The Effect of Speech and Thought Presentation on Comprehension and Appreciation of Non-Native Speakers

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ABSTRACT

This study investigated the effect of speech and thought presentation on the comprehension and appreciation of English prose fiction by Turkish students. A total of 42 students from the English Language Teaching Department of Çukurova University participated and submitted a questionnaire about their reading habits and self-image in terms of being good readers of Turkish and English literature. Additionally, the participants were presented three different tasks for six extracts (taken from five novels and one short story) in which their comprehension and appreciation were probed in relation to point of view and speech and thought presentation modes. The first task focused on the general understanding of the extract and its point of view; the second task asked the participants to identify whose point of view (perspective) was expressed in each sentence (27 sentences for each extract). The third task was comprised of 18 questions, the locus of which was on the comprehension and appreciation of the extracts. Additionally, the researcher interviewed 30 participants in order to clarify their written answers. The data were analyzed both qualitatively and quantitatively, and the results provide insights into how non-native speakers of English are affected by speech and thought presentation modes in English prose fiction.

INTRODUCTION

The present study takes its starting point from narratology which is the "theory of stories and storytelling" (Jahn, 2004: 106), "the theory and analysis of narrative" (Sommer, 2004: 3), "the study of narrative discourse" (Genette et al., 1990: 755) or more specifically, "a humanities discipline dedicated to the study of the logic, principles, and practices of narrative representation" (Meister, 2009: 329). Narratology, like other disciplines, is evolving, and one of the contemporary narratologies focusing on the role of the reader is psychonarratology which covers narratology, discourse processing and cognitive psychology. Psychonarratology works on two planes: the formal descriptions of textual features on one hand (narratology) and readers' construction of those features on the other (discourse processing and cognitive psychology). Bortolussi and Dixon (2003: 33) explained that "[t]extual features are derived by a suitable, objective analysis of texts; reader constructions… can only be verified by empirical evidence concerning the cognitive processes of readers and are potentially variable, subjective, and contextual". Based on the thesis of psychonarratology, in this study textual features of certain literary works were tested with actual readers, aiming to ascertain readers' constructions. In finding those constructions, the researcher utilized speech and thought presentation modes.

Bernaerts (2010: 283) addresses the importance of speech and thought by stating, "the interpretation and evaluation of a narrative is affected by the particular interplay between a narrator's and characters' speech and thought". There are many analyses of speech and thought presentation modes on literary works; however, not much experimentation has been conducted on real readers. As Bortolussi and Dixon (2003: 200-201) note, "[l]iterary scholars ... have been unable to frame hypotheses about reader constructions beyond the limits of purely speculative intuitions". Bray (2007), Sotirova (2006), and van Peer and Maat (2001) also stressed the need for testing speech and thought presentation modes with real readers. "[I]in contrast to the richness in textual description, considerably less is known about the actual effects of such narrative devices on the reader. Presumably there must be *some* kind of effect" (van Peer and Maat, 2001: 230). The present study concentrated on the "some" kind of effect by testing with real readers.

Direct and Indirect Discourses

Generally speaking, Direct Discourse (DD) provides direct access to characters' speech or thought while Indirect Discourse (ID) provides that access indirectly via the narrator, which is why Murphy (2007: 28) uses the term "monitored speech" to refer to indirect speech. Vandelanotte (2004: 492) describes this difference as,"[I]n the former [direct speech/thought], the Speaker is committed to a *verbatim* representation of the Sayer/Cognizant's 'original' wording, whereas in the latter [indirect speech/thought], the Speaker is only supposed to accurately represent the *meaning* of such an 'original' wording" (see also Gross, 1993, and Semino, 2004). Free Indirect Discourse (FID) is in-between DD and ID, embodying features of both. Bakhtin (in Aczel, 1998: 480) described FID as "discourse with an orientation towards another's discourse… In one discourse, two semantic intentions appear, two voices". The two-voiced nature of the discourse was labeled as "substitutionary narration" by Hernadi (1972) and "dual voice" by Pascal (1977). This duality results in ambiguity and the major questions regarding FID are, "Whose words? Whose thoughts? Whose perceptions are these? Such answers are necessary in order to determine what is supposed to be happening in the story" (Ron, 1981: 18). For Free Direct Discourse, the narrator has the least control and the discourse shows itself whether in Free Direct Speech or Free Direct Thought (FDT) of the character. Associated with stream-of-consciousness, FDT presents the thoughts of characters directly without the reporting clause. The first person pronoun and present tense are used and quotation marks are mostly omitted (Wales, 2011).

