



تقديم الكلام والفكر في خطاب مارتن لوثر كينغ جونيور لدي حلم

الاستاذة المساعدة دكتورة سازه احمد فخري عبدالله و الباحثين: كاروخ مصطفى إسماعيل، وحسين حسن معروف

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الملخص

في هذه الدراسة، يتم تحليل خطاب مارتن لوثر كينغ جونيور "لدي حلم" باستخدام نموذج ليتش وشورت (1981، 2007) وشورت (1996) لتقديم الكلام والفكر. يهدف البحث إلى استكشاف الاستراتيجيات السردية وصوت كينغ المميز كما ينعكس في التفاعل بين صوت الراوي وحوارات الشخصيات، وذلك باستخدام تقنيات سردية وخيارات لغوية متنوعة لنقل الكلام والفكر والعاطفة. تم اعتماد منهج بحث نوعي لتحليل البيانات المختارة. تتناول أسئلة البحث كيفية استخدام تقنيات تقديم الكلام والفكر في خطاب كينغ الشهير لتحقيق تأثيرات أسلوبية على الجمهور، وأي الفئات تتكرر بكثرة. تم إجراء فحص مفصل للخطاب للكشف عن كلمات الراوي وأفعاله ونواياه ومواقفه للكشف عن الأبعاد الجمالية للسرد. تشير النتائج إلى أن جميع فئات تقديم الكلام والفكر لا تظهر في جميع المقطعات المختارة. وتشمل الفئات الأكثر تكراراً NRSA، والتي تحدث في أغلب الأحيان، تليها FDS في المقطف 2، FDS هي الفئة الأكثر تكراراً، تليها DS، DT، NRSA، و NRTA في المقطف 3، الأنماط الأكثر تكراراً هي DS، FDS، FIT، تليها FIS، NRSA، و NRTA في المقطف 4، تحدث FDS و DS في أغلب الأحيان، تليها NRSA، FIT، والفئات الأقل تكراراً IS و NRTA. بينما الفئات التالية غائبة DS: DT، IS، IT، FIT، و NRTA في المقطف 1؛ IS، FIS، و FIT في المقطف 2؛ DT، IT، FDT في المقطف 3، و FDT، DT، IT، و FIS في المقطف 4. ان هذا الاستخدام الانتقائي للتقنيات يوضح اختيارات كينغ الأسلوبية المتعمدة في تشكيل الأهمية الجمالية والعاطفية للسرد.

الكلمات المفتاحية: الكلام/الفكر المباشر، الكلام/الفكر غير المباشر، الكلام/الفكر المباشر الحر، الكلام/الفكر غير المباشر الحر، التقرير السردى لحدث الكلام/حدث الفكر

Speech and Thought Presentation in Martin Luther King Jr.'s *I Have a Dream*

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Abstract

In this study, Martin Luther King Jr.'s *I Have a Dream* speech is analyzed using Leech and Short's (1981, 2007) and Short's (1996) model of speech and thought presentation. The research aims to explore King's narrative strategies and distinctive voice as reflected in the interplay between the narrator's voice and the characters' dialogues, employing various narrative techniques and linguistic choices to convey speech, thought, and emotion. A qualitative research method is adopted to analyze the selected data. The research questions address how speech and thought presentation techniques are utilized in King's renowned speech to achieve stylistic effects on the audience, and which categories occur most frequently. A detailed examination of the speech is conducted to reveal the narrator's words, actions, intentions, and attitudes to uncover the aesthetic dimensions of the narrative. The findings indicate that not all categories of speech and thought presentation appear across all selected extracts. The most frequent categories include **NRSA**, which occurs most often, followed by **FDS**. In *Extract 2*, **FDS** is the most frequent category, followed by **DS**, **DT**, **NRSA**, and **NRTA**. In *Extract 3*, the most frequent modes are **DS**, **FDS**, and **FIT**, followed by **FIS**, **NRSA**, and **NRTA**. In *Extract 4*, **FDS** and **DS** occur most frequently, followed by **NRSA**, **FIT**, and the less frequent categories **IS** and **NRTA**. While the following categories are absent: **DS**, **DT**, **IS**, **IT**, **FIT**, and **NRTA** in *Extract 1*; **IS**, **FIS**, and **FIT** in *Extract 2*; **DT**, **IT**, **FDT** in *Extract 3*, and **FDT**, **DT**, **IT**, and **FIS** in *Extract 4*. This selective use of techniques demonstrates King's deliberate stylistic choices in shaping the narrative's aesthetic and emotional significance.

