prioritized indirect forms of NV and NRSA, while in the tabloid it is followed by FDS the occurrence rate of which is almost 12 times higher in the tabloid than in the broadsheet. This connects to a general tendency diagnosed within the course of this work for the tabloid to be less rigorous in regards to ascribing original utterance(s) to their authors.

Another discrepancy between Semino and Short's (2004) data and my corpus has been described: whereas Semino and Short (2004) have concluded for writing presentation to be the least frequent form of reporting in their corpus with a prevalence of thought reporting, my corpus manifests a total absence of thought reporting with, on the other hand, a number (even though very low) of appearances of writing presentation. Writing presentation is more frequent in the popular part of my corpus than in the serious, which is yet another contradictory tendency to Semino and Short's findings, nevertheless, it has been concluded that with the very limited number of instances of writing presentation overall, the data in this work are not representative in terms of quantitative analysis.

4.4 Qualitative analysis

4.4.1 Ease of reading

A difference in the ambition for ease of reading has been diagnosed between the two journalistic genres. First of all, the broadsheet tends more to recur to a garden-path phenomena with long stretches of indirect reporting with a reporting signal in the final position. Secondly, the overall organisation of text in the tabloid is more aired with shorter paragraphs and a very frequent cutting of direct reporting into short stretches of text (thus amounting to FDS structures) by paragraph boundaries. Thirdly, the tabloid tends less to use the most condensed form of speech presentation, the NRSA which often

substantialises in complex nominal structures that are hard to decipher quickly.

4.4.2 Mediation and immediacy

The tabloid genre has been judged as covering the stories in a less mediated manner than the broadsheet. First of all, this is apparent from its lesser orientation to summarizing or mediating forms of NV and NRSA(p) than is the case with the broadsheet. Once these forms are applied, they still often serve the purpose of rendering the effect of immediacy rather than mediation, through providing concrete information “from the scene” rather than a neutral summary on the part of the reporter. The tendency to render the effect of immediacy is suppressed in the broadsheet and, likewise, it is achieved through different means, such as the final positioning of the reporting signal which, on the other hand, has repercussions on ease of reading. To this adds a stronger predisposition of the 'q' phenomena to be longer and thus reflect more of the general context of what a person said in the broadsheet. On the contrary, in the tabloid the 'q' forms are mostly very short, depriving the verbatim quotations of their original context and bringing in a quick effect of immediateness with the reporter in the role of the arbiter of which particular words deserve the effect of direct 'q' foregrounding. In this respect, the effect of immediacy has also been judged as misleading as in case such as the 'q' form, it provides the reader with a false impression of being connected to the original utterance, while, in fact the utterance has been extremely mediated by the reporter who has deprived it of the overall context.

4.4.3 Lexical variation and formal stylistic markers

In NRSA(p) and the reporting signals of IS a great inner variation in terms of lexical selection has been detected: this diversity is, nevertheless, less prominent in the tabloid genre. Importantly, reporting signals with (F)DS express very limited inner variation in terms of lexical choices, with this lack compensated within surrounding structures of IS and NRSA(p) referring to the same utterances: this is an aspect that is common in both genres. Furthermore, it has been observed that the tabloid tends more to recur to less formal grammatical variants such as the omission of the optional “that” conjunction with IS,

although the trend is for the popular sub-genre to keep the conjunction when referring to an extralinguistic situation that, in its own right, has been of highly formal character. The broadsheet has been recognized as more rigorous in terms of style also due to its more expressed reluctance to repeat similar forms and combinations of forms of reporting signals and speech presentation one after another.

4.4.4. The Notion of attribution

With a much higher occurrence rate of the transitional DS-FDS form and the pure FDS form in the tabloid, the popular genre proves to be less punctilious with explicit attribution of original utterances to their authors: ambiguous forms in terms of ascription to the original interlocutor are almost non-existent in the broadsheet, while they are rather frequent in the tabloid, where the information on the source of the original utterance is often separated from the string of text that is quoted by paragraph boundaries or long strings of narration. On the other hand, both sub-genres share a similar orientation to resort to synecdochical and collective referencing the authors of original utterances in IS and NRSA(p) while and avoid it with (F)DS. The relationship to the issue of attribution on the part of the two genres also manifests itself in their application of the 'q' phenomena: while the broadsheet tends to use it to disclaim authorship of controversial expressions or opinions, the tabloid inclines to use it to refer explicitly to potentially attractive (because controversial) notions.

