

Speech and Thought Representation in *Si Duglit Ang Dugong Makulit*: A Story that Indigenizes Universal Scientific Principles for Children

Ma. Joahna S. Mante
De La Salle University, Manila, Philippines

TESOL Journal
 Vol. 4(1), pp. 42-51
 ©2011
<http://www.tesol-journal.com>



Abstract

Writers of stories for children often suggest that narratives for this group of readers should be simple in both content and in structure. This paper focuses on the structure of children's stories, particularly on speech and thought representation to understand how an author's conscious and unconscious choices on who will say what lines, and how these lines will be expressed in the stories will elicit certain effect on the readers. Moreover, this stylistics paper describes the overall effect of the writer's use of the various modes of representation: making the story engaging to the readers by appealing to their senses and emotions and by making the characters interact with one another on one hand (*mimesis* or 'showing'), and on the other, making the story far and distant to the readers by revealing most of the information in the story through straight narration from the author's point of view (*digesis* or 'telling'). An interesting type of story to study in terms of its speech and thought representation is stories for children because the intended readers of these stories are persons who have yet to develop all the reading and literary skills necessary to fully understand and appreciate literature in general and stories in particular. In addition, there are modern children's stories that attempt to explain universal scientific principles through imaginative and indigenous stories for children which this researcher argues to be more challenging to comprehend than the typical and traditional stories for children. This research further engages the readers to reflect on the possible pedagogical implications of the findings which generally establish the presence of various categories of speech and thought representation in this type of stories when read by young bilingual readers.

Keywords: Children's stories, stylistics, speech and thought representation, teaching reading to children

Introduction

Speech and thought representation has received a lot of attention and research in both stylistics and linguistics (Simpson, 1993). This researcher believes that it is because how an author's conscious and unconscious choices on who will say what lines and how these lines will be expressed in the story which will definitely elicit certain effects on the readers is interesting to discover.

Related to the study of speech and thought representation is a discussion of the over all effect of the writer's use of the various modes of representation: making the story engaging to the readers by appealing to their senses and emotions and by making the characters interact with one another on one hand, and on the other, making the

story far and distant to the readers by revealing most of the information in the story through straight narration from the author's point of view. The former is the concept of *mimesis* ("showing") and the latter is what is called *digesis* ("telling") (Rimmon-Kenan, 2002, p. 108).

Focusing on some recent studies on this area, it is noticeable that there seems to be two strands of speech and thought representation research. The first strand is composed of studies that have looked into speech and thought representation in literature, particularly novels. Semino (2004) used extracts from *England, England* by Julian Barnes to study speech and thought representation. Another is by Earnst (2007) who did a thesis which analyzed Jane Austen's *Pride and Prejudice*. The other strand is made up of corpus-based speech and thought representation studies. An example of this is the one by Mc Intyre et. al (2008) used a corpus-based approach in categorizing and analyzing spoken British English words.

However, this particular study has a different focus. This researcher argues that it is a worthy undertaking to find out if an author of a children's story exercises narratorial control, how this technique is exploited or how the story is allowed to unfold in children's eyes. Because the intended readers of this type of story are persons who have yet to develop all the reading and literary skills necessary to fully understand and appreciate literature in general and stories in particular, it would be worthy of note to find out if a writer of a story for children chooses to involve the children more in the development of the story by allowing the characters to reveal themselves through the eyes of the readers or takes control of the story by presenting the story from an author's vantage point. As an additional impetus, this paper will evaluate possible connections between the choices made by the writer on how to represent speech and thought in the story and his goal to explain universal scientific principles which this researcher believes to be more challenging to comprehend than the typical and traditional stories for children.

This particular study looks into the speech and thought representation in the story *Si Duglit Ang Dugong Makulit* written by Luis P. Gatmaitan, who is a doctor by profession. He is a five-time winner of the Don Carlos Palanca Memorial Awards for Literature in Children's Fiction and Essay in Filipino. Likewise, he has received recognition for his works from the Manila Critics Circle, Catholic Mass Media Awards, Philippine Board on Books for Young People (PBBY)-Salanga Writer's Prize, and the National Book Development Board. He is an active member of the Kuwentista ng mga Tsikiting (KUTING). No information, however, is given on whether he has received any formal training in writing stories for children.

Si Duglit Ang Dugong Makulit won the First Prize in the Short Story for Children Category, Filipino Division of the Palanca Awards for Literature in 1994. It is a story about Duglit, a young red blood cell inside a man's body. At first, he wanted to go outside Mang Omeng's body, but later he realized that a cell like him could only survive inside a human body and that he has an important role in a man's life.