Whether with direct or indirect discourses, speech and thought presentation plays a crucial role in detecting the point of view of a fictional work, and there are studies researching the effect of speech and thought presentation and point of view on readers' interpretation of character behavior (Chapman, 2002; Richardson, 1997; Semino, 2004; and van Peer and Pander Maat, 2001). In a study trying to assess reader responses to narrative point of view, Sotirova (2006) used an extract (11 sentences) from *Sons and Lovers* by D. H. Lawrence and asked participants to indicate the point of view for each sentence. Despite being explanatory, that study was conducted with native speakers of English, and students were not asked to explain their choices. Hence, the main aim in this study was to discover whether the variations in speech and thought presentation affected Turkish speakers' comprehension and appreciation of English prose fiction.

METHODOLOGY

Participants

In choosing the participants, convenient sampling was used; the researcher selected two classes that she had already been teaching. The participants in this study were 42 third year students (32 female and 10 male) at the English Language Teaching Department (ELT) of Çukurova University. The students were prospective English teachers (aged 22 on average), and they had taken Introduction to Literature I and II, and Short Story Analysis, so they were equipped with the literary terms and prerequisites necessary for the study (none of them had special training on point of view or speech and thought presentation).

Research design and questions

The present study utilized both qualitative and quantitative research designs. The participants' written answers for the questionnaire and the three tasks were analyzed through content analysis while the differences among the participants—based on their answers on the questionnaire and their ranking on three tasks—was analyzed by SPSS, namely t-test procedure. This study sought to find answers to the following research questions:

RQ1) Do the variations in speech and thought presentation in English prose fiction affect:
    a) Non-native speakers' comprehension?
    b) Non-native speakers' appreciation?

RQ2) Does the self-image of non-native speakers' concerning readership affect their comprehension of English prose fiction?

Instrumentation

Firstly, a questionnaire was designed by the researcher to obtain demographic information, to learn about the participants' reading habits in Turkish and English, and to ascertain whether they viewed themselves as good readers again in both languages. Another instrument was the extracts taken from five novels and one short story about which the participants had to submit written answers for three different tasks:

Extract 1- *One Flew over the Cuckoo's Nest* by Ken Kesey (1962) ("*Cuckoo*")
Extract 2- *Pride and Prejudice* by Jane Austen (1995) ("*Pride*")
Extract 3- *Ulysses* by James Joyce (1990)
Extract 4- *Night and Day* by Virginia Woolf (on-line) ("*Night"*)
Extract 5- *Eveline* by James Joyce (1991)
Extract 6- *The Old Man and the Sea* by Ernest Hemingway (1995) ("*Old Man*")

The rationale behind these selections was that these extracts had been textually analyzed by scholars within the field. For instance, *Cuckoo* was analyzed pragmatically by Leech and Short (1981: 305-309) and *Old Man* by Simpson (1993: 81-82) as to its speech and thought presentation categories. In order for consistency, 27 sentences were chosen from each work (see Appendix for the first and the last sentences of each extract) with the aim of ensuring a beginning and an ending, and the titles together with the authors' names were omitted so as not to provide any hints to help in fulfilling the tasks. Another reason for choosing these passages was that their textual features (point of view and speech/thought presentation modes) varied, making comparison of the extracts easier. Out of four different points of view, Extract 1, *Cuckoo,* uses First Person; Extract 2, *Pride,* Third Person Objective; Extracts 3,*Ulysses*, 5 *Eveline,* and 6,*Old Man* Third Person Limited Omniscient; and Extract 4, *Night,* Third Person Omniscient. The researcher prepared three tasks related to each extract: asking general

information about the extract, asking the point of view (perspective) of 27 sentences of the extract, and asking comprehension and appreciation questions. Since it was not feasible to interview all the participants right after their tasks, the researcher interviewed some participants to clarify points they wrote in fulfilling the three tasks.

Data collection procedure

With the aim of piloting the questionnaire and the tasks, the researcher submitted them to two other Year 3 classes (38 students) not included in the study, and based on the pilot, necessary changes were made. The tasks were also presented to two native English speakers (one an engineer and the other a university lecturer in ELT). The tasks were then finalized and handed out to the participants. The researcher had one three-hour lesson per week with each class, and she presented two extracts each week (over three consecutive weeks). Although every extract had a glossary, the researcher, at the beginning of each lesson, reminded participants that they were free to ask the meaning of any words or phrases they did not know. The researcher did not give all three tasks at once since one task could give hints/clues about another task; thus, participants who finished the first task could move to the second and then the third. During this process, the researcher looked through the papers and took notes regarding missing parts or answers that needed more explanation by the participants, and then she interviewed those participants (30 participants) right after the completion of the tasks. All in all, the study together with the questionnaire lasted four weeks.