5. Résumé

5.1 Teorie a metoda

Tato práce kombinací statistických a diskurzivně-analytických metod srovnává formy a funkce prezentace řeči (a okrajově psaní) v britských novinách a to za pomoci teorie autorů Eleny Semino a Micka Shorta v práci *Corpus Stylistics. Speech Writing and Thought Presentation in a Corpus of English Writing* (2004). Na základě starších přístupů, především toho, který představil Leech and Short v knize *Style in Fiction* (1981) zde autoři představují model kategorií prezentace řeči, psaní a myšlenek, který poté aplikují při analýze korpusu, který sami sestavili a který obsahuje téměř 250 tisíc slov a zahrnuje tři žánry: literaturu,

(auto)biografii a novinové články. Každý žánr je pak zkoumán na ose populární – seriózní, což se u novinových článků projeví ve vymezení formálních i funkčních rozdílů forem prezentace řeči (psaní a myšlenek) mezi tím, co je tradičně nazýváno broadsheet – noviny, původně velkého formátu, jejichž základním atributem je kvalita poskytování informací a vyšší formální styl, oproti novinám bulvárního charakteru. Model prezentace řeči, psaní a myšlenek tak, jak jej navrhli Semino a Short (2004) se vyznačuje stupňovitou povahou, kdy hranice mezi jednotlivými kategoriemi nejsou zcela striktně vymezeny formálně-funkčními kritérii.

Model prezentace řeči, která je ohniskem zájmu této práce, obsahuje je zobrazen níže (původně Figure 3 v sekci 1.3.2).

Prezentace řeči: [N] NV NRSA IS FIS DS (FDS)

[N] zde představuje Narration, neboli vyprávění, jehož součástí není odkaz na původní promluvy v jakékoli formě. NV je Narrator's Representation of Voice, jakési zprostředkování původního "hlasu" reportérem / vypravěčem, neboli minimalistická forma, která čtenářům tradičně zprostředkovává informaci pouze o tom, že k nějaké promluvě došlo (a kým byla vyslovena). NRSA znamená Narrative Report of Speech Act – Vypravěčova zpráva o mluvním aktu, která ve zhuštěné formě v rámci jedné věty (nikoli souvětí) poskytuje informaci o tématu (a autorství) původní promluvy, možností je pak NRSAp s rozvinutím tématu. IS označuje koncept Indirect Speech – nepřímé řeči, FIS pal její varianty bez explicitního uvození neboli Free Direct Speech (polopřímá řeč). Na pravém konci škály poté najdeme varianty prezentace řeči s nejnižší mírou kontroly vypravěče nad původní promluvou, DS a FDS – Direct Speech (přímé řeči a její varianty bez explicitního uvození – Free Direct Speech.

Tato práce se soustředí na žánr žurnalistický, který podrobuje kvalitativní a kvantitativní analýze rozdílu mezi použitím prezentace řeči (a okrajově psaní) v britských seriózních novinách, konkrétně online mutace deníku The Guardian a bitském bulvárním médiu, konkrétně onlive mutaci deníku The Dail Mail. Analýza se uskutečnila na korpusu, který byl sestaven čistě pro účely této práce a následně manuálně anotován v souladu (s drobnými odchylkami) s metodou anotace Semino and Short (2004). Korpus obsahuje zhruba 9000 slov v šesti novinových článcích, z nichž všechny spadají do kategorie tzv. „hard news“, neboli článků reportážního charakteru, které čtenáře informují o událostech, které se odehrá-

ly v posledních hodinách, případně novém vývoji dlouhodobě sledovaných událostí. Korpus obsahuje tři články jako zástupce seriózního žánru – tzv. broadsheet a tři články žánru populárního – tzv. tabloid neboli bulvár.

Jelikož se jedná o články nepoměrné délky, byl pro účely této práce zvolen iso-textuální přístup (Oakey, 2008: 4), který ve srovnávacích analýzách staví stejný počet textů nad stejný počet slov. Srovnávací práce se pak odehrává na třech osách, tou první je srovnání kvantitativních výsledků, ke kterým došli Semino and Short (2004) ve své práci a základních kvantitativních tendencí, které plynou z práce s korpusem sestaveném pro účely této práce. Dále byly vzájemnému srovnání ve smyslu kvantitativním i kvalitativním podrobeny jednotlivé varianty prezentace řeči s přihlédnutím k rozdílům a spolčeným atributům jednak mezi jednotlivými žánry, jednak mezi jednotlivými kategoriemi prezentace řeči v rámci dvou žánrů.

