

Reenactment During Direct Reported Speech and Thought: Coordinated Information from Verbal and Non-verbal Devices*

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1. Introduction

In storytelling, speakers frequently convey their utterances or those of others in the past (*reported speech*) and thought at the time (*reported thought*) when conversing with interlocutors about past episodes. In direct reported speech, verbal devices, such as the features of words, and non-verbal devices, such as voice, gaze, and gesture, are employed in a simultaneous manner. The study analyzes sources of information that contribute to a detailed depiction of original events by reenactment through direct reported speech and thought. Four components, namely, words, voice, gesture, and gaze, are suggested to be useful for conveying details because they offer information about the emotions, body movements, spatial positions, and boundary of reenactment of reporting speakers.

2. Literature Review

2.1 Reported speech (thought)

When people talk about past episodes as a story, that is, during storytelling, they frequently quote their utterances or those of others in the reported situation. These speeches are known as *reported speech*. Similarly, the term *reported thought* indicates that words reproduce the thoughts that occurred in the reported episode. Reported speech and thought are modified to suit the purpose and context of the reported situation. Therefore, these aspects frequently differ from actual speech and thought.

2.1.1 Direct versus indirect reported speech

A relative number of studies have been devoted to clarifying the phenomenon of reported speech, most of which divide speech into two categories, namely, *direct reported speech* (DRS) and *indirect reported speech* (IRS). Jespersen explains these speeches as follows:

* I am sincerely grateful to Prof. Ippei Inoue and Prof. Ryoko Suzuki of Keio University for the productive and helpful suggestions and encouragement to write this paper.

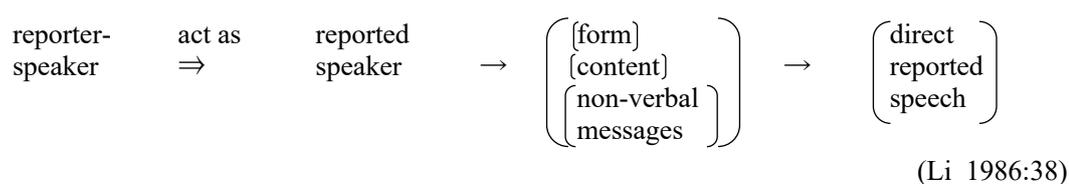
When one wishes to report what someone else says or has said (thinks or has thought)—or what one has said or thought oneself on some previous occasion—two ways are open to one. Either one gives, or purports to give, the exact words of the speaker (or writer): *direct speech* (oratio recta). Or else one adapts the words according to the circumstances in which they are now quoted: *indirect speech* (oratio obliqua).

(Jespersen 2006:290)

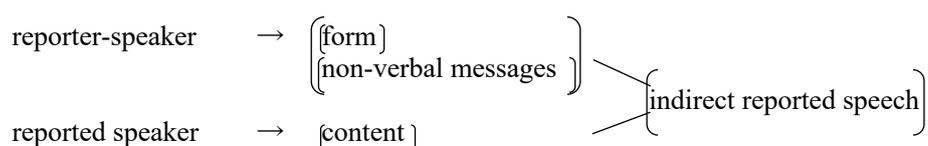
In the former, a speaker describes the reported situation, whereas in the latter, the speaker reports a currently speaking situation. On the one hand, speeches in DRS style are reported directly from the point of view of the reported speaker as relayed by the current speaker reenacting the original utterance. On the other hand, in the case of IRS, quotes are denoted indirectly from the point of view of the reporter–speaker.

Indeed, quoted words in storytelling cannot be completely dichotomized. However, a tendency to use a speech as reported directly or indirectly dependent on the purpose of communication exists. Thus, DRS is employed to foreground a character’s action and especially express a protagonist and its ally, whereas IRS is related to backgrounding them, particularly in describing an antagonist (Günthner 2000).

Li (1986) proposed the characterization of DRS and IRS. In DRS, the current speaker plays the role of the original speaker. In other words, the reporter–speaker reenacts the form (i.e., intonation), content, and non-verbal messages, such as facial expressions and gestures of the original words uttered by the original speaker. That is, when the “reporter–speaker identifies reported speaker” (Li 1986:38), the communicative situation is illustrated as follows:



Conversely, IRS is employed to convey only the content of the original utterance without the form and non-verbal messages because the reporter–speaker does not play the role of the reported speaker and uses personally produced form and non-verbal messages. Thus, in the case of the reporter–speaker identifying the reporting speaker via IRS, the situation is described in a manner that differs from DRS.



(Li 1986:38)

The present research focuses on DRSs and thoughts from the perspective of reenactment including form, content, and non-verbal messages. As previously mentioned, the salient feature of DRS is the point that the form and non-verbal messages of original speeches are produced by the provisional reported speaker, whose role a reporter–speaker plays. In IRS, however, the two elements simply belong to the reporter–speaker. Therefore, the study posits that DRS can give a more vivid description that is largely based on original events compared with IRS in terms of form and non-verbal messages. In other words, the two elements contribute to a detailed information about original speeches, although other forms of DRSs are characterized according to performance and differ from actual utterances. Moreover, when communicating via DRS, recipients can infer the reported event more precisely as conveyed by the current reporter with not only the content but also additional cues, such as form and non-verbal messages.

2.1.2 Shift in footing in DRS

Using DRS in storytelling is accompanied by a shift in footing. By definition, footing pertains to “the ‘participation framework’ of an interaction or a piece of interaction: who is talking in what capacity to whom” (Couper-Kuhlen & Selting 2017:1). In a conversation within a talk-in-interaction, a speaker generally talks and is regarded as the one responsible for the subject being discussed. In the case of DRS and thought, however, the narrator relays the situation at the time within a story from the point of view of the original speaker, which differs from the position of the current speaker in general talk-in-interaction. Therefore, analyzing the case where a speaker quotes utterances and thoughts in terms of footing is necessary because of the possibility of a shift.

