

Genetic Classification of Represented Speech (By the Example of Anglo-American Prose of the Xxth Century)

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Abstract

The significance of the studied problem can be justified by the widespread use of represented speech as a special type of rendering another person's speech in modern literature in general and in psychological prose in particular. The purpose of this article is to study the psychological nature of represented speech and to show its division into uttered (external) and internal (unuttered), as well as mechanisms for their implementation and use in a literary text; the author illustrates these ideas with the examples from Anglo-American fiction of the twentieth century. The analysis of the psychological nature of represented speech gives grounds to speak about the genetic duality (uttered and internal represented speech), dialectical relationship of its basic psychological substances (internal speech and external speech), the presence of relatively stable linguistic characteristics of internal speech, reflection of socio-psychological motives in inner speech. The dual psychological nature of represented speech largely explains its inexhaustible artistic and psychological features in literary works. Represented speech has a wide range of multifunctional potential in narrative discourse. It aims at interpreting the psychological motives of actions and feelings of literary characters. Represented speech has unique peculiarities: the description of the innermost thoughts and feelings of characters adds a special psychological coloring to prose. The article may be of practical value to students of philological departments.

Keywords: represented speech, psychological prose, external (uttered) speech, internal (unuttered) speech, linguistic structure, dialogic nature of internal speech

1. Introduction

In this article, the object of the study is represented speech, which is regarded a special kind of another person's speech and has a special linguistic potential. The subject of the research is genetic division of represented speech into external and internal represented speech, as well as mechanisms for their implementation and the purpose of their use in a literary text.

In 1975 M.M. Bakhtin wrote that hybridization, mixing of accents, blurring of the boundaries between the author's and another people's speech is achieved with the help of three syntactic patterns of communicating speech (direct speech, indirect speech and represented speech), and various combinations of these patterns, and – most importantly – different ways of framing the replication and intercalating it with the author's context; simulate form of speeches is under way (performed, carried out), as well as their mutual interweaving and contamination.

E. Lorck (1921) was one of the first researchers of represented speech to draw special attention to its psychological nature. He pointed not only at its psychological genesis, but also at its further psychological development, but he understood this development only as a gradual shift from represented speech to indirect speech.

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Generally speaking, many researchers pay attention to the psychological nature of represented speech, its psychological genesis, biological evolution. They write of the psychological nature of represented speech mainly due to the problems of psychological character of literature, psychological portrayal, psychological analysis, etc. In such studies, they usually speak about the psychological effectiveness of represented speech, but for a deeper mechanism of this effectiveness, it is necessary to study the dual psychological aspect of represented speech: *exophase* (uttered) represented speech and *endophase* (internal, unuttered) represented speech.

These psychological kinds of represented speech cause much controversy. For example, W. Schoeller (1924) sees represented speech primarily as factual, sounding speech; W. Hoffmeister (1965) believes uttered represented speech to be a more recent phenomenon, developed from unuttered, "quiet" represented speech (*erlebte rede*). N.S. Pospelov (1957), in his turn, writes about represented speech only in its connection with inner speech. He points out that, unlike represented speech, indirect speech "does not reproduce someone else's speech, which has already occurred, but it serves as a means of rendering inner speech". However, most researchers (A.A. Andrievskaya (1970), E.A. Goncharova (1968), N.Y. Sakharova(1970), D. Faulseit (1963) etc.) admitted the dual nature of represented speech – and *exophase speech* and *endophasespeech*.

2. External speech and internal speech

Let's consider both types of represented speech. We'll illustrate the psychological nature of external represented speech, its mechanism of action (empathy) in the example from Iris Murdoch's novel "Under the Net", which is a series of questions asked by Hugo Belfounder in one of the conversations with the protagonist Jake Donaghue. The reader perceives the uttered (or presented as uttered) speech, introspectively. The presentation only of questions of this dialogue underlines Hugo's keen interest. This example makes it possible to trace the psychological factor of empathy, on the one hand, and the psychological factor of sounding, on the other hand.

"Hugo knew nothing about translating; he wanted to know what it was like. I remember him going on and on... What do you mean when you say that you think the meaning in French? How do you know you're thinking it in French? If you see a picture in your mind how do you know it's a French picture? On the other hand, is it that you say the French word to yourself? What do you see when you see the translation is exactly right? Are you imagining what someone else would think, seeing it for the first time? ... Alternatively, is it a kind of feeling? What kind of feeling? Can you describe it more closely? And so on and so on, with a fantastic patience. During these conversations, I began to see the whole world anew (Murdoch, Under the Net, 31-32).