This study aims to answer two questions:

1. What categories of speech and thought representation did the author use and what stylistic effects were generated by these choices?
2. Over all, did the author employ more of the "showing" mode or the "telling" mode? What could be its implication to children reading the story?

Methods

This study is an-depth qualitative analysis of the way in which characters' speech and thought is presented, and on how this affects the way author attempted to indigenize universal scientific concepts within a particular story for children. Leech and Short's framework was used for this purpose. This framework proposes parallel scales of speech and thought presentation categories, arranged in a cline of different degrees of apparent narratorial interference.

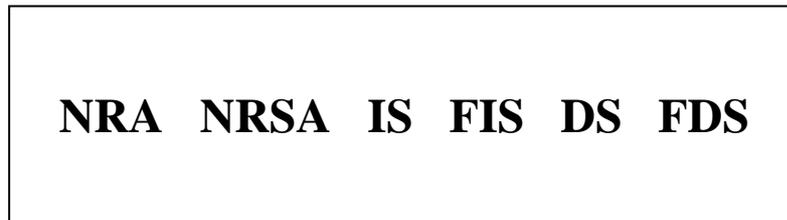


Figure 1. *The cline of speech and thought presentation categories in Leech and Short (1981, in McIntyre, D. et.al, 2008)*

From left to right, the categories show decrease in apparent narratorial control. This means that the words and thought in the FDS and FDT categories are those by the characters themselves without intervention from the narrator.

The research identified the various speech representation techniques used by the author, and later categorized the results. The results were then reported per category, with some theorizing done to propose probable reasons of the author in employing such representation techniques, as well possible effects of these choices on the target readers' ability to understand the story. Possible implications and recommendations were also given.

Findings and Discussion

Through out the story, the author used several categories/types of speech and thought representation. For instance, there is the prominent use of Direct Speech (DS), which in most cases, was used successively during exchanges between two or more characters in the story. Paragraphs 8-10 show a series of DS in a conversation.

“Alam mo, Duglit, hindi ka lang makulit, ambisyoso ka pa! Dito sa katawan ni Mang Omeng ang ating mundo. Sa labas nito, matutuyo ka lamang sa sikat ng araw. Kukupas ang iyong kulay kapag nahipan ka ng hangin. Sisipsipin ka ng bulak kapag nakita ka nito,” may halong pananakot sa tinig ni Apeng Apdo.

“Itulog mo na lang yan!” pambubuska nina Bertong Baga at Atoy Atay.

“Oo nga, gutom lang yan!” pang-aasar naman ni Sebyong Sigmura.

Two other example of DS in a conversation are found in Paragraphs 53-56.

(1) “Aba, may grupong sumasalubong sa atin! Tulad din natin sila - bilog at pula,” gulat na gulat na sabi ni Duglit.

“Yehey, katulad din natin sila!” Hiyaw ng kanyang mga kasama.

“Tuloy kayo. Kami’y mga kamag-anak ninyo. Mabuti’t dumating na kayo. Konti na lang kami,” bungad sa kanila ng mga lulugo-lugong dugo sa loob ng katawan ni Mrs. Garcia.

(2) “Mga bayani kayo. Kung hindi kayo dumating agad, baka kasama na kaming namatay ng katawang ito,” may pasasalamat sa tinig ng nagsasalita.

These two examples present the two main characteristics of a DS, namely the presence of an introductory reporting clause and a reported clause enclosed in quotation marks. Rimmon-Kennan (2002) states that a direct discourse “creates an illusion of ‘pure’ mimesis” (p. 111). The examples above in fact give the effect that the story is unfolding through the eyes of the characters.

It is noted that there are examples of DS that are not parts of conversations. These are utterances of a character that did not receive any reply from any of the other characters. The examples for this type of DS are those spoken by the doctor in the story found in Paragraphs 31, 37 and 40.

(1) “Malusog ang supot ng dugong ito. Walang AIDS, sipilis, at hepatitis,” gayon ang narinig ni Duglit na sinabi ng lalaking nakasuot ng puti.

(2) “Kawawa naman ang mga naaksidente. Bumangga sa isang bus and dyip na sinakyan nila. Wala naman daw namatay. Pero marami ang malubhang nasugatan. Mabuti na lang at maraming dugong nakaimbak dito sa laboratoryo.” Narinig ito ni Duglit sa lalaking nakasuot ng puti.