5.2 Model Semino and Short's (2004) a jeho uplatnitelnost

Mode prezentace řeči tak, jak jej navrhli Semino and Short (2004) se ukázal být pro účely této práce velice užitečným. Především jeho stupňovitá povaha s vzájemně propustnými hranicemi mezi jednotlivými kategoriemi prezentace řeči poskytla dostatečnou svobodu při hodnocení jednotlivých případů a dovolila model aplikovat na všech organických projevech jazyka v žurnalistickém žánru. Nejasné hranice mezi jednotlivými kategoriemi pak v některých případech naopak působily problémy, především se jednalo o vztah kategorie NRSA a NRSAp – za účelem rozlišení mezi těmito dvěma koncepty byla v této práci stanovena vlastní kritéria. Jako NRSA byly označeny případy, kdy je čtenář informován o tématu původní promluvy, nedozvídá se o ní však víc než právě jen toto téma. Naopak případy, kdy se v rámci konstrukce čtenář dozvídá i něco o tématu, téma je v určité formě modifikováno, byly hodnoceny jako NRSAp.

Stejně tak se nejasné vymezení kritérií ukázalo jako slabý moment v případě rozlišování mezi Direct Speech, Free Direct Speech a tranzitní variantou DS-FDS. Na rozdíl od Semino and Short (2004) tato práce mezi jednotlivými variantami rozlišuje jasně a co možná nejčastěji. Toto metodologické rozhodnutí přineslo například možnost detailního popsání textové vzdálenosti mezi uvozujícími strukturami a citovaným textem a její roli v

hodnocení volnosti prezentace řeči.

Některé kategorie, které Semino and Short (2004) představili ve svém modelu nebyly v korpusu sestaveném pro účely této práce nalezeny, mezi nimi Free Indirect Speech. I při vědomí rozdílu v reprezentativnosti mezi korpusem Semino and Short (256,000 slov) a mého korpusu (9,000 slov) je nutné říci, že model prezentace řeči Semino and Short (2004) není uplatnitelný univerzálně a při využití na specifickém jazykovém kontextu vyžaduje drobné úpravy.

4.3 Kvantitativní analýza

V obou subkorpusech byl pozorován vysoký výskyt odkazování na původní promluvy. V seriózním žánru zaujímá odkaz na promluvu někoho jiného než autora článku 55.2% textu, v bulvárním žánru je to pak 44.8%. Tyto výsledky nám říkají, že zvolit si pro analýzu prezentaci řeči novinové texty byl krok správným směrem a připomínají Bellův výrok, o tom, že většina text v novinovém diskurzu je „recyklovaná“ promluva (Bell, 1991). Rozdíl ve výše prezentovaných procentuálních poměrech naznačuje, že seriózní noviny mají obecně větší tendenci legitimizovat to, o čem píší, skrze promluvy lidí s událostmi přímo spojenými.

Podíváme-li se blíže na poměr užití jednotlivých kategorií prezentace řeči v korpusu, dojdeme k závěru že seriózní noviny preferují nepřímé odkazování na původní promluvu (ve formě NV, NRSA(p) nebo IS), tedy určitou formu sumarizace. Oba žánry pak projevují podobnou tendenci k přímým formám prezentace řeči, populární žánr jen trochu převyšuje žánr seriózní v počtu a proporcii případů přímé citace (DS, FDS a DS-FDS). Nejčastější formou prezentace řeči je v obou žánrech Indirect Speech – toto zjištění je v rozporu s výsledky analýzy Semino and Short (2004), kteří došli k závěru, že nejčastější formou prezentace řeči v bulváru je Direct Speech. Naopak v mém korpusu je Direct Speech v obou žánrech na druhém místě, v bulvárním žánru po ní následuje Free Direct Speech jejíž výskyt je v populárním žánru dvanáctkrát vyšší než v seriózním žánru (kde se v zásadě nevyskytuje z důvodu větší obezřetnosti autorů z hlediska přiřazování citací původním mluvčím).

Dalším rozdílem mezi závěry Semino and Short (2004) a mými daty je fakt, že u Semino and Short (2004) je prezentace psaní nejméně častou formou odkazování, po prezentaci

řeči a následně prezentaci myšlenek. V mém korpusu se naopak prezentace myšlenek nevy-
skytuje vůbec, korpus však obsahuje několik málo případů prezentace psaní, ty jsou pak
častější v populárním žánru než v žánru seriózním, což je další moment, ve kterém se mé
závěry a ty, které prezentují Semino and Short (2004) liší. Je však třeba říci, že případy pre-
zentace psaní jsou v mém korpusu tak výjimečné, že je nelze považovat za reprezentativní
vzorek.