2.1.3 Linguistic devices (words and voices) in reported speech (thought)

Speakers use linguistic devices to report speech and thought (mainly quotative constructions and a speaker’s voice), thus delivering three main cues about quoting parts, namely, “(i) how to mark the presence of a shift in footing and its boundaries, (ii) how to indicate where the ‘new’ deictic center lies, and (iii) how to convey the reporting speaker’s evaluation of who and/or what is being quoted” (Couper-Kuhlen & Selting 2017:59). Each cue respectively corresponds to the following problems: (1) cueing quotation boundary, (2) identifying the speaker, and (3) conveying assessments of the current speaker.

These problems are typically solved by lexical choices, such as quotatives. First, when speakers

begin quoting, they employ quotatives, the verb *go*, and new quoting expressions, such as *be like* (Romaine & Lange 1991), *go like*, and *be all*. These devices render the “quote” boundary explicit. Second, to identify the reported speaker that originally uttered the quoted words, the speaker identifies the reported speaker using quotatives, such as “they said” and “so I said” (Holt 1996). Third, when a speaker delivers a personal assessment about the content or the speaker of the quote, the current speaker’s stances for the quoted content and original speaker are expressed implicitly according to lexical choice.

However, in cases without obvious quoting expressions and words that denote emotion, alternative tools can function to render DRS explicit. Couper-Kuhlen (1999) stated the following:

In the default case, loudness, pitch, and tempo ranges together with voice quality are anchored to the prosodic/paralinguistic *habitus* of the speaker. That is, speakers are accustomed to deploy, and their interlocutors are accustomed to expect, certain prosodic and paralinguistic ‘reference values.’ A noticeable shift of these values—using a pitch, loudness or tempo range or a voice quality which departs from the speaker’s *habitus*—will be heard as shifted deixis and can evoke the presence of a second deictic center.

(Couper-Kuhlen 1999:6)

A storyteller’s voice contributes to displaying the information in DRS about quotation boundary, reported speaker, and assessments of the current speaker. First, interjections, discourse particles, and vocal indicators, such as changed prosody and voice quality, function as cues to the beginning of the quotation where the DRS has no obvious quoting expressions (=zero quotative). Likewise, the “unquote” boundary is conveyed by the reporter–speaker’s voice returning to a prior and normal one, as recipients frequently take turns and comment on their assessments about the quoted part. Second, the change in the voice of the speaker is useful for referring to the reported speaker. However, the manner of characterizing voices poses certain tendencies. For example, the voices of children are expressed in high pitch and thin voice, whereas male speeches are marked by low pitch and booming voice (Klewitz and Couper-Kuhlen 1999). Moreover, prosody is used to indicate evaluation not only in the reported speaker's voice but also in the speaker's voice.

2.2 Affinity between DRS and reenactment

In several studies, the phenomena thus far discussed in terms of DRS have been analyzed from the perspective of the function of reproducing a previously occurring event. The activity that a speaker performs to depict the original event is called reenactment. According to Sidnell (2006:381), “reenactments are like direct reported speech and demonstrations in that they depict or show rather than describe.”

One of the remarkable features of reenactment is that a speaker shifts his or her footing and perspective in reenactment similar to DRS, as mentioned in Section 1.1.2. Even when a speaker tells a single story, the perspective frequently shifts from a witness to an event to a participant of such an event. Regarding the shift, Sidnell (2006:400) purported that a “reenactment, like a gesture, is perspectival” and “it represents the events or actions from a particular perspective or position.” In the reenactment, perspective shifts are marked by visible manners, such as the speaker’s facial and body movements, such that recipients can understand the transformation of the participation framework after the shift is offered.

2.2.1 Multimodality in reenactment

In the reenactment, the speaker represents an original activity using tools, such as gaze and gesture, as well as utterance and voice, as stated in Section 1.1.3. In particular, these multimodal aspects have received attention from scholars.

For example, Sidnell (2006) demonstrated that the gaze of a speaker plays a role in dividing large storytelling into components of narration and reenactment. That is, speakers avert their eyes from the participants during reenactment and redirect their gazes when returning to the narration. Gaze in storytelling also plays a role in portraying the gaze of a reported character in an original situation (Sidnell 2006; Thompson & Suzuki 2014).

2.2.2 Compositional participation frame by position and gesture

Nishizaka (2009), who focused on the spatial distribution of participant orientations, analyzed cases where a speaker utilizes its positional relation among participants and gestures based on such a relation during talk-in-interactions to achieve the compositional participation frame. In other words, when participant (X) tells another participant (Y) about a scenario by reenacting how another individual (X') acted toward a particular object (O), this frame can be considered a compositional frame. Although the identities of X and X' differ, X expresses the movement of X' by moving his/her own body to substitute for the body of X' (p. 68). For this reason, interaction is regarded as involving the *compositional* frame. This interaction includes the compositional participation frame where X considers two participation frames, namely, (1) one with X and Y in a reporting situation and (2) one with X' and O in a reported situation.

This compositional participation frame and the transformation of the participation framework, which were explained in Section 1.2, are discussed from slightly different perspectives. However, the ranges of study remain relatively similar, e.g., both deal with plural frameworks in talk-in-interaction. Either compositional or transformational participation frame can account for the samples that will be discussed in the following text. Importantly, in the paper, when storytellers deal with the plural frameworks in terms of shift in perspective or footing, they frequently employ facial and bodily

movements, and multimodal behaviors contribute to the accomplishment of the telling and enable receivers to understand the shifting.