“Magkatipo ang dugo ni Mrs. Garcia at ang dugo sa supot na ito - Type O. At malinis sa AIDS, sipilis, at hepatitis ang dugong ito kaya puwede nang isalin,” pahayag muli ng lalaking nakasuot ng puti.

Normally, one would expect that an utterance of a character would elicit a response from another character (unless the character is doing a monologue). This makes the three examples above interesting since none of them received a reply. Could the absence of a reply by another character in these three instances be intentional on the part of the author? This researcher has a reason why she believes it was done intentionally: The author needed a character that will discuss important concepts about blood transfusion embedded in the story. And a doctor would be a convincing character for this part. This is the only purpose of this character seen by the researcher. Please remember too that the author himself is a doctor by profession. The more important thing to mention though is that, in terms of style, the choice of the author to use direct quotes instead of narration gives a proximal effect on the readers. At this point therefore, it can be noticed that to explain scientific concepts to children, the author generally employed the characters in the story instead of using narratorial control.

The first two examples of DS by the doctor-character also have interesting reporting clauses. Notice that these lines were heard by Duglit but were reported to the readers by the narrator. These are what we call “double narration”. From an adult (researcher’s) viewpoint, the use of this technique now gives an effect of distance between the readers and the characters. In fact, another case of “double narration” is found in Paragraph 38 where the narrator tells what Apo Dugong originally told Duglit about the examination.

Binuksan uli ng lalaki ang lalagyanang plastic. Alam na ni Duglit kung ano ang gagawin sa kanilang magkakasama. Ayon kay Apo Dugong, iiksaminin sila at sisilipan sa isang microscope.

There is also another instance of DS that did not receive an immediate reply from another character. In Paragraphs 15-17, a DS was followed by a narration/report of the narrator before a response from another character was made (a DS too). Notice that the reply did not really answer the question posed by the first character. Instead, Duglit expressed his boredom over his responsibility.

“O Duglit, saan ka ba nagpunta? Kanina ka pa namin hinahanap. Tayo na, magdala pa tayong oksihena sa maraming bahagi ng katawan,” sabi ni Apong Dugong, isang nakatatandang dugo.

Napilitang sumunod si Duglit. Binuhat niya ang oksihena mula kay Bertong Baga at tumungo na naman kay Pedrong Puso. Tanging mga lab-dab, lab-dab, lab-dab, ang kanyang naririnig.

“Hay, kay lungkot po talaga rito...” isang malalim na bunting-hininga ang pinakawalan ni Duglit.

Here we see two instances of DS and a reporting of what the main character was doing, hearing and feeling at the same time. This example is an evidence of the authorial inference made by Gatmaitan which gives a distal effect on the reader because the narrator had to tell what Duglit was feeling and hearing which could have been incorporated in the second DS by adding a phrase like “habang napipilitang binubuhat and oksihena palipat-lipat kina Bertong Baga at Pedrong Puso”. Take note of the use of the present progressive form of the verb in the proposed phrase instead of the two past forms of the verbs in the original narration.

There are a number of DS that received a reply in other modes like Free Direct Speech (FDS) and Free Direct Thought (FDT). In Paragraphs 4 and 5, a reply to a DS was in the form of an FDS.

“Magandang umaga, Duglit. Bakit kay aga-aga nakasimangot ka na?” bati sa kanya ni Pedrong Puso.

“Naiinip kasi ako rito, kaibigang puso. Sawa na ako rito sa loob ng katawan ni Mang Omeng. Gusto kong lumabas. Gusto ko namang makita ang Megamall, ang MRT, at saka karnabal. Maganda raw doon sa sabi-sabi ng mga nakatatandang dugo.”

Another example of this type is in Paragraphs 21 and 22.

“Saan po sila pupunta?” tanong ng isang kalaro ni Duglit.

“Dinig ko’y sa mga sisidlang plastic o bote raw. Doon daw muna sila ititira.”

A similar example is found in Paragraphs 56 and 57.

“Mga bayani kayo. Kung hindi kayo dumating agad, baka kasama na kaming namatay ng katawang ito,” may pasasalamat sa tinig ng nagsalita.

“Oo nga. Hindi na naming masusustentuhan ng oksihena ang maraming bahagi ng katawan.”

Simpson (1993) explained that “A DS form may be stripped of its reporting clause or its quotation marks – and if both changes take place, then the form which emerges is the maximally free form of the Free Direct Speech (FDS)” (p. 22). Since the examples cited above no longer have the reporting clause (although “ “ are still present),

it can be said that there is some degree of proximal effect achieved since there is less authorial control.