FINDINGS AND DISCUSSION[1]

The first task

The first task consisted of two questions regarding each extract: a) what is it about and b) what is its point of view. Each participant could earn two points at most, and to assess inter-rater reliability, an assistant professor of English Literature also checked the marks for each task.
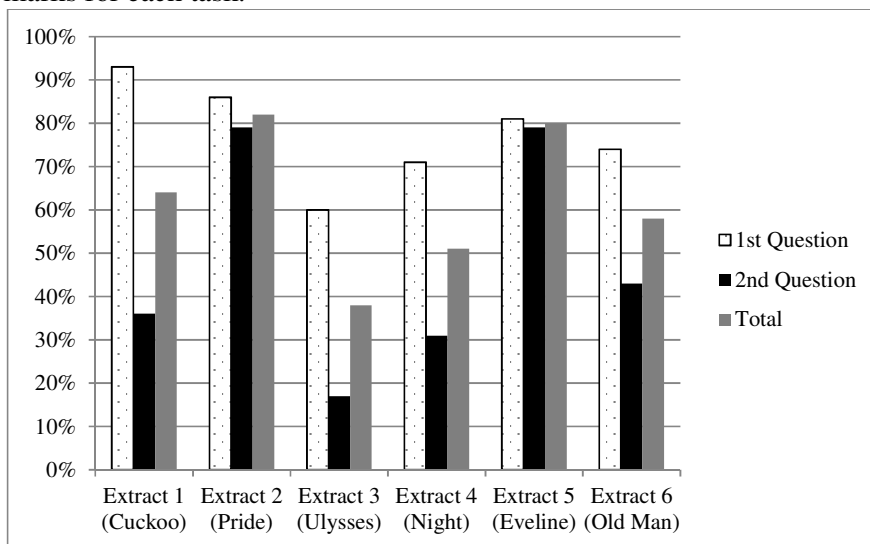
Figure 1. Success percentages for the first task.

The total columns in Figure 1 demonstrate that the highest percentage of correct answers (82%) belongs to Extract 2 which was written in the third person objective point of view and focuses on the external conflict between characters regarding the marriage decision. Consisting mostly of dialogue (Direct Speech/DS), the extract was not significantly difficult for the participants, and it seemed they could understand what was happening in the extract together with its point of view. The lowest percentage (38%) is for Extract 3 which has a third person limited omniscient narrator with frequent use of FDT: Bloom comes across an acquaintance (Bantam) and their dialogue is mostly focused, yet Bloom's inner thoughts are scattered into the dialogue. It appears that participants were confused because of the parts where Bloom's thoughts are presented.

The second task

The second task consisted of two pages on which the participants were asked to determine whose point of view (perspective) was expressed in each sentence (27 sentences). The number of options varied among the extracts since the number of possible characters was different in each; however, the options "narrator" and "don't know" were given for every extract. A table was prepared listing possible characters and participants had to tick the box of the character whose view was presented and then provide a reason under a "because" heading. The reason section was crucial since it was here where participants clarified and justified their choices. Participants were instructed on the page that they could tick more than one box if they felt more than one point of view was involved. The main aim of this task was to see whether participants could easily follow the point of view and to assess where they had difficulties. Most importantly, this task demonstrated how speech and thought presentation creates a difference in comprehension. Short's (1996: 296-315) typology of speech and thought presentation formed the baseline for analysis.

For the second task of Extract 1 (*Cuckoo*), a majority of the participants chose the correct option for every sentence. Almost all the participants (98%) correctly identified sentence 19, which is Narrator's Representation of Action (NRA), as belonging to the narrator (see Appendix for the sentences referred to). This situation may have stemmed from the fact that this sentence begins a new paragraph and explains the actions of Big Nurse, thus enabling participants to easily assume that the narrator provides those actions. Nevertheless, sentences 4 and 5—which are the narrator's Direct Thought (DT) — have the lowest percentage (48%) perhaps caused by the pronoun "I" in the narrated parts. As there are no quotation marks in those sentences, participants had difficulty assessing the person's identity. All in all, except for sentences 4 and 5, the majority of the participants could correctly detect the point of view of the sentences.

In Extract 2 (*Pride*), the participants displayed unanimity for ten sentences; that is all of them (100%) correctly identified the point of view of the same ten sentences (e.g. sentence 18). Sentence 24, which is DS, has the lowest percentage caused by some participants' misunderstanding the address form "Mrs. Bennet" used in the previous sentence. Mistakenly, those participants thought that it referred to Elizabeth although it refers to the wife of Mr. Bennet. All in all, the fact that the extract consisted mainly of DS of the characters is reflected by so many correct answers.