4.4 Kvalitativní analýza

4.4.1 Složitost struktur – jednoduchost čtení

Mezi seriózním a populárním žánrem byl diagnostikován rozdíl v prioritách co do
jednoduchosti čtení textu. Za prvé, seriózní články častěji pracují s finální pozicí uvozovací
struktury, kterou umísťují za dlouhé a složité struktury odkazující na původní promluvu, což
vede k efektu podobnému tomu, co v syntaxi nazýváme „garden-path“, tedy počátečnímu
zmatení čtenáře a vyšším nárokům na jeho soustředění. Na druhou stranu, celková or-
ganizace textu v populárním žánru je mnohem vzdušnější, obsahuje krátké úsečné odstav-
ce, prezentace promluv, většinou ve formě Direct Speech, Free direct speech a DS-FDS je
často rozdělena na krátké úseky tak, aby bylo umožněno rychlé čtení. Populární žánr má
pak také menší tendenci uchýlovat se ke kondenzovaným a potenciálně složitěji čteným for-
mám prezentace řeči jakými jsou například NRSA.

4.4.2 Otázka zprostředkování

Bulvární žánr byl hodnocen jako ten, který ze dvou analyzovaných žánrů má větší
tendenci poskytovat informaci o původní promluvě v nezprostředkované formě. V první
řadě populární texty méně pracují s více zprostředkovanými formami jako NV a NRSA(p).
Pokud už jsou tyto kategorie použity, je tak učiněno s důrazem na zprostředkování detailů
„z místa činu“ spíše než na sumarizaci podstaty původní promluvy. Naopak v „broadsheet“
je tendence konfrontovat čtenáře s přímým odkazem na původní promluvu upozorněna,
pokud na ni narazíme, projevuje se jinými prostředky, například umístěním uvozovacího

signálu do koncové pozice. V seriózním žánru se pak častěji setkáváme s dlouhými přímými citacemi v rámci nepřímých, tzv. 'q' formy. V delší verzi, běžnější v seriózních novinách, nám skrze ni autor poskytuje možnost nahlédnout celkový kontext promluvy. Naopak v bulvárních novinách je 'q' form často jednoslovná a vytržená z kontextu za účelem poskytnutí pocitu bezprostředního vztahu k původní promluvě, který je však v takovém případě klamný.

4.4.3 Lexikální diverzita a ukazatele stylu

V obou žánrech byla popsána velká lexikální diverzita v uvozujících signálech v případě NRSA(p) a IS, o něco menší pak v žánru populárním. Uvozující struktury v případě (F)DS pak naopak vykazují homogenost co do lexikálního výběru, nedostatek diverzity je kompenzován různorodostí lexikálního výběru ve strukturách IS a NRSA(p) které se v okolních částech textu vztahují k identickým promluvám na něž je odkazováno ve formě (F)DS. Populární žánr spíše inklinuje k neformálnímu stylu, například častěji vypouští nepovinnou spojku „that“ v Indirect Speech. Bylo však zjištěno, že i populární žánr má tendenci spojku zachovávat v případech, že informuje o situacích, kde lze předpokládat vysoce formální styl původních promluv. Dalším důkazem vyššího stylu, který byl pozorován u seriózního žánru, je pak tendence vyhýbat se stejným kategoriím prezentace řeči a jejich kombinacím v po sobě se opakujících strukturách.

4.4.4 Otázka autorství původní promluvy

Dle předpokladu se bulvární texty ukázaly být méně striktní co do přisuzování původní promluvy konkrétnímu mluvčímu. To se projevuje především v častém výskytu DS-FDS a čisté formy FDS, kdy je přímá citace v textu vzdálena uvozovacím signálu a informací o identitě autora. Takové případy se v seriózním žánru téměř nevyskytují. Společným rysem obou žánrů je pak výrazná tendence odkazovat na původního mluvčího ve formě synekdochy v kategoriích IS a NRSA(p). Takové odkazování je naopak naprosto výjimečné ve (F)DS. Rozdíl v přisuzování původní promluvy je pak také patrný v práci s 'q' formou, kterou serioz-

ní žánr používá častěji k distancování se od kontroverzních slov či názorů, zatímco populární žánr s ní pracuje jako s nástrojem zvýraznění potenciálně kontroverzních, a tedy atraktivních, informací.

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