Keywords: Direct speech/thought (DS/DT), Indirect speech/thought (IS/IT), Free Direct Speech/ thought (FDS/FDT), Free Indirect Speech/ thought (FIS/FIT), Narrative Report of Speech Act/ Thought Act (NRSA/ NRTA).

1. Introduction

Generally, the investigation of Speech and Thought Presentation focuses on how a character's and a narrator's voice are presented in literary and non-literary texts by the author. This study is an attempt to examine the presentation of Speech and Thought in King's speech '*I Have a Dream*'. The author speaks to his nation. In his speech, he states the ongoing struggle for racial equality in America. Although the nation had promised to give freedom to everyone, African Americans still faced discrimination and injustice. King calls for immediate action to make this promise a reality. He dreams of a future where people are



judged by who they are, not by their race. He imagines a nation where everyone, no matter their background, can live together in peace and freedom. He ends with a powerful vision of freedom ringing out across the country, uniting people of all races and religions in celebration of equality. King envisioned a future where equality would prevail, expressing his dream that "my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character". He believed that with faith and effort, this dream could become a reality, where Black and white individuals could coexist harmoniously and work together for mutual freedom. He concluded his powerful oration with a hopeful vision, dreaming of the day when all people would join together and sing, "Free at last, free at last, thank God Almighty, we are free at last". The research aims at investigating the language of Luther through his speech and thought presentation and its categories in depicting the narrator's words and intentions. The research questions addressed are as follows

1. Have all strategies of Speech and Thought Presentation categories been used in King's speech *I Have a Dream*?
2. Which categories of Speech Direct speech/thought (DS/DT), Indirect speech/thought (IS/IT), Free Direct Speech/ thought (FDS/FDT), Free Indirect Speech/ thought (FIS/FIT), Narrative Report of Speech Act/ Thought Act (NRSA/ NRTA) are more extensively used in King's speech?

2. Theoretical Framework

In stylistics, speech and thought presentation refers to how writers use language to represent characters' words and thoughts. Forms such as direct, indirect, and free indirect discourse are stylistic choices that shape narrative voice, perspective, and reader engagement. By varying these forms, authors control narrative distance and reveal characters' consciousness. As Leech and Short (2007) argue, it embraces the different ways a writer reports or represents what a character says or thinks and the effects these choices create. Speech and thought presentation could be referred to as "discourse presentation". The notion of narration is also important to be defined; Abbott (2002) defines narration as "telling of a story or part of a story [...] used indistinguishably from the narrative, narration as it is used refers to the activity of a narrator" (p. 193). In this work, speech and thought presentation are utilized to examine how King's speech and thought are represented in non-literary texts, namely King's political speech *I Have a Dream*. This theory has been investigated within stylistics to seek the



stylistic effects that a text has on a reader. Stylistics is the linguistic study of style in a language (Jeffries and McIntyre, 2010; Verdonk, 2002: pp 3-4).

Stylistics, in its analytical approach, studies the linguistic choices in literary and non-literary texts. However, stylistics has tended to give priority to investigating the artistic merits of the text, i.e., literary works. Traditionally, stylistics has been defined as the linguistic study of literature (Freeman 1981: 3; Simpson 1993: 3). Originally, speech and thought presentation have been investigated with stylistics to analyze literary texts. Semino and Short (1988) use corpus-based methods to examine how linguistic features and stylistic choices form the presentation of speech, writing, and thought across various genres and contexts in the English language. In their findings, they discover how language can convey meaning, portray characters, and construct narratives in written texts.