Therefore, the short paper focuses on information that is communicated through DRS and direct reported thought (henceforth DRT) using the content and form of speakers' utterances and non-verbal messages (i.e., facial expressions and gestural expressions) that accompany such elements.

3. Methodology

The samples are DRSs and thoughts extracted from an interview video¹ posted on the video-sharing platform Youtube. The video features Will Smith, a famous actor, who is telling a story about his skydiving experience near an interviewer and in front of an audience.

In the extracting process, nearly all reported speeches and thoughts are directly reported, and only one speech is categorized as IDS. All words in the conversation investigated were transcribed according to the rule of GAT2 (Selting et al. 2011) with reported speeches and thoughts marked by double quotations (Appendix). In addition to the rule, the study considered the importance of non-verbal messages, and inserted information about speakers' gestures and gazes into the excerpts of the transcripts in the following discussion.

4. Results and Discussion

This section elucidates linguistic and non-linguistic devices by dissecting fragments of reported speeches and thoughts.

A certain tendency was noted in the manner of reporting speeches and thoughts in (direct and indirect) reported speeches in the video. As a result, this investigation found many DRSs and thoughts despite only one IRS. Before taking a close look at the samples, the study first provides the reasons for determining whether a quote is direct or indirect by briefly identifying the characteristics shown in the sample data. Furthermore, the majority of research objects were defined as DRS and DRT.

First, with a focus on words, most of the quoting points of DRS and DRT were clarified by quotatives, such as "be like," "say," or "go," when personal pronouns revealed the reference to the owner of the utterance or thought. Even when the verbs of the quotatives were omitted, the reported parts commonly involved reference to an agent. Moreover, personal pronouns used within reported parts referred to the person from the reported speaker's perspective. For instance, in DRT, "I" referred to the past himself who was a reporter-speaker, whereas in DRS, "I" was also used to denote not only a reporting speaker in the past but also other people who had uttered in the past.

¹ 1000 Treks. (2017, April 19). *Will Smith on Skydiving* [Video file]. Retrieved from <https://www.youtube.com/watch?v=Hpd61o6TvXM>

In addition to words, voice plays an important role in direct reporting. In many cases of the samples, voice features, such as intonation, volume, pitch, tempo, and voice quality were different from the speaker's normal voice as uttered in the descriptive passages. The shift in voice could have led the recipients to infer that he was reenacting original speakers and not the current speaker.

Furthermore, non-linguistic devices conveyed added detailed information about DRS and DRT. All sampled parts of DRS and DRT were accompanied by several gestures and facial expressions, such as gazing. Facial expressions and voices of a current speaker in reenactment worked to imply the consistent stance of an original speaker toward a past event, interlocutor, or receiver. In the video, where the speaker was telling their story in front of recipients, the study observed that during DRS and DRT, the speakers oftentimes turned their gaze not on the audience, but on a blank spot. Regarding such cases, the study assumes that the speaker reenacting an original speaker reasonably supposes that the imaginary participant(s) are in their line of vision because they had been in the reported situation, but absent during the reporting. This imaginary gazing enhanced the effect for a reporter-speaker playing the role of a reported speaker. Speakers used gestures along with gazing. Many manual gestures and body movements were observed during the current research. In several cases, a speaker played the role of another in DRS using marked voices and gestural expression. However, even when the change of voice was slightly prominent during DRS parts, the speaker moved body and hands to supplement the information about the reported situation by reproducing the emotion of the original speaker and the positional relationship among participants at the time. The study gives several examples to support the features of DRS and DRT previously mentioned. First, a fragment of Will Smith telling the audience about his experience in skydiving is examined below.

Case 1

013 W: so what happens is (.) you go out (.) the night before

014 (-) and you you know <<all>you take a drink with your friends>

015 (-) and <<all>somebody says "YEAH we should go SK:Ydiving tomorro:w">

swinging his body back and forth, turning his right hand around

016 A: ((laughs))

017 W: and you go <<all> "!YEAH:! we'll go SKYdiving" and MORE "!YEAH: YEH!" and you're

while bouncing, raising and lowering both hands in

018 "!YEA[H:!! >]"

raising either of hands alternately (=high-fives) while bouncing

019 I: [haha]

020 W: <<all>and everybody goes "YEAH:.."> °h right? (-)

021 and you go home by you by yourself you're (like) (.) "uhmmm::" [(-)]

stopped motion. putting right hand on mouth and left hand on right elbow

022 A: [(laughs, 2.8 sec)]

023 I: [(laughs, 1.0 sec)]

024 W: right? you're like well yeah (mean) they they were drunk too: (.)

025 A: ((laughs, 1.3 sec))

026 W: right? so (.) so maybe maybe they not (.)

027 maybe d maybe I mean "w we don't have to go. we don't [have to do it.]"

tilting his head to the left without moving

028 A: [(laughs)]

029 I: [(laughs)]

("W," "I," and "A" denote "Will Smith [Interviewee]," "Interviewer," and "Audience," respectively.)



Figure 1 & 2. W's Gestures in DRS in Line 018

According to his story, when he drank with his friends, one of them proposed to go to skydiving the next day, and he and they excitedly agreed to it. After coming home, however, he got calm and found himself unwilling to join. In this part, W reenacted the conversation between his friends (015, 017, and 020) and himself (018, 021, and 027).

Individuals who spoke or thought were indicated by quotatives, such as "somebody says" (015), "you go" and "you're" (017), "everybody goes" (020), and "you're (like)" (021). However, in line 017 a simple word of "more" can be supposed as the omission of the verb. He usually referred to himself in the past event by "you" through his narration except for DRS, but in certain cases, he used "I," as shown in line 027.