The participants experienced the most difficulty in following the point of view in Extract 3 (*Ulysses*), which could be caused by the transition from one Speech and Thought Presentation mode to another—especially as the excerpt takes the reader into and outside of Bloom's mind (namely FDT). Thus, participants assumed that the sections happening in

Bloom's mind were the narrator's since they did not have any quotation marks or reported speech. Sentence 25 which is NRA has the highest percentage (98%) implying that it was the easiest sentence. Using similar reasoning, sentence 26 which is Bloom's FDT was the most difficult to assign to the correct perspective due to the lowest percentage (2%). In summary, the sections where Bloom's thoughts are given (FDT) without any indication or any kind of signaling confused the participants, and when they were confused over point of view, the participants immediately resorted to "narrator"—the safest place for them at that moment.

In Extract 4 (*Night*), the narrator explains Katherine's actions at the very beginning of the extract, thus causing most of the participants to connect the perspective to the "narrator". This situation also may have been caused by the opinion held by most of the participants as stated by one that, "the narrator explains the characters, the events and so on at the beginning of the story". Despite knowing that the extracts had been taken from any section of the literary works, the majority of participants thought that this extract was from the beginning, and this opinion helped pave the way for correct answers (100%) for 12 sentences, eight of which are ambiguous like sentence 11 which can be either NRA of Katherine's internal state or her Free Indirect Thought (FIT). Because of this ambiguity, the researcher accepted narrator—which most participants preferred—Katherine or both as correct. The participants had the most difficulty with sentences 14 and 15 (which are most likely Free Indirect Speech representation of questions that Denham asked Katherine, but could also be construed as his FIT) based on the 31% success rate for those sentences. The "don't know" option is also at its peak (31%) for those sentences that are neither accompanied by a reporting clause nor enclosed in quotation marks; thus, participants could not easily attribute the perspective to one of the characters. To conclude, except for sentences 14 and 15, the success rate is 50% and above, which most probably stemmed from the fact that there are ambiguous sentences within the extract, and as long as the participants gave reasonable explanations, all the related answers were accepted as correct.

For Extract 5 (*Eveline*), the number of participants choosing the correct options for all the sentences (e.g. sentence 1) was 40 and above (95%) except for sentences 9 and 10 (76% and 71%, respectively). Those two sentences are the DS of Miss Gavan uttered to Eveline and Eveline is thinking about them. Since these sentences are presented by a dash at the beginning of each and are in Eveline's mind, the participants were confused and chose many options. Except for sentence 9, "narrator and Eveline" was chosen for every sentence, and those participants choosing this option indicated that Eveline's thoughts were presented by the narrator throughout the extract. This situation might have stemmed from the fact that there are some ambiguous sentences, so all answers for those ambiguous sentences were accepted as correct as long as participants submitted reasonable explanations.

All the participants gave reasonable explanations for the same ten sentences (e.g. sentence 8 which is NRA) for Extract 6 (*Old Man*). The lowest number of participants giving correct answers was 11 (26%) for sentence 21, and together with sentence 20, they are the FDT of the character; however, it seems that without any reporting clause such as "he thought" as in sentence 20, the participants were confused over the perspective of the sentence. Taking the decrease in success rates for the sentences where FDT occurs into consideration, it appears that FDT may be responsible for the confusion in the extract.

For this second task, each sentence had a value of one (1) point, meaning participants could have 27 points at most from each extract. Figure 2 shows that the participants displayed the highest success rate (98%) for Extract 5 (*Eveline*). Nonetheless, there should be a warning here so as not to misread the results. Because of the presence of FIT in this extract from the beginning until the end, the researcher elected to accept three alternatives (narrator, Eveline, and narrator and Eveline) as correct since this is the case with this speech and thought presentation mode. A similar situation occurred with Extract 4 (*Night*) where the researcher

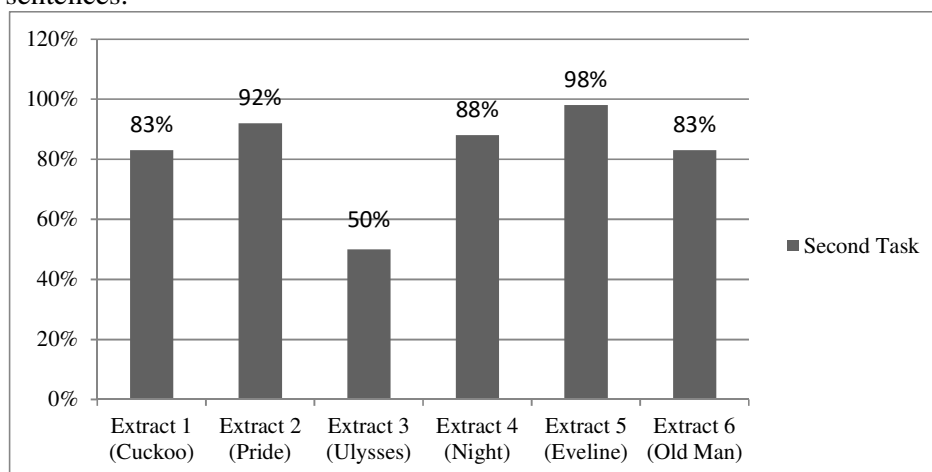accepted more than one option for most of the sentences because there were ambiguous sentences.