Caldas-Coulthard (1992) conducts a comparative analysis of how authors present speech within factual and fictional narratives, including DS and FIS. She finds how different modes of reporting speech influence the reader's perception of authenticity and reliability of the narratives, and how these narrative techniques in the portrayal of characters within the texts can construct meaning. Guo (2017) conducts a stylistic analysis of Virginia Woolf's novel *Mrs. Dalloway* to examine how characters' thoughts have been presented, as well as how the theme of isolation affects their communication with others. Ayoub, Zebari, and Mohammadzadeh (2021) have examined a speech and thought presentation of *Alice Munro's Chance*. In their findings, they show that FDS is the most frequent category and FIT and IT come at the third and fourth ranks. While Ajmal & Afsar (2020) have conducted a corpus stylistic analysis of speech and thought presentation in James Joyce's *Dubliners* to examine how characters' speech and thoughts through direct discourse, free indirect discourse, and indirect discourse are represented. Brander et al. (2017) have examined how speech and thought presentation have affected readers' understanding of English short stories.

The model of Speech and thought presentation has been developed by Leech and Short (1981, 2007). They offer a classification which includes the following five categories of speech and thought presentation: **Direct speech (DS)** means reporting exactly what has been said and the actual form of words used in the reported speech. e.g., *I will attend the conference tomorrow, he said.* **Indirect speech (IS)** refers to the narrator reporting the character's speech with some modifications in tense and deictic expressions. e.g., *He said that he would*



attend the conference the following day. This means rephrasing someone else's words without directly quoting them.

Free Direct Speech (FDS) is similar to **DS** with some variation features. Free means free from the narrator's control, as in the following:

I will attend the conference tomorrow, he said. (No quotation marks.)

I will attend the conference tomorrow.” (No reporting clause.)

I will attend the conference tomorrow. (No reporting clause and quotation marks).

Free Indirect Speech (FIS) is a narrative technique where the character's speech blends with the narrator's voice, blurring the line between DS and IS. It is a combination of direct and indirect communication that brings the listener closer to the speaker's ideas. In **FIS**, the character's words are presented without explicit markers of speech. e.g., *I would attend the conference tomorrow.* **Narrative Report of Speech Act (NRSA)** is another narrative technique where the speaker's actual words are omitted. The narrator summarizes the fact that the act of speech took place. This technique shows that someone speaks and gives a basic impression of what has been said, without quoting or paraphrasing. The act of speech is reported, often with recognizing an issue within the speech. e.g., *She asked them for help.* As Hanif, Ajmal and Masum state that:

The position of each category of speech presentation along the cline where DS is just the norm indicates the narrator's involvement and the lack of narrator competence. Any progression left from DS contains narrator interference, but any movement straight from this mode results in a rising absence of narrator involvement. The same holds true for writing genres and thought presentation categories. This causes the categories of "free direct" speech, writing, or thought to fall to the extreme right of the scale, which has the effect of implying that what we are reading in these passages are the characters' own words, writing, and thoughts without any narrator interference.

Leech and Short have also categorized thought presentation into the following categories: **Direct Thought (DT)** which resembles **DS** in form except that the latter reports 'the words that are spoken' whereas the former reports 'the words that are internally expressed'. In the reporting clause, the verb denotes mental activity (think, decide, wonder, etc.), not spoken. e.g., *"I will attend the*



conference tomorrow, she thought. **Indirect Thought (IT)**, the narrator reports the character's thoughts to the readers with some modifications in tense and other deictic features. In IT, the narrator needs to give the content of a thought act instead of giving a random report of it. e.g., *She thought that she would attend the conference the following day.*

Free Direct Thought (FDT) refers to the character's thought that is evidently conveyed without the narrator's intervention, as shown in the following examples:

I will attend the conference tomorrow, she thought. (No quotation marks),

"I will attend the conference tomorrow." (No reporting clause)

I will attend the conference tomorrow. (No reporting clause and quotation marks).

