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## **CORRELATION OF ENDOPHASIC FORMS OF INDIRECT SPEECH IN THE TEXT**

## **КОРЕЛЯЦІЯ ЕНДОФАЗНИХ ФОРМ НЕВЛАСНЕ-ПРЯМОГО МОВЛЕННЯ У ТЕКСТІ**

**Kauza I.B.,**

*orcid.org/0000-0002-3030-2523*

*Candidate of Philological Science,*

*Assistant at the Department of Applied Linguistics*

*Volyn National University named after Lesya Ukrainka*

Стаття присвячена дослідженню зв'язків ендофазних форм невласне-прямого мовлення у фактурі художнього прозового тексту. Принципи комунікативної взаємодії і взаємозалежності мовних засобів у тексті ставить перед автором завдання їх економії – передати максимум достовірної інформації, використавши при цьому мінімум мовних засобів. Забезпечення потрібної інформаційної ємності художнього прозового тексту британських постмодерністських романів досягається за допомогою поєднання різних форм невласне-прямого мовлення. Завдяки тому, що часто у невласне-прямому мовленні відбувається репродукція мовлення автора-наратора, який приєднується до літературного персонажа і говорить з його точки зору, імітуючи навіть манеру розповіді, створюється двоплановість художнього висловлення. У потенційного читача з'являється ілюзія, що він проникає безпосередньо у свідомість персонажа, занурюючись у його розмірковування, спогади, невисловлені вголос судження. Невласне-прямо мовлення у художньому прозовому тексті – це насамперед ознака інтенсивної уваги до внутрішнього світу персонажа, а його сутність полягає у прихованості, завуальованості мови, невизначеності, кому вона належить – авторові чи персонажеві, психологічному співпереживанні, «пережитості мовлення», мовленнєвій контамінації та мовленнєвій інтерференції. Думка у думці є контактною типологічною ланкою між зовнішнім і внутрішнім мовленням, бо підсилює зв'язки екзофазного та ендофазного мовлення. Думка у думці здатна асимілювати дискурсну зону персонажа,

дискурсну зону наратора та авторську опосередковану оцінку. При використанні феномену думки у думці у фрагменті тексту нівелюється все, що не має першочергового значення для персонажа, а поєднання його з іншими формами невластне-прямого мовлення, або вкраплення думки в думці в них, виконує функцію економії мовних засобів та надає тексту додаткового комунікативного навантаження. Актуальність вивчення способів репрезентації персонажного модусу (кореляцію та взаємозалежність форм ендофазного невластне-прямого мовлення) в комунікативній лінгвістиці сьогодення зумовлена їхнім потенціалом і структурно-семантичним та комунікативним статусом, а саме ознакою, що це «висловлення про висловлення».

**Ключові слова:** екзофазні форми невластне-прямого мовлення, ендофазне внутрішнє мовлення, думка в думці, мовленнєва партитура персонажа.

The article is devoted to the study of the connections of endophasic forms of indirect (personal) speech in the space of an artistic prose text. The principles of communicative interaction and interdependence of language means in the text sets the author the task of saving them (to convey the maximum of reliable information, while using a minimum of language means). Ensuring the necessary information capacity of the literary prose text of British postmodern novels is achieved by combining various forms of personal indirect speech. Due to the fact that often in personal indirect speech there is a reproduction of the speech of the author-narrator, who joins the literary character and speaks from his point of view, even imitating the manner of the story, creating a duality of artistic expression. The potential reader has the illusion that he is entering directly the consciousness of the character, plunging into his reflections, memories, unspoken judgments. Personal indirect speech in an artistic prose text is primarily a sign of intense attention to the character's inner world, and its essence consists of hiding, veiling of language, uncertainty of who it belongs to – the author or the character; psychological empathy, speech experience, speech contamination and speech interference. Thought in thought is a contact typological link between external and internal speech, because it strengthens the connections of exophasic and endophasic speech. Thought in thought is capable of assimilating the character's discourse zone, the narrator's discourse zone, and the author's mediated assessment. When using the Thought in thought phenomenon in a text fragment, everything that is not of primary importance to the character is eliminated, and its combination with other forms of non-proprietary direct speech, or the interspersing of Thought in thought in them performs the function of saving language means and gives the text an additional communicative load. The relevance of studying the ways of representing the character mode (correlation and interdependence of forms of endophasic indirect speech) in today's communicative linguistics is due to their potential and structural-semantic and communicative status, namely the feature that it is an "expression/utterance about expression".