It is noted, however, that the presence of the words “raw” and “daw” in the reported clause found in Paragraphs 5 and 22 gives a distal effect on the reader. Although the characters are the ones who say these lines, they are actually reporting what they have heard from the other characteristics (“*Maganda raw ayon sa sabi-sabi*” and “*Dinig*” ko’y sa mga sisidlang plastic o bote raw). These examples may then be considered as instances of double narration discussed on page 4 of this paper.

A similar example is found in Paragraph 18.

Hanggang sa pagtulog ay nananaginip siya ng Megamall, MRT, at karnabal. Nakasakay raw siya sa isang tsubibo at siya’y iniitsa-itsa nito.

This example is the introductory narration of Part 2. Here, the author is describing and reporting that Duglit feels bored inside Mang Omeng’s body and how he wants to get out. Instead of allowing Duglit to tell his own story, Gatmaitan did it himself. The authorial control shown in this narration plus the use of “raw” give a distal effect on the one reading these lines.

The reported clauses in the story are also interesting to note. As seen in the previous examples of DS, most verbs of report are in the past tense as expected. But there are two instances showing the verb of report in the present progressive tense. These are found in Paragraphs 9 and 10.

- (1) “Itulog mo na lang yan!” pambubuska nina Bertong Baga at Atoy Atay.
- (2) “Oo nga, gutom lang yan!” Pang-aasar naman ni Sebyong Sikmura.

The use of the present progressive form of the verb in the reported clause in the examples gives an immediate and proximal effect on the readers since the quotes are presented as if the characters are still uttering them.

Another variation in the construction of the reported clause is seen in Paragraphs 8 and 56.

- (1) “*Alam mo, Duglit, hindi ka lang makulit, ambisyoso ka pa! Dito sa katawan ni Mang Omeng ang ating mundo. Sa labas nito, matutuyo ka lamang sa sikat ng araw. Kukupas ang iyong kulay kapag nahipan ka ng hangin. Sisipsipin ka ng bulak kapag nakita ka nito,*” may halong pananakot sa tinig ni Apeng Apdo.
- (2) “*Mga bayani kayo. Kung hindi kayo dumating agad, baka kasama na kaming namatay ng katawang ito,*” may pasasalamat sa tinig ng nagsalita.

Notice that in these examples, the reporting clauses actually do not have a verb of report. Instead, adjectives (“may halong pananakot sa tinig” and “may pasasalamat sa tinig”) describing the voice of the character as they say their lines are found. This technique shows authorial control since it was the narrator who did the description and not a character in the story.

Part 6 of the story, from Paragraphs 41-44 and Paragraphs 47-51, provides interesting features of speech and thought representation. Take the first set of paragraphs:

“O Duglit, hindi ka na malulungkot ngayon.”

“Bakit po, Apo Dugong?”

“Lilipat na tayo sa ating bagong tirahan. Iwan na natin ang supot na plastic na ito.”

“Talaga po? Babalik na po ba tayo sa katawan ni Mang Omeng?”

All four lines do not have a reporting clause, but capture the exact words of the characters that spoke them. They can easily be identified as a series of FDS, but notice that the first two lines have identified their intended addressees within the reported clauses (Duglit and Apo Dugong). This technique by the author helps the reader identify the speaker of these lines and also correctly predict the speakers in the next two lines. The next set of lines shows another series of FDS.

Pero nalungkot din siya. “Sayang. Hindi ko na makikita ang mga kaibigan kong sina Pedrong Puso, Using Utak, at Apeng Apdo.”

“Duglit, sa loob ng katawan ni Mrs. Garcia ay mayroon ding tulad nina Pedrong Puso, Using Utak, at Apeng Apdo. Magkakaroon ka ng mga bagong kalaro doon.”

“Ay ganoon po ba?”

Masuyong hinimas ni Apo Dugong si Duglit.

“Bata ka pa nga. Marami ka pang hindi naiintindihan. Pero ito ang lagi mong tatandaan – iisa lang ang yari ng katawan ng tao, maitim man siya o maputi. At tayong mga dugo’y iisa lamang ang kulay. Hindi iyon magbabago kahit kailan.”

Again, no reporting clause was used, but exact words were captured. The mention of the name Duglit in the second quote gives the reader the idea that Duglit himself uttered the first because the second is directly addressed to him – a reply to the first quote. It is then easier to identify the speaker of the third quote. Finally, the narration gives a clue that identifies Apo Dugong as the speaker of the last quote. In both sets, it is very evident that the author allowed the story to unfold through the eyes of the characters that definitely gives a proximal effect to the reader.