Figure 2. Success percentages for the second task.

Thus, if Extracts 4 and 5 are omitted from the discussion of the second task, it is seen that participants were most successful with Extract 2, *Pride* (92%), and least successful with Extract 3, *Ulysses* (50%). It is again observed that the contents of Extract 3—especially its FDT—made the task difficult. Not understanding who was speaking to whom most probably caused the lack of success. Nevertheless, similar to the results of the first task, Extract 2 did not present many difficulties and thus the success rate was the highest for the second task. This situation is closely connected with the frequent use of DS throughout Extract 2 which resulted in a higher success rate compared to the other extracts.

The third task

The third task consisted of 18 questions (16 for comprehension and 2 for appreciation), and in preparation of these questions, the researcher benefited from "Literary Competence Criteria" by Arslan (2001), and "Now Read On" by McRae and Vethamani (1999).Ten questions were common to all six extracts such as asking who the narrator was or which character participants sympathized with, while eight comprehension questions (questions 4 to 11) were specific to each extract. Nonetheless, the researcher tried to find common points while preparing the comprehension questions in order not to diverge too much from one extract to another. For example, three extracts contained the following question: Extract 3 (question 9), Extract 4 (question 7), and Extract 5 (question 4): Do you think the question in [sentence number] was really uttered by someone or not? Explain.

Figure 3 shows that participants were most successful with Extract 2 (90%) and least successful with Extract 3 (71%). The presence of DS throughout Extract 2 may have made the task easier to accomplish; however, the use of FDT within Extract 3 caused difficulty, decreasing participants' success.
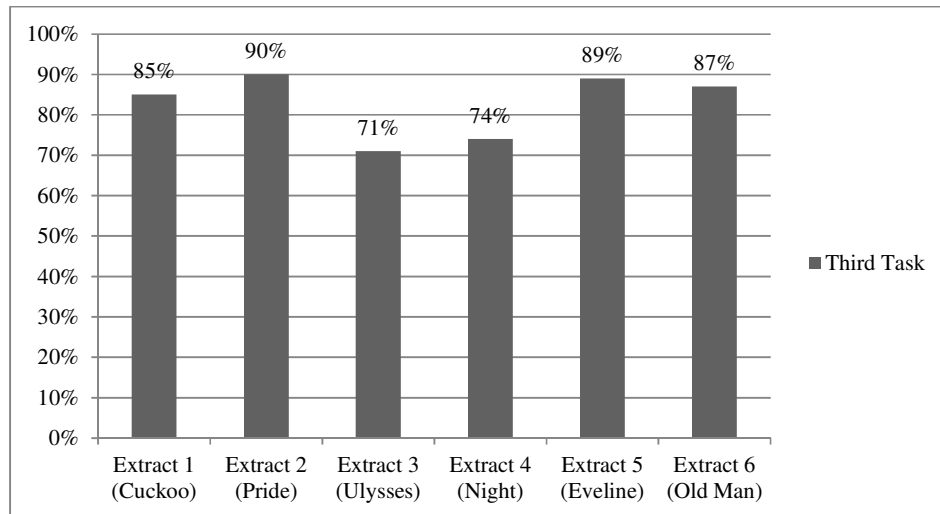
Figure 3. Success percentages for the third task.

Once more, Extract 3 caused misunderstandings, most probably because of its speech and thought presentation mode. Embodying FDT, Extract 3 confused participants over what was happening, who was talking and so on, thus leading to misunderstandings resulting in a chain of wrong answers.