**Key words:** exophasic forms of indirect(personal) speech, endophasic internal speech, thought in thought, character's speech frame.

Endophasic indirect speech is internal speech (speech in one's thoughts), in which the narrator's mental frame prevails, the narrator's discourse dominates, passed through the prism of the character's consciousness. Endophasic indirect speech includes segments of the text in which the narrator presents unspoken material, but in the form of internal reflections, stream of consciousness, internal monologue, and thought in thought, which seem to come directly from the character, and in this way the character's thinking is recoded, transformed into the narrator's discourse, and one that exactly corresponds to the spirit of the original and is mentally convincing. It forces the reader to deeply penetrate into the work, provokes his empathy and participation [1, p. 126]. However, the subjective imprint of the character's plan in the communicative content does not disappear and does not undergo objectification, but tends to be preserved and verbalized in its original form. M. M. Bakhtin believes that endophase indirect speech (narrative monologue) in all its forms of expression has significantly greater expressive possibilities than direct speech, and that it is indirect speech that "allows to organically and clearly combine someone else's speech with the author's context and preserve the expressive structure of internal speech heroes and the specific to inner speech inaccuracy and fallibility" [2, p. 408-409].

R. T. Hurlburt (2007), R. M. Duncan (2009), M. J. Emerson (2003), N. O. Kozhevnikova (2002), A. S. Komarov (2010), M. E. Konurbaev (2016), V. V. Krasnykh (2003), N. V. Maksimova (2006), S. Marnet (2001), in their research view indirect speech (inner/private speech) as a relevant form of transmission of character's speech, because in certain cases of difficulty, disruption or inhibition of mental activity, the character cannot verbalize his thoughts as logical, structurally formed, independent speech, available for adequate perception [3, p. 39]. Endophasic indirect speech, thus, performs the role of an auxiliary link in presenting the character's thinking activity to the potential reader while preserving the chaotic, illogical and emotional nature of the utterance, which is able to convey the emotional and mental states of the character, understandable for the reader who has plunged into the labyrinth of other people's thoughts [4, p. 247].

Modified forms of endophase indirect speech in the works of English-language postmodernism are occasionally used as separate, clearly delineated functionally expressed segments of artistic prose text, on the contrary, they are often represented in the text by a system of combinations and correlations. Actually, internal forms of speech have a tendency to transition into external forms of speech and vice versa. By the method of correlation, possible combinations of con-

nections and interaction of speech forms were investigated using the example of Thought in Thought.

Contextual forms of narrator + Thought in Thought (transparent Thought in Thought)

Contextual forms of narrator/character + Thought in Thought + simiod (integrated Thought in Thought)