There is an instance of a DS followed by an FDT reply found in Paragraphs 12 and 13.

“Kailangan ka naming dito, Duglit. Kung hindi kayo dumadaan ng mga kasama mo, wala rin kaming silbi,” sa wakas pakiusap ng grupo.

Nag-iisip nang mabuti si Duglit. Tama si Pedrong Puso. Kailangang masugatan si Mang Omeng para makalabas ako rito. May punto rin si Apeng Apdo. Anong mangyayari sa akin paglabas ko? Matutuyo? Kukupas? Sisipsipin ng bulak? Naku, hindi ako dapat lumabas.

Simpson (1993) describes FDT as one that “generates a more sophisticated stylistic effect” (p. 26) and “evokes the vividness, immediacy, and spontaneity of active human cognition...and often intersperses a character’s impressions of their immediate physical environment” (pp. 27-28). Paragraph 24 of the story is a good example of FDT as Simpson described it.

“Kay liwanag! Kay ganda! Kay sarap pala sa labas ng katawan ni Mang Omeng. Ayoko na bumalik doon! Sa wakes ay makakapunta na rin ako sa karnabal. Sasakay ako sa tsubibo, roller coaster, at Ferris wheel.”

Duglit is being transferred to a plastic blood bag from Mang Omeng’s body. As this happens, he notices and feels his new environment, makes up his mind not to go

back to the same body, and dreams of going to the carnival - all in one instance. There is no authorial control at this point in the story.

Another example of FDT with the same stylistic effect is in Paragraph 35.

“Masarap sa loob ng katawan ni Mang Omeng. Doon ay maligangan. Hindi ako giniginaw. Doon ay maluwa ang aking ginagalawan. Hindi katulad nitong makipot. Kumusta na kaya ang aking kaibigan?”

The last example of FDT is found in the last paragraph.

“Ang dugo ay natutuyo kapag nasilip ng araw. Giniginaw kapag nalayo sa katawan. Kumukupas ang kulay sa hihip ng hangin. At nawawala sa dampi ng bulak.”

Noticeable too is the use of FDT at important points in the story. The first example of FDT happened on the first part of the story when Duglit was very curious on how life is outside Mang Omeng’s body. This may be considered the exposition of the problem. The second example of FDT was in the rising action part, when Duglit finally went out of Mang Omeng’s body. The third one was spoken when Duglit realized that Mang Omeng’s body is a better place than a plastic bag inside a freezer for a blood cell like him, while the last is in the ending of the story where the theme is explicated.

There were points in the story when the author himself narrated the story. It is noticed that narration started four of the eight parts of the story. The introductory narration in Parts 1 and 2 is about Duglit’s boredom inside Mang Omeng’s body, while the introductory narration in Parts 3 and 8 basically identifies the setting in those points in the story. It is also noted that all the narration made by the author are focused on main character’s actions and the changes in his feelings through out the story. Lastly, it is important to report that in the last part of the story (Part 8), except for one instance of FDT (the last two lines), this part was entirely narration. From an adult reader’s point of view, it could have been better to have thoughts and dialogues of the character/s in this part of the story. At this point, Duglit has accepted his role as a blood cell. It could have been better if he was allowed to “say” these lines himself instead of Gatmaitan doing it for him. It is like a movie having a voice over telling how the story ended instead of a character doing it.

From the findings mentioned earlier, it can be deduced that over all, the author employed the “showing” mode more than the “telling” mode. The author’s choice to use DS when he could have used straight narration in many instances is a strong indicator of this claim. The many examples of FDS and FDT of the characters are also evidences that support this conclusion. On the other hand, “telling” was evident as the author started four of the eight parts of the story with a narration; when a short narration was used as a gap between two DS; when the author used “double narration” to report what other characters told Duglit, and when Gatmaitan decided to do the talking in the last part of the story instead of having Duglit talk to the readers himself.

Conclusion

This paper aimed to identify how speech and thought are represented in a short story intended to be read by children. From the findings, the researcher now concludes that a story that may be presumed to have a simple structure like a children’s story, is written using various categories/modes of speech and thought representation that bring

about different stylistic effects. Also, the author of a children's story, just like most other writers, moves in and out of the story - there are times when the author allows the characters to tell the story, but there are also instances when he uses authorial control over the narration. These evidences make the researcher think that a structure of a children's story is not really that simple as some people may think it is.