As for information provided by voice and gesture, it can not only describe the original speakers' movements actively but also emphasize emotions. He changed his pronunciation in DRS; for

example, DRSs in lines 015, 017, 018, and 020 were pronounced strongly and rapidly, and the tones were changed into a croaky voice to express excitement at the time. In contrast, in parts 021 and 027 defined as DRT, changes in voices were not observed. The likely reason is that these phrases represent sobering thoughts after his ardor had cooled. The contrast between parts with strong accents and loud voices and those with unmarked phoneme and prosody conveys emotional differences between the excitement among him and his friends, and his anxiety after coming home. These DRS and DRT involved gestural messages as well as verbal and vocal ones. In the DRS in the exciting parts (i.e., 015, 017, 018, and 020), he moved actively, whereas in the DRT (i.e., 021, 027) when he calmed down, he stopped moving. In exciting parts, he added many gestures at DRS in line 015, which reflects the strong relationship between DRS and reenactment. Raising either of his hands alternately represented that he and his friends did high-fives (Figure 1 & 2), which was not described explicitly by his narration, but only by his gestures. The gesture is naturally interpreted as high-fives actually done in the original situation. However, even if they did not actually do high-fives, the movements express and emphasize strong excitement because high-five is a common gesture for excitement and delight. Conversely, his stillness in lines 021 and 027 corresponds to his inner thought, that is, his unwillingness to skydive. In line 021, his thinking gesture showed that he became calm at home, although deep thinking was not mentioned verbally in his narration. His stillness continued until line 027, which conveyed to the audience that the words “w-we don’t have to go. we don’t have to do it” was DRT made with keeping calm.

These contrasts in voice and gesture between the excited and anxious parts describe in detail that W and his friends did high-fives and that deep thinking aroused his suspicions about the need for skydiving and thus was unwilling to go.

Compared with voice and gesture, speaker’s gaze in this fragment did not seem to include much information about the reported situation because nearly all seconds of gaze in this scene were directed toward the audience in front of him, except for the fast side-to-side movements at DRS in line 018. In this exciting part, he was bouncing and moving his body from side-to-side. This gaze swinging may not only be understood as the result of doing high-fives, but also can display that he was reenacting that moment because moving away from the participants renders the reenactment explicit. Moreover, the study suggests that the swinging gaze and body movements mimicking several high-fives implied that multiple people participated in the high-fives. In other words, the speaker’s plural redirections of his gaze describe the participants’ positions at the time, which is not explained by words.

Case 2

037 W: so: you wake up the next da:y, and you go you know down (and you say) where you’re
038 going to meet and everybody’s there (-) you’re (like)

039 “ah:. shit ₃[(-) uh:: ₄[(1.0)]₃] ₄ ai ai cool cool cool cool cool [cool.] (-)

switch his gaze to an oblique direction, raise your right hand lightly, step slightly backward

040 A: ₃[[((laughs))]₃ [[((laughs))]

041 I: ₄[haha]₄

042 W: right? (.) so you get in the va:n, (-) and;

043 (-) you don't know that your friends had the same night that you had

044 'cause THEy're pretending like they did like “YEA:H man my uncle is a NAVyseal-

045 and you know [it's going to be GREat I've been LOOKing] FORward to this.”

046 A: [[((laughs))]

while bouncing, raising and lowering both hands in front of his body

047 W: you like <<rall>“oh my go:d: (-) oh my go:d-”> (-)

standing still with his arms folded in front of his chest

048 A: [[((laughs))]

The next part is similar to case 1 partly because the voices and gestures reflect the emotions of the original speakers and because the speaker's gaze represents the actual positions of participants and distinction between the reenacted and narrated parts. In addition, this part exemplified the contrast between the DRS that expresses the speakers' enthusiasm about skydiving, including W's bluff and his friends' excitement, and the DRT of his scared stance toward skydiving. He pretended to want to go skydiving (039), and his friends were looking forward to it (044–045), when, in fact, he was unwilling to do it and his mind went blank (047). These DRS and DRT followed the proposition of “like.”

In terms of pitch, W spoke faster as the speeches of his or his friends' increased in emotional intensity (039 and 044–045) compared with his thoughts with keeping calm, which were pronounced increasingly slowly (047). Similar to case 1, many and large movements were noted in the speeches uttered when the speaker was excited, but the move stopped immediately in his DRT that described deep thinking. Although the utterance in line 039 included small movements of his hands, he moved his entire body with striking up-and-down movements of his hands in 044–045. In line 047, he did not move because he reenacted himself in the past as he wondered whether he had to carry out such a frightening activity.

This change in gestural expressions was accompanied by that of gaze directions. In line 039, his redirection of the line of sight away from the current audience can lead them to easily presume that he was presenting himself in a story world that differs from the current situation in which he was

speaking. This change in gaze direction was salient because he faced the audience during the narration of the story, which explicitly indicated the boundary of the reenactment part. Then, in the parts where he reproduced his friends' excitement (044–045) by moving his head, he looked from side-to-side alternately. This gesture is simply thought of as the actual movements. However, considering quotatives, such as “they’re pretending like” and “they did like,” the DRS of “yeah man my uncle is a Navy SEAL and you know it’s going to be great I’ve been looking forward to this” might be not the utterance of one of his friends. Rather, this statement is representative of several words that they had spoken. A change in his position can represent the reenactment of multiple people at one time. In the same way as line 015 in case 1, in which his swinging gaze expressed an action carried out by multiple people. This active movement of his gaze direction stopped in 047, and his gaze was fixed in front. This part seems to correspond to his unwillingness, but another reason may be possible for the fixed gaze. The phrase “oh my god, oh my god” is not an actual utterance that he spoke in the past, but the DRT. In the case of DRT, in contrast to DRS, a speaker may not need to reenact his movements including gaze at the original situation in the past. In summary, talking speed and movement in case 2 corresponded to the emotional ups and downs of the original actor, whereas gaze modification implies the initiation and end of the reenacted parts by moving the gaze away from the recipients and spatial position at the time by gazing toward various directions.