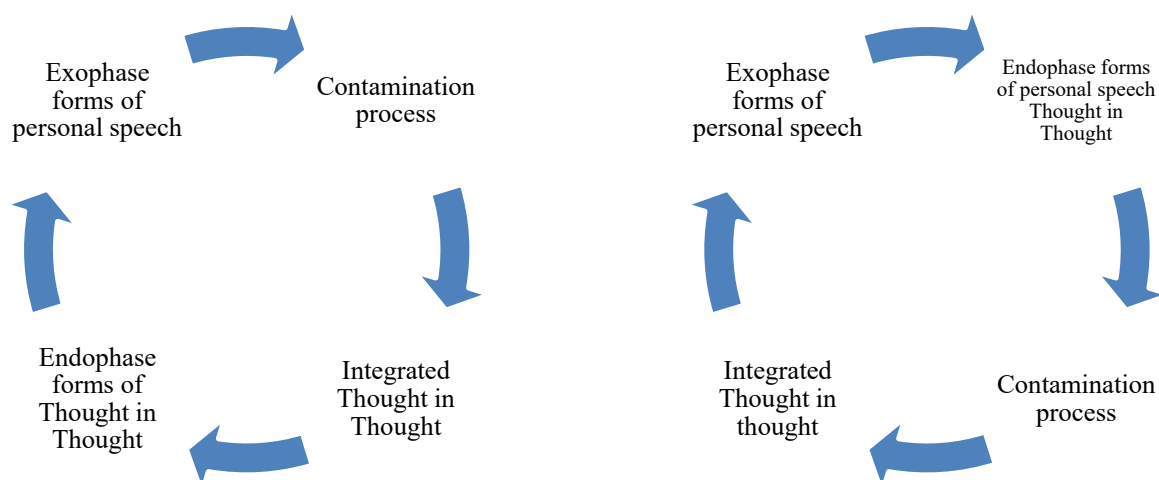
Thought in Thought, like other forms of endophasic indirect speech, has a psychological orientation, and the narrative transitions of endophasic speech to exophasic speech and vice versa unfold the rapidity of the narrative and allow the writer to avoid a long monotonous narrative and combine various forms of speech to interest the reader and hold his attention and concentration.

N. Diengot [5, c. 176–187], M. E. Konurbaev [6, p. 101-103], D. Tarulli [7, p. 176–187] are of the opinion that it is the endophase indirect speech in its various combinations that is able to express the inner speech of countless characters and implicit social beliefs. Indirect speech introduces someone else's word covertly, it is latent, not clearly marked and contrasted with the author's. The information that a certain segment of fiction prose text belongs to a character, reflects his thinking and views, and not the thoughts of the author-writer, and is contained in the subtext, and the reader must identify and extract it. Faced with unidentified segments in the author's narration, the attentive and interested reader always seeks to justify their appearance in the narrative structure, and to do this means to imagine the primary communicative situation behind the one in which the reader himself appears as the addressee. Therefore, it is important to clearly define and realize whose unidentified words these unidentified elements reflect, and this process is preceded by an idea of the mental, mysterious state of the character, its repro-

duction according to verbal details. Endophase indirect speech as a form and method of narration in an artistic prose text from the very beginning "requires the creative activity of the reader and his participation" [8, p. 75-76].

The combination and different variations and transitions of the forms of endophase indirect speech are determined by lingual and extralingual factors, for example, with the author's chosen way of presenting his vision of the world, which is reflected in the construction of the character's inner world. In the prose of postmodernism, one of them, in our opinion, is language compression as a manifestation of the ergonomics of speech. The principle of communicative interaction sets before the author the task of saving language means (to convey the maximum of reliable information, using a minimum of language means), and ensuring the required information capacity of an artistic prose text is achieved by combining different forms of indirect speech or interspersing one of them into others [9, 179-183]. A compact, concise presentation of information in an artistic prose text is determined by the choice of language means and forms of narration.

The use of forms of direct speech and Thought in Thought in the depiction of an internal monologue or stream of consciousness confirms this thesis. In the literary prose texts of postmodern novels, M. Drabble (an English novelist, biographer and critic) often resorts to a more economical, laconic introduction of the expressive, emotionally colored form of Thought in Thought in the structure of the stream of consciousness, encouraging the reader to perceive the complex structure of authorial and character reincarnations, without overloading the literary prose text with voluminous structures of the



**Scheme 1. Correlation means of indirect (personal speech)**

stream of consciousness and internal monologue [10, p.12]. For example:

*As the speeding car hits the tree, or the unserviced boiler explodes, or the smoke and flame fill the hallway, or the grip on the high guttering gives away, she was convinced those will be her last words. She isn't to know for sure that it will be so, but she is sure she suspects it. In her latter years, she's become deeply interested in the phrase 'Call no man happy until he is dead.' Or no woman come to that 'Call no woman happy until she is dead.' Fair enough, she was confident that the ancient world had known women as well as men who had met unfortunate ends: Clytemnestra, Dido, Hecuba, Antigone. [11, p. 27]*

Describing the inner world of the character in a minimalist way, M. Drabble carefully disguises his attitude towards it, characterizing it with a masterful reproduction of the content of the character's implicit thoughts, reflections, his feelings, style or speech. Mediated transmission of thoughts in correlation with the image of the mental process makes it possible to penetrate into the essence of the character's world from the inside and understand its latent nature.