Appreciation of the extracts

Regarding appreciation of the extracts, the participants were given two questions (questions 17 and 18) in which they were asked whether they liked or disliked the extract and whether the extract was easy or difficult.
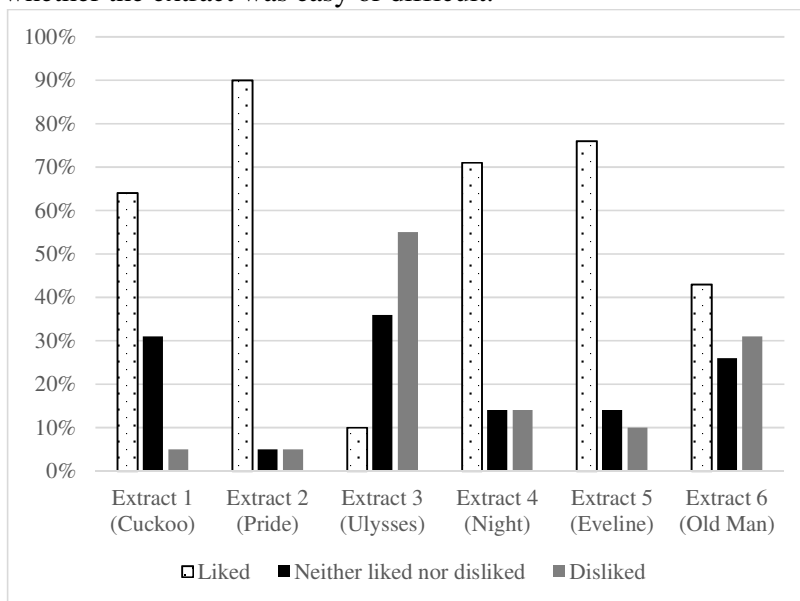

Figure 4. Ranking of the extracts in accordance with participants' appreciation.

As illustrated in Figure 4, participants liked Extract 2 the most (90%) while they liked Extract 3 the least (10%). Within the same line of reasoning, they disliked Extract 3 the most (55%) and Extract 2 the least (5%) together with Extract 1 (5%). Comparison of the "like" and "dislike" columns showed that Extracts 2 and 3 were always at either end of the scale. The

"neither-nor" columns also support that idea; the participants were in-between (neither-nor) the most for Extract 3 (36%) and the least for Extract 2 (5%).
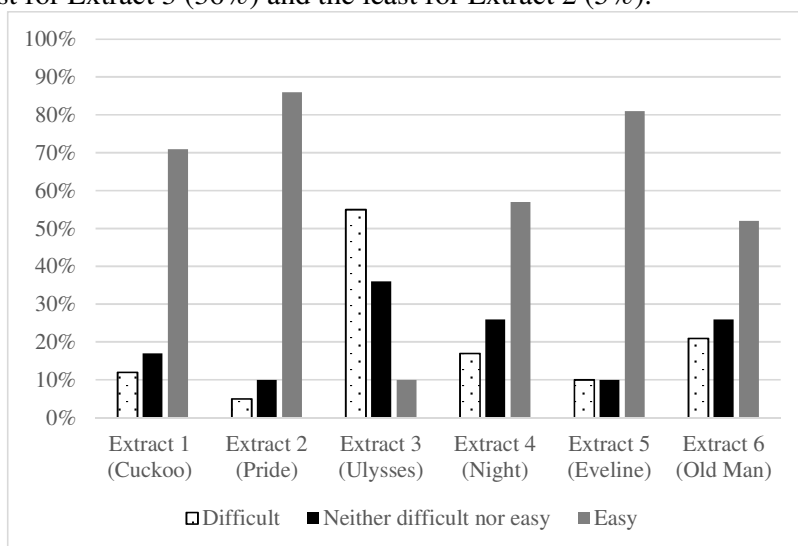

Figure 5. Ranking of the extracts according to difficulty.

Regarding the easiness or difficulty of the extracts, the above figure demonstrates that participants had the most difficulty with Extract 3 (55%) and the least with Extract 2 (5%). The "easy" columns clearly show that Extracts 2 and 3 are again at the end of each pole: in other words, most of the participants (86%) found Extract 2 the easiest while only 10% thought Extract 3 was easy. The "neither-nor" columns reinforces the same idea.

Participants' self image

To determine whether participants' self-image concerning readership affected their comprehension of prose fiction, the questionnaire was analyzed, and this showed that most of the participants like to read Turkish fiction (64%) rather than Turkish non-fiction (36%). The same held true for English: most prefer reading English fiction (66%) over English non-fiction (33%). When the participants were questioned about whether they thought of themselves as good readers of Turkish literature, more than half of them (52%) stated that they were while 20 participants (48%) stated the opposite. For English literature, a majority of the participants (76%) viewed themselves as poor readers while 24% stated that they were good readers of English literature. There were also seven participants who thought of themselves as good readers of both Turkish and English literature. In accordance with those results, five sets of groups were discerned and then t-test applied.