Free Indirect Thought (FIT) is a technique that blends features of **DT** and **IT**. It is similar to **FIS** in the absence of quotation marks and mostly presented by the use of the past simple tense, e.g., *She would attend the conference tomorrow.*

Narrative Report of Thought Act (NRTA) represents a character's thoughts as conveyed by the narrator in summary form, without directly quoting the character's words. For instance, the sentence *"She thought about the conference"* illustrates how the narrator indirectly conveys the character's thoughts. This technique enables readers to grasp the character's mental processes, while the narrator retains control by describing the occurrence of thoughts rather than providing the character's exact words or a paraphrase. NRTA, therefore, functions as a summarized account of internal thought, revealing the character's perspective while maintaining narrative control. As Short (1996) argues:

the differences between DT and DS or between FIT and FIS are partly due to IT being the norm of thought presentation, because when we move on the scale of thought presentation from the norm category IT towards FIT, the narratorial influence decreases, whereas when we move from the norm category of speech presentation, DS, towards FIS, the influence of the narrator increases (Short cited in Watson and Riissanen, 2014, p. 75).

In this work, Leech and Short's framework is used to examine the narrator's presentation of speech and thought in the selected data. This model



functions as an effective framework for analyzing King's use of linguistic, rhetorical, and persuasive strategies in the selected speech. It enables readers to examine how King conveys his ideas through speech and thought presentation in I Have a Dream. By applying this stylistic approach, the analysis clarifies the relationship between narrative technique and rhetorical significance, providing a detailed interpretation of how King inspires and persuades his audience.

3. Methodology

A qualitative research method is used to examine speech and thought presentation in King's selected political speech. A qualitative research method is appropriate because it allows for an in-depth analysis of linguistic and stylistic features that quantitative methods may overlook. The data has been collected from King's speech, which was carefully chosen for its historical significance and the richness of its speech and thought representation. Data collection involved a careful review of the speech, with the most significant instances of speech and thought presentation identified for analysis. The selection process aimed to cover a wide range of contexts and themes addressed by King, resulting in a rich examination. The speech materials were sourced from government archives, historical records, and academic databases, ensuring authenticity and reliability. The data selection is restricted to King's speech, which is chosen as the primary data source because they are relevant to the research issues and provides a depth of speech and thought presentation. Some selected specific extracts have been used in the analysis to examine the discourse presentation of King's speech based on his significance in King's political career, the range of the audiences he addressed, and the variety of situations in which he delivered. For the data analysis, Short's seminal work (1996) and the subsequent work by Leech and Short (2007) are employed as the analytical framework. Various categories of speech and thought, including DS/DT, IS/IT, FDS/FDT, FIS/FIT, and NRSA/NRTA, are considered to examine how these forms are stylistically realized in King's speech and to explore the complexities of his rhetorical strategies. The analysis is limited to selected extracts from King's speech, and the abbreviated forms of the categories are used.

4. Analysis and Discussion

The categories of Speech and thought presentation will be examined in 4 representative extracts, as discussed below.



In **Extract 1** below, the speaker emphasizes the historical significance of the assembly and their shared commitment to the cause of freedom, shaping the remainder of his address. King refers to Lincoln as "a great American" and suggests that the audience stand in his "symbolic shadow" on this momentous day. After enduring the "withering injustice" of Lavery, millions of African Americans were given hope by the Emancipation Proclamation, which King described as a "momentous decree."

Extract 1

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation. (1)

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. (2)

This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity. (3)

In the above **Extract 1**, sentence (1): *I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation*, is an **NRSA** because it can be seen as a report of the speaker's act of joining the audience and making a historical statement. It summarizes the speaker's action without providing the exact words he might use to describe his feelings and intentions. The **NRTA** is not directly applicable here since the paragraph does not describe thoughts but rather presents spoken content. However, the rhetorical nature of the speech allows some blending of King's thoughts and speech. While the entire extract is a direct quote from a speech, the actual content does not include dialogue or speech acts from other characters. It is direct in the sense that it is a direct extract from King's speech; according to Leech and Short, **DS** involves dialogue or reported speech from characters within a narrative that appears within inverted commas.