Moreover, in attempting to explain universal scientific concepts to his target readers, the author has generally employed direct speech which allows the children to understand the principles from the dialogues of the characters instead of using narration by the author himself.

Indeed, the findings presented here may not be true to all stories for children. To further prove her claims, the researcher needs to study other stories for children - those that were written by the same author and those that were written by other writers.

Implications

Perhaps these findings of this paper will be more significant if these are related to possible implication if children are the ones reading the story. To do this, the researcher used two Internet articles entitled *Script Your Story! And Writing Your Story: Tips on How to Write Children's Stories*, both written by a children's book writer named Aaron Shepard in 1994. In these two articles, Shepard identifies and explains some techniques that people who would like to write for children may follow. What is useful for this paper's purpose is that he mentioned why certain styles would click with children. It is now then possible to compare the findings of this paper with these styles.

First, he says that it is good to use direct quotes whenever possible. It is because based on his experience with reader's theatre, "kids are almost entirely focused on what characters do and say. In fact, they watch the characters even when the narrator is speaking" (Shepard, 1994a, par 3). He even advises writers to have 1/3 of the story written in dialogues. It can now be said that Gatmaitan's choice to have many instances of DS and FDS are expected to be appreciated by children. Now, what about FDT? The researcher thinks that children will also appreciate this category of thought representation because as far as this story is concerned, three of the four FDT were written with " " which appear very similar to direct quotes. The older children would probably notice this. For as long as the child can follow the plot as the characters speak to him/her, the researcher believes that the young person is doing fine.

Second, Shepard (1994b) warns against narrator speeches that are too long and descriptions that are unnecessary. For him, narration should not go beyond "two kid-sized paragraphs" (Shepard, 1994a, par 9). Furthermore, "a narrator should say only what the characters can't" (Shepard, 1994a, par 10). The researcher believes that Gatmaitan failed on this aspect. He had some narrator speeches that are quite long (more than 5 sentences with an average sentence length of about 10 words per sentence). In fact, the narration in the last part of the story is longer and is actually composed of longer sentences. Like what was said earlier in this paper, this last narration could have been made into a speech by the main character.

Lastly, Shepard (1994a) acknowledges children's active imagination that would be activated by the writer's "living scenes" (par 5). This, according to him requires writers to "move the plot forward with events and action" (Shepard, 1994b, par 11). These ideas basically refer to "showing" the story to children instead of "telling" it to

them. In the story, the author was able to picture to the readers how the internal human body looks like and how it functions. Blood cells and other human organs were depicted like humans. And although the plot is quite long, the author did not use techniques that would further complicate it like using foreshadowing or flashback.

For teachers of children, it should be noted that since stories for children are used as lessons in the early grades and even beyond, the findings revealed in this paper may be a reason to be cautious in assuming that children easily identify the various speech representations in a story. In fact, it may be good if teachers will be able to help their young students how to sense the “moving in’ and ‘moving out” of the narrator and characters in a given story. Other concerns would be text readability and how the development of literary skills like describing the characters, making predictions, identifying the theme, among others are likely to be appreciated better by readers when they have a good grasp of the different speech and thought representation techniques found in stories.

References

- Earnst, R. (2007). *The presentation of speech and thought in Jane Austen’s “Pride and Prejudice” and in Joe Wright’s Film Adaptation*. Unpublished bachelor’s thesis, Friedrich-Alexander University.
- Mc Intyre, D. (2007) Investigating the presentation of speech, writing, and thought in spoken British English: A corpus-based approach. *ICAME Journal*, 28, 49-76.
- Roman-Kenan, F. (2002). *Narrative fiction: Contemporary Poetics* (2nd ed.). London and New York: Routledge.
- Semino, E. (2004). Representing characters' speech and thought in narrative fiction: A study of England, England by Julian Barnes. Retrieved from http://findarticles.com/p/articles/mi_m2342/is_4_38/ai_n27846945/?tag=content;coll
- Simpson, J. (1993). *Language, ideology and point of view*. London: Routledge.
- Shepard, A. (1994) *Script your story*. Retrieved December 6, 2006 from <http://www.aaronshep.com/kidwriter/Tips.html>
- Shepard, A. (1994) *Writing your story: Tips on how to write children’s stories*. Retrieved December 6, 2006 from <http://www.aaronshep.com/kidwriter/Tips.html>

About the Author

Ma. Joahna S. Mante’s research focuses on second language reading, psycholinguistics, stylistics, and gender. She has written articles on the same areas in both nationally and internationally-circulated journals and has spoken in national and international conferences as well.