Table 1. Difference between Five Sets of Groups (in relation to their self-image) for Three

	Participants' Self-Image as Readers		Difference Between the Groups for Three Tasks (based on t-test results)		
			Tasks	p	Difference
1	Good Readers of Turkish Literature (n: 22)	Poor Readers of Turkish Literature (n: 20)	Task 1	.24	No Significant Difference
			Task 2	.68	
			Task 3	.58	
2	Good Readers of English Literature (n: 10)	Poor Readers of English Literature (n: 32)	Task 1	.89	No Significant Difference
			Task 2	.34	
			Task 3	.55	
3	Good Readers of both Turkish and English Literature (n: 7)	The Remaining Participants (n: 35)	Task 1	.89	No Significant Difference
			Task 2	.54	
			Task 3	1.00	
4	Preference on Reading Turkish Fiction (n: 27)	Preference on Reading Turkish Non-Fiction (n: 15)	Task 1	.50	No Significant Difference
			Task 2	.77	
			Task 3	.30	
5	Preference on Reading English Fiction (n: 28)	Preference on Reading English Non-Fiction (n: 14)	Task 1	.05	Significant Difference
			Task 2	.04	
			Task 3	.02	

Tasks

Table 1 demonstrates that participants' self-image as good readers or not (the first three groups) did not have any effect on their success rates based on *p* values. In other words, those participants who defined themselves as good readers of Turkish literature, English literature or both were not significantly more successful than the remaining participants. Additionally, regarding the reading preferences of the participants, reading Turkish fiction over non-fiction (group 4) created no significant difference between groups. However, the only significant difference occurred between participants who preferred reading English fiction and those who preferred reading English non-fiction (group 5). Application of t-test indicated that *p* value was equal to or less than .05 for all three tasks, which points to the significant difference between these groups. This indicates that participants who preferred reading English fiction were significantly more successful than those who preferred reading English non-fiction. To summarize, participants' self-image in terms of being a good reader or not did not cause any significant effect on their comprehension, but their preference for reading English fiction over English nonfiction did.

PLACE OF THE STUDY WITHIN THE RELATED LITERATURE

The place of the present study within the related literature can be understood by comparing it with other studies on the following points:
- The narrator is not the actual writer despite some similarities between them (Bal, 2000; Bortolussi and Dixon, 2003; Landy, 2004; Morini, 2007; Simpson, 1993); however, there are examples such as Umeh (2001) showing a close bond between the writer and the narrator. In the current study, few participants (two to seven) thought that if they were given the opinions or feelings of the narrator, then the narrator was the writer.

- To detect point of view, participants in the current study focused firstly on pronouns and then the words of evaluative judgments and the presence of characters' emotions, which closely coincides with Herman's (2002) textual cues of: a) Pronouns, b) Verbs of Perception, Cognition, and Emotion, and c) Evaluative Lexical Items and Marked Syntax. In addition, the same bond can be found between what the participants paid attention to while detecting the point of view and Short's (1996) linguistic indicators of point of view:

a) Value-laden expressions, and

b) Indicators of a particular character's thoughts or perceptions.

The explanations of two participants demonstrate this situation:

Participant 39:*"I can infer that from the fourth sentence 'I know him'. 'I' refers to the narrator. I mean that if the narrator takes part in the story and he/she tells the story from his perspective, the story is written with first person point of view."*

Participant 18: *"As I understand from 27th sentence 'Tight collar he'll lose his hair', I think the narrator knows what will happen and, again. I think he knows everything."*

- Bortolussi and Dixon (2003) asserted that words in DS should be attributed to the character whereas words in Indirect Speech (IS) should be attributed to the narrator. Each extract in this study included examples of DS (71 sentences in total); some were accompanied by a reporting clause while others were not. The presence of a reporting clause caused a difference in participants' choices of points of view. In other words, when DS examples had no reporting clause (59 sentences in total), more than half of the participants (27 to 39) assigned the sentences to the characters. Nonetheless, when DS included a reporting clause (11 sentences), the assignment of the sentences to the characters decreased (10 to 28 participants). For all those sentences, the reporting clause was at the end; however, there was one example where the reporting clause was at the beginning of the sentence (Extract 3, sentence 9), and only four participants assigned that sentence to the character. It is clear then that even the place of the reporting clause made a difference in participants' choice of assignment of point of view.

To confirm Bortolussi and Dixon's (2003) above assertion, IS examples should be checked. In this study, there were two examples of IS. The first was in Extract 2 (*Pride)* (sentence 17: *Elizabeth replied that it was*): 40 participants assigned this sentence to the narrator while two attributed it to Elizabeth. The second example of IS was in Extract 5 (*Eveline)* together with Narrator's Representation of Speech in the same sentence (sentence 23: *He said she used to squander the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets, and much more, for he was usually fairly bad of a Saturday night*): 35 participants assigned this sentence to the narrator. Thus, it can be concluded that the participants in this study were in line with Bortolussi and Dixon (2003) in that they tended to choose narrator for IS and character for DS.

- In her study, Sotirova (2006) asked native speakers of English to identify the point of view of eleven sentences taken from *Sons and Lovers by* D. H. Lawrence. At the end of her study, Sotirova (2006) concluded that while undergraduates tended to choose a single perspective, graduates mostly chose a dual perspective where Free Indirect Style was used. The present study includes 12 examples of FIT in Extract 4 and 15 examples in Extract 5. When those were analyzed, only a small number of participants (one to six) selected the dual voice, thus demonstrating that nonnative undergraduates also tended to choose a single perspective.