Extract 1 above does not contain **IS/IT** since it directly quotes King's words without transforming them into reported speech. In presenting **IS**, the speaker's words are indirectly reported without quotation marks, blending with the narrative voice. The words of **IS** belong to the narrator. **IT** would be the narration of a character's thoughts indirectly by the narrator. Sentence (3): *"This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a*



joyous daybreak to end the long night of their captivity," could be considered **FIS** if it is narrated from the perspective of a character within the story or if the narrator's voice is merged with the character's voice. Here, King is the narrator and a speaker of the speech, not a character, whereas **FIT** is not explicitly stated in the above quote. The entire extract can be categorized under **NRSA** as it summarizes King's speech actions and intentions without delving into dialogue or direct thought presentation. In **Extract 2** below, King advocates for unity and respect for all, regardless of race or origin. He visualizes an end to oppression and injustice faced by African Americans in states like Georgia, Mississippi, and Alabama, with monuments to equality. The speaker yearns for their children to grow up in a world where racial boundaries are lifted, and they trust in a divine ideal of equality and justice.

Extract 2

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal." (1)

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brother-hood. (2)

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice. (3)

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. (4)

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. (5)

I have a dream today! **I have a dream** that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in



Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers. (6)

I have a dream today! I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together. (7)

The above lines in **Extract 2** blend the speaker's outlook with wider themes of the civil rights movement, showing a collective experience and struggle against racial oppression. This is evident in the speech used, such as references to specific locations and descriptions of injustice, which reflect a shared experience among those fighting for civil rights.

Sentences (1), (2) in **Extract 2** above are clear instances of **FDS**. They represent King's exact words as he delivered them in his speech. The sentence has no quotation marks or reporting clause. Within the sentence, there is also a **direct quotation**: "*We hold these truths to be self-evident, that all men are created equal.*" This is a direct citation of a well-known phrase from the Declaration of Independence. This quotation could be regarded as **DS**. The **FDS** mode enables the audience to experience King's vision as if he were addressing them directly. Although sentence (3) above is part of King's speech, it is not regarded as **DS** but rather **FDS** due to the absence of quotation marks and reporting clauses that convey directness. In this extract, King directly addresses his speech to the audience. The repetition of "sweltering with the heat of" emphasises the severity of the situation in Mississippi, making the dream of alteration more compelling. This striking imagery is designed to evoke strong emotional responses from the audience. The phrase "will be transformed into an oasis of freedom and justice" sharply contrasts with the prevailing injustice and oppression, emphasizing the hopeful and aspirational nature of King's vision. By juxtaposing the current harsh reality with the dream of a liberated future, King engages the audience emotionally while reinforcing the moral and rhetorical force of his message.

The sentence "I have a dream," repeated six times, creates a striking stylistic effect and can be interpreted as **FDT**, expressing King's inner vision. Sentence 4 may fall under the **FDS** category due to the absence of quotation marks and reporting clauses, which fosters a sense of closeness and personal connection with the speaker's words. This mode enables the audience to hear



King's words as if they were spoken directly to them, without any narrative mediation. The use of "I" refers to the first-person narrative, which conveys a personal connection since the speaker directly relates his vision to the audience. Sentences (5), (6), and (7) above include **FDS** because they introduce the speaker's exact words without quotation marks or reporting clauses. No clear instances of **FIS** and **FIT** are shown. The categories of **NRSA** and **NRTA** involve the narrator reporting a character's speech and thought acts without directly quoting them. In the extract above, the narrator is Martin Luther King himself, who presents his own speech without using direct quotations. Phrases such as "I have a dream," followed by a description of the dream's content, indirectly convey King's thoughts without quotation marks. In the entire extract, **FDS** is the most predominant mode of discourse presentation due to the presentation of King's words without narrative mediation, which improves the closeness and emotional effect. This mode of discourse presentation is particularly effective because it creates immediacy and a personal connection with the audience, allowing them to engage deeply with the speaker's vision and make the dream real and essential for listeners.

In **Extract 3** below, King discusses how African Americans suffer from violence by the police, how they regularly face discrimination. They are denied access to places like hotels. Laws force them to be separated by race. King clarifies how they were being prohibited from voting, especially in Southern states such as Mississippi, where it is difficult for them if compared to New York, where they can legally vote.