The two cases discussed thus far included four components that are useful for conveying information about the reported situation, namely, words, voice, gesture, and gaze. In both cases, the four components functioned as information describing the original event, although gaze direction in case 1 explicitly functioned only in doing high-fives. Words conveyed the actual speeches and emotions of the speakers particularly in the case of saying “yeah.” Moreover, the storyteller’s voice and gesture depicted his emotion in more detail. With gaze (re)direction, he marked the reenactment part and/or showed the spatial position of the participants in the reported situation. In the following fragments, however, the four components were insufficient, in which other components compensated for the shortage of information instead.

Case 3

052 W: so you GEt there: (-) and then (.) you have the SAfety brief; (-)

053 <<all> and you're standing there

054 and the guys tell you what the chute does open what's gonna happen

055 as you're doing you “wha what could happ [wh wha what could happen”>]

raising his hands to the waist next to his body with his palms facing forward

056 A:

[[((laughs))]]

057 A: ((laughs, 1.1 sec))

058 W: that <<all> “the CHU would the CHUte would open.”> right? (-)

standing still with keeping his hands raised (since 055)



Figure 3. W's Gesture in DRS (DRT) in Line 055 (to 058)

Case 3 is a section where he explained about the conversation with the guys in the airplane before skydiving. The guy's utterance of “what the chute does open what's gonna happen as you're doing” (054–055) was only one example categorized as IRS. Then in DRS or DRT (055 or 058, respectively) as the two examples above, the marked voice emphasized the speaker's emotion at the time. These DRSs (DRTs) were uttered with anxiety over what could happen next. The parts not only of DRS (DRT) but also of narration and reenactment in 053–055 and 058 were spoken fast for the possible reason that a fast tempo expresses that he was confused. No vocal change that was unique to the DRS (DRT) part was noted, except for the possibility that the strong accent of “chute” in line 058 highlighted his puzzlement. In this manner, receivers gained information about his original emotions through the fast tempo during reenactment as well as narration from 053 to 055 and 058, respectively.

In terms of gestures, his manual expression (Figure 3) from 055 to 058 indicated that he did not understand what would happen next. That is, body movement contributes to the communication of his original emotion with the current listeners. His gazes accompanied by gestures were nearly directed to the audience, but a small sway in his gaze was observed in “wh wha what” in line 055. Declaring whether this gaze movement should be regarded as a tool for accessing information or an incidental movement is difficult. However, gaze direction in this fragment obviously did not play a role in delivering detailed descriptions or provided information in a very limited manner. For this reason, the necessary information has already been conveyed by other multimodal tools. In addition to manual gesture, verbal information represented emotion, that is, the hesitation to say something seen in “wha what could happ wh wha what could happen” (055) and “the chu would the chute would open” (058) is related to his hesitation to proceed with the preparation for skydiving. These marked gestures and utterances enabled receivers to duly recognize the parts as reenactments. Thus,

even if gaze direction does not differ from narration in terms of directing the gaze to the audience, the boundary between reenactment and narration is distinct.

Case 4

062 W: everybody's still going. (--) so you get onto the airplane;

063 and you're sitting there and and you know- it's extra 'cause you sit on some dudes' laps

064 some ₅[stranger; (1.6)]₅ ₆[you sit on his lap, and it is]₆ ah

065 A: ₅[((laughs, 2.0 sec))]₅

066 I: ₅[(-) hahahaha]₅ ₆[((laughs))]₆

067 W: <<all>you know you get trying to make small (ta:₇[lk]>, "₈[yeah <<dim>man, mmm...>"]₇)₈

bending his knees slightly, look back left (at the interlocutor in the story) three times and spread his arms

068 I: ₇[((laughs, 1.9 sec))]₇

069 A: ₈[((laughs,] ₈ 3.7 sec))

070 W: "so you do you'd be you'd be jumping with people all the time. [uh"]

bending his knees slightly, look back left once again (at the interlocutor in the story)

071 A: [((laughs,] 2.3 sec))

072 I: [((laughs,] 2.3 sec))



Figure 4. W's Gesture in DRS in Line 067

This is the scene in which W reenacted himself sitting on the professional skydiver's lap and talking with him while looking back left. In the DRS in 067, although gesture and gaze functioned as informative tools for description, words and voices did not provide enough information. When he uttered "yeah man, mmm...", his voice became increasingly lower in volume and his pronunciation became extremely unclear to understand. His small voice signals listeners to assume that the content of the utterance is unimportant and unnecessary to be precisely conveyed. In contrast, the DRS in

line 070 included full words and adequate volume of voice, which suggests that W made the audience laugh by informing them that although the skydiver was always assisting others with skydiving, W remained terrified at that time. In fact, the audience and interviewer burst out laughing after the content of the DRS was exposed in lines 071 and 072.