- Short (1996) stated that FIT makes the reader close to the character, and thus sympathetic to that character. In this study, two extracts (Extracts 4 and 5) embody examples of FIT, and in Extract 4 FIT was used mainly for Katherine (10 sentences) and less for Denham (2 sentences). Despite this difference, 16 participants stated that they felt sympathy for Katherine while 17 participants indicated their sympathy for Denham. Analysis

determined that Denham sympathizers were swayed by the words "selfishness" and "selfish" associated with Katherine at the beginning of the extract and Denham's helping her. The participants who sympathized with Katherine wrote that she was an emotional and sensitive girl, and she could not speak her mind although she wanted to talk to Denham. In Extract 5, FIT was used only for Eveline and 38 participants stated they sympathized with her due to her problems at home and at work. Thus, the results do not easily confirm Short's (1996) idea of sympathy in FIT, yet they can be accepted as exemplary situations.

- It is necessary to test the effect of speech and thought presentation modes with actual readers (Bortolussi and Dixon, 2003; Bray, 2007;Sotirova, 2006; van Peer and Maat, 2001). The present study tested the effect of speech and thought presentation modes on the comprehension and appreciation of real non-native speakers.

CONCLUSION

This study focused on how speech and thought presentation affects comprehension and appreciation of non-native speakers by using six extracts from English fictional prose. Based on the questionnaire and three tasks, the research questions of the study were answered affirmatively. In other words, variations in speech and thought presentation affected both comprehension and appreciation of Turkish participants. As in the related literature, the participants experienced difficulty in comprehending sections where FDT was presented. This shows that when speech and thought presentation modes move from the "narrator-controlled" parts (e.g. NRA) to more "character-controlled" parts (e.g. FDT), readers get lost and cannot grasp what is happening, who is talking, etc. As for the second research question, there is a significant difference in results (based on t-tests) between non-native speakers who prefer reading English fiction over those who prefer reading English non-fiction. Participants who prefer reading English fiction were more successful than those who prefer non-fiction.

To make a generalization about non-native speakers, more research is necessary. The present study, however, sheds some light on shady areas.

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Declaration of conflicting interest

The author declares that there is no conflict of interest.

NOTE

1   Since the aim of the interview was to clarify points participants had written, those answers were taken into consideration during the analysis of the three tasks, and thus, analysis of the interview is not explained under a separate heading.

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Appendix

The sentences mentioned in the study

Extract 1- *One Flew over the Cuckoo's Nest* by KEN KESEY
(1) The guys file by and get a capsule in a paper cup –throw it to the back of the throat and get the cup filled with water by the little nurse and wash the capsule down... (4) I know him. (5) He's a big, griping Acute, already getting the reputation of being a troublemaker… (19) But the Big Nurse has come up quietly, locked her hand on his arm, paralyses him all the way to the shoulder… (27) 'You can go'

Extract 2- *Pride And Prejudice* by Jane AUSTEN
(1) Mr Bennet raised his eyes from his book as she entered, and fixed them on her face with a calm unconcern which was not in the least altered by her communication… (18) 'Very well – and this offer of marriage you have refused?'… (23) Is it not so, Mrs Bennet?' (24) 'Yes, or I will never see her again.' … (27) Your mother will never see you again if you do *not* marry Mr Collins, and I will never see you again if you *do*.'

Extract 3- *Ulysses* by James JOYCE
(1) Mr. Bloom raised a cake to his nostrils… (20) Good morning, have you used Pear's soap? … (25) He rustled the pleated pages, jerking his chin on his high collar. (26) Barber's itch. (27) Tight collar he'll lose his hair.

Extract 4- *Night And Day* by Virginia WOOLF
(1) But though she did not speak, Katherine had an uneasy sense that silence on her part was selfishness… (11) But there was no bag in the Orchid House… (14) What did this bag look like? (15) What did it contain? … (27) I ought never to have bothered you--"

Extract 5- *Eveline* by James JOYCE
(1) She had consented to go away, to leave her home… (9) - Miss Hill, don't you see these ladies are waiting? (10) - Look lively, Miss Hill, please... (27) It was hard work – a hard life – but now that she was about to leave it she did not find it a wholly undesirable life.

Extract 6- *Old Man And The Sea* by Ernest HEMINGWAY
(1) He knelt down and found the tuna under the stern with the gaff and drew it toward him keeping it clear of the coiled lines… (8) It drew up tight on the heavy cord and he looked at it in disgust… (21) It would not be bad to eat with a little lime or with lemon or with salt… (27) Or is it too early to know?"