Extract 3

There are those who are asking the devotees of civil rights, "When will you be satisfied?" **We can never be satisfied** as long as the Negro is the victim of the unspeakable horrors of police brutality. (1)

We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. (2)

**** We cannot be satisfied** as long as the negro's basic mobility is from a smaller ghetto to a larger one. (3)

We can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only."



*****"We cannot be satisfied** as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. (4)

No, no, we are **not satisfied**, and we will **not be satisfied** until "justice rolls down like waters, and righteousness like a mighty stream." (5)

In sentence (1) in **Extract 3**, the **DS** is evident in the question posed to civil rights advocates: "*When will you be satisfied?*" This is a direct quotation of what someone else might be asking, and it represents the exact words that others might say. In sentence (4), the second **DS** is the phrase: "For Whites Only," and it is a quoting sign seen during discrimination within a broader **FIT** structure. King conveys the indignities suffered by the people through a blend of their thoughts and his narration. In sentence (5), the statement: "*justice rolls down like waters, and righteousness like a mighty stream,*" is a direct quotation from the Bible. King is directly quoting the scripture in the context of his speech. The discourse presentation of **DS** requires reporting clauses such as 'he said', 'he reported, etc. However, in **Extract 3**, these quotations are clear examples of **DS** because the exact words are spoken or written by others, where direct quotations often stand alone for rhetorical effect.

The repeated use of the phrases "We cannot be satisfied" in (3), "We can never be satisfied" in (4), and "No, no, we are not satisfied, and we will not be satisfied" in (5) can be categorized as **FDS**, as they present the character's exact words without quotation marks or reporting clauses, creating a sense of immediacy and directness. This repetition produces a strong stylistic effect, emphasizing the collective sentiment and unity of the people without mediation by a narrator. Similarly, these sentences can also be interpreted as **FIT** due to the absence of quotation marks and reporting clauses, blending the shared experiences of the people with King's narrative voice, and representing their thoughts and feelings in a continuous, immersive manner. When a speaker employs **FIT** presentation, they use the narrator's perspective to convey a character's thoughts and emotions without explicit reporting clauses, such as "he thought" or "she felt." By merging the narrator's external viewpoint with the character's inner perspective, this technique allows the audience to experience directly the character's thoughts and feelings, maintaining the continuity and flow of the narrative. King creates a powerful, sympathetic bond between the audience and the marginalized community through the use of **FIT**.



By presenting the collective thoughts and experiences of the people, the audience can directly relate to their shared feelings and ideas. The rhetorical effect of King's speech is heightened by the seamless blending of voices, which allows him to represent the authentic voice of the people while speaking with authority. **FIT** enables King to narrate his address effectively, incorporating the thoughts of African Americans as a collective to depict the injustices they endure. This technique enriches the rhetorical and emotional impact of his message, while also heightening the authority of his voice. By immersing his audience in the struggles of the marginalized through **FIT**, King moves beyond mere event reporting to craft a compelling argument for justice and equality. The two categories of **FIS/FIT** blend elements of both **DS/DT** and **IS/IT**. They convey a character's speech or thought filtered through the narrator's voice. In (2), when King mentions bodies unable to gain lodging due to travel fatigue or children being stripped of selfhood and dignity by signs, he merges the characters' voices with his own narration. Sentence (2) introduces the thoughts and experiences of the oppressed people. King blends the voices of the characters (the oppressed people) with his narrative voice.

NRSA and **NRTA** are realized when the narrator reports underlying speech and thoughts without quoting the exact words. For example, in sentence (1), "those who are asking the devotees of civil rights *devotees*," the narrator provides a summary of what a group of individuals is expressing or thinking. Similarly, sentence (4), "*We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one*," subtly conveys the group's dissatisfaction with the restrictions placed on African Americans' freedom of movement. In conclusion, the predominant categories in **Extract 3** are **DS**, **FDS**, and **FIT**, followed by **FIS**, **NRSA**, and **NRTA**. The remaining categories: **DT**, **IT**, and **FDT**, are not explicitly represented in this analysis.