However, the reason of the audience for laughing in lines 068 and 069 differed from that in 071 and 072. The former laugh is mainly related to his gesture and gaze. The gesture of bending his knees started with the phrase “on some dudes’ laps” in line 063 before the DRS part and continued to “right?” in 073. This gesture helped to depict the spatial positions of W and the skydiver. Therefore, this left boundary of the DRS (067 and 070) was late for the initiation of the reenactment. However, despite the non-coincidence between the boundaries of DRS and reenactment, gaze redirection in this scene indexed the shift from narration to reenactment and reproduced the real movements of W. The looking back shot in Figure 4 indicates that his gaze averted from the audience and directed to the position where the skydiver had been in the reported situation, which can be interpreted by his explanation that he was made to sit on another person’s lap. The content of this conversation was not very important to the entire storytelling, and W may have assumed that relaying the situation where he had been talking while sitting on the lap of another person will be enough. In fact, the audience and the interviewer were laughing in 068 and 069. Furthermore, the pose and position reenacted in this DRS were more important for the speaker as the information to tell hearers than the content of the DRS expressed by words and voices. The study suggests that communicating the position took precedence over the content and led to the lack of information by words and voices as previously mentioned. Cases 3 and 4 did not sufficiently include all four components to convey a fully detailed information, but provide the necessary amount of components, such that receivers can understand the points of the story.

Case 5

099 W: and then people start going out of the airplane.

100 °hh and you go- °h and the guy (-) <<len>>walks you up (-) to the (.) e:nd (-) of the

101 thing> and you're standing and your toes °h are on the edge

102 and you're <<rall>looking °h out (.) down (.) to: !DEATH!>

103 A: [[[laughs, 1.8 sec]]]

104 W: and (.) they say <<f>“ON THREE”>

turn right, holding his arms crossing in front of his chest with each hand on the shoulders

105 (-) and they say <<f>“ONE (-) TWO”>

shaking his body back and forth two times, holding his arms crossing in front of his chest with each hand on the shoulders

106 and he pushes you on two because people grab on three;

107 [(-) right? (1.1) hahaha <<laughing> right?>]

108 A: [(laughs)]

109 I: [(laughs)]

110 W: and you go “((roaring, 1.8 sec))”

111 A: ((laughs))

lean forward, holding his arms crossing in front of his chest with each hand on the shoulders



Figure 5. W's Gesture in DRS in Line 105

In case 5, W explained the scene before jumping down the airplane. Similar to case 1, all tools in this fragment were particularly useful for the reproduction of the real circumstances. In terms of voice, the countdown in lines 104 and 105 was pronounced loudly and slowly to represent the crews' speeches. In line 110, he then reenacted himself by roaring to reproduce his past utterance and naturally express terror. Moreover, the characteristic gesture of his arms started at the narration part "walks you up" in line 110 before the DRS. Showing this gesture can omit the narration words necessary to explain his pose. Considering the length of the narration, the gesture is a relatively efficient way of illustrating the original situation. He continued the gesture and added a movement of leaning forward to the arm gesture in 110, which also was not expressed clearly by the verbal tools. Interpreting the context, receivers can imagine that the pose was preparatory for jumping off the airplane and that roaring expressed his terror toward jumping. The bodily position was followed by gaze movement; his gaze in lines 104 and 105 was quickly directed to the right and front, respectively. Afterward, he directed his gaze instantly and further down in 110. The increasingly lower gaze direction is presumed to be the result of real body movements and positions particularly in the DRS, as indicated by the leaning movement in 110.

Case 6

123 W: and you're doing it and THEN (-)

124 twenty seconds- (.) twenty five seconds- (-) forty seconds

125 and you have enough time to just a kind of like "Ahh". say " ↑ that's a building I thought
126 like a damn one."

127 A: ((laughs, 1.5 sec))

raise his arms to the shoulders (=flying), point diagonally forward with left hand

128 W: ↑ "[I'm seeing the ocea::n]"

129 A: ((laughs, 1.1 sec))

raising his arms to the shoulders (=flying), point diagonally forward with right hand



Figure 6. W's Gesture in Lines 125–126

(W [left], I [right], and A [front])

This fragment shows that W enjoyed skydiving finally. Clearly, the voice functioned to convey enthusiasm. The phrases “that’s a building I thought like a damn one” in lines 125–126 and “I’m seeing the ocean” in 128 are categorized as DRS and DRT and reported in extremely high pitch. Moreover, gesture and gaze helped to represent the actual movements and positions. The duration of his flying gestures with his arms (as seen in Figure 6) corresponded to the left and right boundaries of the DRS (DRT) in 125–126 and 128. In addition to the arm movements, his pointing referred to objects (i.e., the building and ocean) that he was looking at (or he might have been pointing in fact) during the original event and communicated the actual spatial position between him and the objects to the audience. With pointing, his gaze was directed to the same oblique position as the objects. This motion indicates that he had seen the building on his left and the ocean on his right. Although the referent of “that’s” was not stated by words, it can be easily inferred that “that” referred to the objects he saw while skydiving through cooperative gesture and gaze. Furthermore, the voice and gesture contributed to the marked reenactments. The DRS/DRT in 128 was uttered after the

audience's laugh died down. Despite the lack of a quotative before "I'm seeing the ocean," the duration of the high tone and flying gesture in 125 enabled the recipients to understand the phrase as DRS/DRT.

In this chapter, the six cases were sufficiently discussed. Consequently, the four components were observed to frequently contribute to a detailed description of original events. They offered the necessary information about the DRS and DRT, that is, the reporting speakers' emotions, the body movements that the original participants performed, and the spatial positions between participants in a story. The four tools may not sufficiently function at times. However, some tools provide the recipients with the information necessary to understand the point of the story in the absence of other tools. Moreover, the receivers can take advantage of the information to judge the boundary between reenactment and narration.