The inclusion of Thought in Thought in the internal monologue and stream of consciousness of the text interlocutor is a consequence of the influence of the methodology of psychological realism and is associated with a certain attraction of postmodern subjective narration to understatement [12]. Fragmented, chaotic, fragmentary, and sometimes even illogical segments of the text in the form of Thought in Thought in the description of the psychological state of the character replace the measured narration of the old model, and the elimination of voluminous extended sentences simplifies the speech texture of the text.

For M. Drabble, the depiction of the inner world of the character, his worldview, emotional reactions and subjective assessment of the facts of reality is one of the leading artistic and aesthetic tasks, and the peculiarity of the structures of the endophase indirect speech allows the writer to convey the emotional and mental state of the character in a way that is understandable to the reader. The reproduction of character states through indirect speech occurs without a rapid transition to the "external" point of view (without going beyond the narrative) [13, p. 37-39] in combination with the depiction of the peculiarities of the character's internal speech flow and a certain illogicality and complete emotionality of the statement and its internal authenticity.

In a word, the character is a subject of consciousness, the main function of which is to reveal the essence of the inner world. He acts in the text of the

work not as a carrier and initiator of action, but as a carrier of character, which, on the one hand, slows down the action, refocusing the reader's attention from the event to his inner world, on the other hand, usually programs the development of the action in the work.

A feature of the analyzed contextualized fragments of Thought in Thought in British postmodern novels is that they are, by the nature of their expression, reproduced and represented language thinking. Thought in Thought is an element of textual communication, it is the linguistic thinking of the people of the depicted world, it is deprived of a real situation in which the artistic text is interpreted in its entirety.

With the help of the communicative nature of Thought in Thought in the structure and content of his characters novelists imply a "manifestation" of thought-speech activity that has a noticeable impact on the reader. The coherence of the prose text of the writer's novels is largely ensured by the methods of transmission of idioms, historically developed methods of introducing idioms into utterances/expressions, which reflect the degree of their informational accuracy, communicative orientation and semantic completeness, on the one hand, and morphological and syntactic structure, target instruction, expressive coloring – on the other hand. Each method of representation of Thought in Thought has two spheres, the signifier and the sphere of the signified. The essence of each method lies in the sphere of connections of communicative and formal aspects. The components of the structure, which introduce Thought in Thought, perform the task of reproducing the factors and conditions of the current communicative situation. They reveal communicative direction, illocutionary force of expression, perlocutionary effect, contain paralingual factors of the situation, communicative tactics of the producer, his attitude to the partner and, finally, to the content of the speech [14, p. 231-233]. For instance:

*The thought of walking out on him, as he had walked out on her, occurred to her as though it were the greatest inspiration of her life; indeed, she greeted it with such satisfaction that she was obliged to recognize that she must still be drunk, for it was not the kind of inspiration that came to her often in sobriety. Once it had occurred to her it seemed irresistible. The thought of his missing plane did not dismay her. She wanted to shake his faith as he had shaken hers, or this was what she thought that she wanted, as she searched, quietly and anxiously, through his briefcase to find the plane tickets. [15, p. 201-202]*

As it is represented in the example provided above he constituents of M. Drabble's novels are not always

characterized by the homogeneity of the structure, because the discourse space of the character's language thinking with the contextualized units of Thought in Thought present in it can be such a heterogeneous entity that was not completely assimilated with the narrative text and is outlined in it as a sepa-

rate autonomous structure. Nevertheless, Thought in Thought in correlation with other forms of indirect speech always expresses the true inner world of the character, his experiences, doubts and emotions, enabling the reader to correctly interpret the communicative message of the author.

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