In **Extract 4** below, King argues that the US will gain true equality and freedom on a certain date. On this day, people celebrate a country where everyone is free, not just a chosen few, and they have gained an appreciation for the importance of "My Country 'Tis of Thee". The lyrics of the song will hold more meaning as everyone, including those who have traditionally been oppressed, will have witnessed their own understanding of the promise of freedom. According to King, everybody in America has to have the right to the values of justice and liberty for this nation to become truly strong. King urges that individuals appreciate and enjoy their freedom. King adds that this vision of



equality and connection must become a reality if America is to genuinely realize its potential as a great nation.

Extract 4:

And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning: My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, **let freedom ring!** And if America is to be a great nation, this must become true. (1)

And so **let freedom ring** from the prodigious hilltops of New Hampshire. **Let freedom ring** from the mighty mountains of New York **Let freedom ring** from the heightening Alleghenies of Pennsylvania. **Let freedom ring** from the snow-capped Rockies of Colorado. **Let freedom ring** from the curvaceous slopes of California. (2)

But not only that: **Let freedom ring** from Stone Mountain of Georgia. **Let freedom ring** from Lookout Mountain of Tennessee. **Let freedom ring** from every hill and molehill of Mississippi From every mountainside, **let freedom ring.** (3)

And when this happens, and when we allow **freedom ring**, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual: Free at last! Free at last! Thank God. (4)

In sentence (1) above, King directly quotes and cites the words of the patriotic song "My Country, 'Tis of Thee." This is an example of **DS**. "My country 'tis of thee, sweet land of liberty, of thee I sing...". This is a direct quotation of the lyrics of "My Country, 'Tis of Thee." Even though it lacks quotation marks, the content is a verbatim excerpt from the song. He links these lyrics with his vision of a future where everyone can find new meaning in these words, reflecting a nation of true liberty and equality. This blending of a well-known song with his message adds a layer of cultural and emotional power to his speech. King uses this line to evoke a sense of national pride and the ideals of freedom and liberty that America represents. By including this line, King is



appealing to these ideals, emphasizing his dream of a nation where everyone enjoys the liberty promised in American songs and the Constitution. Furthermore, King's speech contains verbatim quotations which could be seen as a form of **DS**. In (4), the repeated phrase "*Let freedom ring*" and the concluding lines "*Free at last! Free at last! Thank God Almighty, we are free at last!*" are presented without quotation marks attributed to King. This is a direct quotation from the old Negro spiritual. It uses the exact words as spoken, with quotation marks. Commonly, the extract does not include instances of **IS** where the narrator indirectly reports a statement as no speech is paraphrased or summarized with reporting verbs like "he said" or "she asked". The only implied uses of **IS** occurred when King states in sentence (1), "*And if America is to be a great nation, this must become true*". Here, he is reporting what needs to happen for America to become a great nation without directly quoting anyone.

In sentence (1), King employs **FDS** when he declares, "*And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning.*" This speech represents a direct expression without being reported by anyone. Here, King directly addresses the audience and expresses their vision for the future. **FDS** directly expresses the words of the speaker without any narration or filtering by the narrator. No clear instances of **FIS** where the narrator's voice merges with the character's voice to indirectly convey his speech, as well as character's thought to indirectly convey their inner state, respectively.

In (2), the sentence, "*Let freedom ring from Stone Mountain of Georgia. Let freedom ring from Lookout Mountain of Tennessee. Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring*" is **FDS** because it directly conveys King's appeal without quotation marks where the speaker's words flow naturally. No instances of **FIS** which blends the character's speech or thoughts with the narrator's voice. No instances of **NRSA**, **DT**, **IT**, **FDT**, **FIT** and **NRTA** are found. The extract primarily features **FDS**, where King passionately calls for freedom to be celebrated across various landmarks in the United States.

In sentence (3) above, only the category of **FDS** is found where it directly conveys King's urgings without quotation marks or reporting clauses, fitting the context of a speech where the speaker's words flow naturally and directly to the audience.