5. Conclusion

The study analyzed the source of information that contributes to the depiction of original events in detail by reenactment in DRS and DRT. As a result, the four components (i.e., words, voice, gesture, and gaze) frequently contributed to conveyance of details because they offer information about the reporting speakers' emotions, body movements, spatial positions, and boundary of the reenactment part. The problems about the tendency for each element to convey a certain type of information remain to be revealed. However, the study suggests that in DRS and DRT, verbal (words and voice) and non-verbal (hand, body, and gaze movements) elements can convey in detail information that cannot be conveyed by narration or emphasize information already offered. These elements complement one another and work together, which leads to the communication of directly reported parts in detail compared with narration and indirectly reported parts. For example, in addition to emphasizing emotions in the past using the speaker's voice, hand movement can also convey calmness, excitement, and confusion. In addition, eye movements are very useful for indicating the position of the story world with the interlocutor at the time.

The paper demonstrated only one case. More samples are required to establish the robust roles that verbal and non-verbal elements play in description. Moreover, analysis of case 1 suggests that the gesture and gaze of the DRT were unmarked, whereas those of the DRS during high-fives were salient. This notion calls for further investigation about gestural expression and gaze direction in the DRT. However, categorizing direct reported parts into DRS or DRT, such as case 3, is difficult particularly in cases where the full or parts of quotatives are omitted and where the quotatives used can imply the following part as a speech and a thought. Although this investigation dealt with only four elements as a source of information for description, other elements also play a role in representing the reported situation, such as a speaker's facial expression delivering the emotion of another. The phenomenon of reenactment includes many tools for description. Further research on

multimodality in reenactment as noted for DRS and DRT will clarify other increasingly precise processes of information that can be accessed by the components in storytelling or, more broadly, in conversations.

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Appendix. Story about Skydiving by Will Smith in the Interview

W = Will Smith (interviewee), I = interviewer, A = audience

- 001 W: so °h yeah for for me: thi: the daily confrontation (-) uh:m (-) wi: with fear has become a
002 real practice for me since about three three years ago,
003 °hh uh:m (-) uh: I went I went skydiving (-) in duba:i right? (.) a skydiving skydiving is a
004 RE::Ally interesting confront with fear right?
005 I: haha
006 W: so: (-) so I [gotta] I gotta stand up, ₁[I gotta ₂[stand up, I gotta stand]₁ up I]₂
007 I: [(I' ll trust)] ₁[hahaha]₁
008 A: ₂[(laughs)]₂
009 W: so (-) so (---) [all your] friends what happens is you [go out] how you
010 I: [(xxx)] [(xxx)]
011 W: oh sorry uh that's my thing (.)
012 I: yeah
013 W: so what happens is (.) you go out (.) the night before
014 (-) and you you know <<all>you take a drink with your friends>
015 (-) and <<all>somebody says "YEAH we should go SK:Ydiving tomorro:w">
016 A: ((laughs))
017 W: and you go <<all> "YEAH:! we'll go SKYdiving" and MORE "YEAH: YEH!" and you're
018 "YEA[H:!! >"]
019 I: [haha]
020 W: <<all>and everybody goes "YEAH::."> °h right? (-)
021 and you go home by you by yourself you're (like) (.) "uhmmm::." [(-)]
022 A: [(laughs, 2.8 sec)]
023 I: [(laughs, 1.0 sec)]
024 W: right? you're like well yeah (mean) they they were drunk too:. (.)
025 A: ((laughs, 1.3 sec))
026 W: right? so (.) so maybe maybe they not (.)
027 maybe d maybe I mean "w we don't have to go. we don't [have to do it.]"
028 A: [(laughs)]
029 I: [(laughs)]
030 W: °h so then that night you're lying in your bed and you just keep ((snort, 0.8 sec))
031 A: ((laughs, 1.0 sec))
032 W: and you're terrified you keep imagining over and over again jumping out of an airplane

- 033 and you can't figure out why you would do that;
- 034 (-) right? °h and you're lying there you have the worst night sleep of your life
- 035 but still have the hope that your friends were drunk (-) [right? (--)]
- 036 A: ((laughs))
- 037 W: so: you wake up the next da:y, and you go you know down (and you say) where you're
- 038 going to meet and everybody's there (-) you're (like)
- 039 "ah:. shit 3[(-) uh:: 4[(1.0)]3]4 ai ai cool cool cool cool cool [cool." (-)]
- 040 A: 3[(((laughs)))]3 (((laughs)))
- 041 I: 4[haha]4
- 042 W: right? (.) so you get in the va:n, (-) and;
- 043 (-) you don't know that your friends had the same night that you had
- 044 'cause THEy're pretending like they did like "YEA:H man my uncle is a NAVyseal:-
- 045 and you know [it's going to be GREat I've been LOOKing] FORward to this."
- 046 A: (((laughs)))
- 047 W: you like <<rall>"oh my go:[d; (-) oh my go:d-"> (-)]
- 048 A: (((laughs)))
- 049 W: and your stomach is terrible you ca:n't ea:t and everything but you don't wanna be (.)
- 050 the only punk °h who doesn't jump out [at this airplane (-).]
- 051 A: (((laughs)))
- 052 W: so you GEt there: (-) and then (.) you have the SAFety brief; (-)
- 053 <<all> and you're standing there
- 054 and the guys tell you what the chute does open what's gonna happen
- 055 as you're doing you "wha what could happ [wh wha what could happen">]
- 056 A: (((laughs)))
- 057 A: ((laughs, 1.1 sec))
- 058 W: that <<all> "the CHU would the CHUte would open."> right? (-)
- 059 so you do a THIng and what you do is your first jump you're attached to a gu:y,(--)
- 060 who (.) is going you know he's gonna walk you up, so you go (-)
- 061 a:nd (-) you get there (and) there's an airplane; (-) and nobody stopping. (.)
- 062 everybody's still going. (--)
- 063 and you're sitting there and and you know- it's extra 'cause you sit on some dudes' laps
- 064 some 5[stranger; (1.6)]5 6[you sit on his lap, and it is]6 ah
- 065 A: 5[(((laughs, 2.0 sec)))]5
- 066 I: 5[(-) hahahaha]5 6[(((laughs)))]6
- 067 W: <<all>you know you get trying to make small (ta7[lk]>, "8[yeah <<dim>man, mmm...>"]7]8
- 068 I: 7[(((laughs, 1.9 sec)))]7