In (4) above, the sentence "*And when we allow freedom ring...*" is the mode of **NRSA** because the text narrates an action that implies speech but does not directly quote it. It reports the act of allowing freedom to ring in a general



narrative form. In this extract, the **NRSA** provides the context for King's declaration about the significance of *"the day -- this will be the day when all of God's children will be able to sing with new meaning"*. The narrator reports the speech act of the speaker indirectly without directly quoting them such as *"My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring"*. King, the narrator reports the speaker's vision for the future without quoting them directly.

In **Extract 4**, no explicit instances of **DT** where a character's exact thoughts are directly expressed with no direct quotations of thoughts and a reporting clause such as "he thought" or "she wondered". No instances of **IT** where the inner thoughts of a character are directly paraphrased or summarized with a reporting clause. No explicit examples of **FDT** where the inner thoughts of a character are directly expressed without narration or filtering by the narrator without a reporting clause, are seen. Sentence (4) above, *"we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing..."* is a form of **FIT** because it reflects a collective objective of the future. It blends King's thoughts with the shared hope of his audience without explicitly indicating whose thoughts they are. King, the speaker, blends **FIS** and **FIT** with the narrative report when he introduces the significance of the day when all of God's children will sing with new meaning. He expresses his thoughts in a style that reflects his own, but it is still presented within the narrative structure of the speech.

In Extract (4) above, the sentence *"And when this happens, and when we allow freedom ring..."* and *"we will be able to speed up that day when all of God's children... will be able to join hands and sing..."* are forms of **NRTA** because the text reports the anticipated thought without providing the exact wording of the thought. It summarizes the hopeful anticipation that is felt by King and the audience, as well as narrates the collective hope of the future when freedom is fully realized.

5. Findings and Conclusion

To draw the findings, it is crucial to answer the addressed research questions in section 1:

To answer the questions, it is essential to extract the results from the analysis by showing the discourse presentations of speech and thought in all the



selected extracts. In **Extract 1**, the most predominant category is NRSA, which conveys King's actions and statements, with a moderate presence of FIS and an absence of other categories of speech and thought presentation. In **Extract 2**, the most used category is FDS, followed by DS, DT, NRSA, and NRTA. IS, FIS, and FIT are not clearly identified in the analysis. In **Extract 3**, the predominant categories are DS, FDS, and FIT, followed by FIS, NRSA, and NRTA. The remaining categories (DT, IT, FDT) are not explicitly identified in the analysis. In **Extract 4**, the predominant categories in King's speech are FDS and DS, followed by NRSA, FIT, and then the less frequent use of IS and NRTA. The remaining categories (FDT, DT, IT, FIS) are absent in the analyzed extract.

The first research question is answered in the following ways: as shown in the above extracts, not all categories of speech and thought presentation are found in the selected extracts. This is the answer to the first research question. The second research question is answered by the following: in **Extract 1**, the most frequent categories include NRSA is the most frequent category and FDS comes next. In **Extract 2**, FDS comes first followed by DS, DT, NRSA, and NRTA. In **Extract 3**, the three modes of DS, FDS, and FIT come in the first rank followed by FIS, NRSA, and NRTA. In **Extract 4**, the most frequent categories is FDS and DS, followed by NRSA, FIT and then the less frequent ones are IS and NRTA. As shown in the analysis, the following categories are not present: DS, DT, IS, IT, FIT, and NRTA in **Extract 1**; IS, FIS, and FIT in **Extract 2**; DT, IT, FDT in **Extract 3**, and FDT, DT, IT, FIS in **Extract 4**.

It is concluded that the analysis of Luther's speech revealed that the most common speech and thought presentation categories are NRSA, FDS, DS, DT, NRSA, and NRTA. The remaining categories: DT, IT, FDT are not explicitly identified. In Extract 1, NRSA is the most frequent category, followed by FDS. In Extract 2, FDS is the most used category, followed by DS, DT, NRSA, and NRTA. In Extract 3, DS, FDS, and FIT are the most frequent categories followed by FIS, NRSA, and NRTA. In Extract 4, FDS and DS are the most frequent categories followed by NRSA, FIT, and less frequent IS and NRTA.

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