- 069 A: s[(((laughs,] 3.7 sec))
- 070 W: “so you do you’d be you’d be jumping with people all the time, [uh”]
- 071 A: [(((laughs,] 2.3 sec))
- 072 I: [(((laughs,] 2.3 sec))
- 073 W: right? you know (-) so, <<all>then you just wanna make SURE you are you are your your
- 074 kids; like you are people> you [need to see:; (--)] right, (--)]
- 075 A: [(((laughs)))]
- 076 I: [(((laughs)))]
- 077 W: you just wanna make sure <<all>he's SERious right so you get in there> (-)
- 078 so everything is NORmal so you fly you go up you go up you go up you go up to
- 079 fourteen thousand feet-
- 080 and you notice there's a a light it's re:d (-) and it's yellow and gree:n (-) right,
- 081 so right now the lights re:d (-)
- 082 so you start thinking at SOME point the lights gonna go gree:n
- 083 but you don't know what's gonna happen. (-) [right? (-)]
- 084 A: [(((laughs)))]
- 085 W: and you wait and it goes yellow, (-) and the light goes green-
- 086 and somebody opens the door-
- 087 (-) and in that moment you realize you've never been in a freaking airplane with the
- 088 door ope[n.]
- 089 A: [(((laughs,] 2.9 sec))
- 090 I: [(((laughs,] 2.9 sec))
- 091 W: right? (--)] TError, (-)
- 092 oh [<<laughing>sorry I'm spitting I'm sorry, ((spitting action)) oh sorry, (--)]>
- 093 A: [(((laughs, 4.0 sec)))]
- 094 I: [(((laughs, 4.0 sec)))]
- 095 W: [so] TError (.) TError (.) TError (.) TError. (-) right?
- 096 °h so (.) you go, (-) and then- (--)] you know if you're if you were smart, you sat in the back
- 097 so you don't go [first, (-) right? (-)]
- 098 A: [(((laughs)))]
- 099 W: and then people start going out of the airplane.
- 100 °hh and you go- °h and the guy (-) <<len>>walks you up (-) to the (.) e:nd (-) of the
- 101 thing> and you're standing and your toes °h are on the edge
- 102 and you're <<rall>looking °h out (.) down (.) to: !DEATH!>
- 103 A: [(((laughs, 1.8 sec)))]
- 104 W: and (.) they say <<f>“ON THREE”>

- 105 (-) and they say <<f> “ONE (-) TWO”>
106 and he pushes you on two because people grab on three;
107 [(-) right? (1.1) hahaha <<laughing> right?>]
108 A: [((laughs))]
109 I: [((laughs))]
110 W: and you go “((roaring, 1.8 sec))”
111 A: ((laughs))
112 W: and you fall out of the airplane; (-)
113 and in <<len>one, (.) second; (--> you realize (-) that it's the most bLlssful (.) experience
114 (.) of (-) your (.) life; (.) you're flying,> (-) right?
115 °h it doesn't feel like h°Falling right?
116 it's like the (.) you actually a kinda he:ld a little bit °h about a wi:n,
117 (-) and then you start and you you start falling you falling and you- (-)
118 there's< <len>Z:Ero: (-) FEAr.> (.)
119 you realize at the POint of MAXimum DAnger (-) is the POint of MInimum (-) FEAr.
120 (-->it's (.) !B:LI:SS! (-) it's !B:LI:SS! (.)
121 and you're ↑FL:Ying <<laughing>hihi[hihihi right?>]
122 A: [((laughs))]
123 W: and you're doing it and THEn (-)
124 twenty seconds- (.) twenty five seconds- (-) forty seconds
125 and you have enough time to just a kind of like “Ahh”. say “ ↑that's a building I thought
126 like a damn one.”
127 A: ((laughs, 1.5 sec))
128 W: ↑“[I'm seeing the ocea::n”]
129 A: ((laughs, 1.1 sec))
130 W: right? you start doing all (that) and (.)
131 the the LEsson for me was (-) WHY were you scared in your bed the night before; (---)
132 why did you what do you need that fear for. (-->
133 just ↑don't go, why were you scared (.) in your bed 16 hours before (-) you jump; (-)
134 why were you scared in a car? (-->
135 why could you not enjoy breakfast? (-->
136 what w what h°w what did you need the (.) the h°fear is (-) h°fear of WHAT? (-)
137 you're nowhere even near the airplane;
138 E:verything up to (-) the stepping o:ut; (-)
139 there's actually no reason to be SCARed- it only just RU:ins your DA:y;
140 (--> you, you don't have to jump (-)

- 141 and then in that Moment (.) all of a sudden where you should be terrified °h is the most
142 blissful (-) experience of your life; (-)
143 and GOd (.) pLAcEd (-) the best things in life on the other side of terror. (-)
144 on the other side of your [mAximum fear all of the best things in life; (---) you know; (---)]
145 A: [(clapping & shouting for joy)]
146 W: 9[so that was (that was) sorry so 10[(the) (xxx) that]10 was the yeah.]9
147 A: 9[(clapping & shouting for joy)]9
148 I: 10[no, it's good.]10
149 W: 11[that was that was my experience with (the) with skydiving and fear.]11
150 I: 11[(clapping & shouting for joy)]11
151 I: all right.