The reader perceives the outer (or presented as uttered) speech, introspectively. On the one hand, this conventionally constructed model of represented speech allows tracing the psychological factor of empathy, on the other –the psychological factor of sounding (Kusjko, 1980). A.A. Shakhmatov (1941) writes that in connection with such functioning of uttered represented speech, outer represented speech is a specific mediator between the act of communication and the sentence, in which the communication is reflected. Uttered represented speech is a common but not a characteristic component of modern fiction. Internal represented speech becomes increasingly widespread in the literature of various artistic movements including psychological prose; A.F. Khanova (2013) writes that it has unique properties: description of the latent thoughts and feelings of the characters of the novel (not only of the protagonist) adds a special psycho logic coloring to the novel.

From the psychological point of view, internal represented speech is based on inner speech. The problem of inner speech lies at the intersection of psychology and the sciences of ideology. In psychology, the term "inner speech" usually refers to sub vocal speech, which occurs when a person thinks about something, solves some problems, makes plans in his mind, and reflects about what he has seen, heard, read, etc. (Kusjko, 1980). R.S. Nemov (2003) defines inner speech as a special kind of human speech activity directly related to the *unconscious*, automatic process of rendering thoughts into words and vice versa.

According to the psychological observations of L.S. Vygotsky (1956), A.N. Sokolov (1981), B.G. Ananiev (1946), R.S. Nemov (2003), the genetic nature of inner speech is characterized by the fact that it is not an isolated phenomenon, but is derived from external speech. Exploring the nature of silent thinking, I.M. Sechenov (1947) proved that silent thinking is usually accompanied by "inarticulate talking", "the movement of muscles in the mouth.

Inner pronunciation, mental verbal representation, speech motor impulses, inner hearing make researchers see the dialectical relationship of inner and external speech, different spectral orientation of inner speech, its ability to be inner in its form and external at the same time (focused on the interlocutor) in its function.

The relationship of uttered and inner speech as a specific psychological feature of inner speech is associated with represented speech (internal represented speech) in the process of adding psychological character to fiction. The following passage exemplifies mental projection on the others; it shows the thoughts of the protagonist of the story "Evelyn" by James Joyce. She decides to elope from home and is very emotional about this act. In addition, she is deeply concerned about what her friends may say about her.

"She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say, she was a fool, perhaps, Miss Gavan would be glad. She had always had an edge on her" (Joyce, 36).

The question "What would they say of her in the Stores ...?" is addressed to the protagonist herself, while the first part of the internal represented speech is addressed to the mental interlocutor, i.e. to the outside world. E.J. Kusjko (1980) suggests that this fact reflects the dialectical relationship of uttered and inner speech. In this respect, inner speech appears to be a kind of inner psychological transformation of external speech, its inner projection. Reflected in the consciousness of the individual either as a repetition of external speech, or as its voice plan or scheme, inner speech becomes an intricate linguistic and psychological complex, which determines the mechanism of thinking. It doesn't only transform specifically mental speech perception (i.e. auditory, visual and motor one), but it also promotes functioning of a complex mechanism of abstract-logical processes, which prove the ongoing relationship of speech and thinking.

As many researchers put it, the close relationship of internal speech with uttered speech, oral speech and [written speech](#) is its specific property. This specifies is also evident in its linguistic structure as a part of the unity of speech and thinking, in which thinking is a determining factor (Kusjko, 1980). However, speech isn't passive. In the process of thinking, it is not only a means of formulating ideas, but according to I.V. Strakhov (1975), "an instrument of its formulation and development".

A number of psychologists, linguists, literary scholars mention that dialogic nature characterizes the linguistic structure of inner speech (I.V.Strakhov (1975), A.A. Andrievskaya (1970), H. Brinkmann (1971) etc.). H. Brinkmann sees the psychological character of dialogic nature of inner speech in the capability of a personality to split his/her inner voice into two voices and sometimes more voices when an inner dialogue becomes a polylogue. Psychological dialogic and polylogue nature of internal speech is widely used in modern prose, especially in the inner monologue.

For example, in one episode of the novel "The Time of Angels" Iris Murdoch shows how Muriel, the protagonist, wants to help her sister Elizabeth, who is forced to stay in her room and never to leave home due to some congenital disease; the former is on the point of introducing a straightforward young man Leo Peshkov to her. In her opinion, this event should shake Elizabeth; give her new impetus in life. Muriel asks a question and responds it herself.

"A strange idea had come into Muriel's head. Supposing she were to introduce this beautiful animal to Elizabeth? Elizabeth was asleep, spellbound. Why not awaken her with a shock, with this shock? The next moment Muriel told herself it was impossible, idiotic, and dangerous. Carel would never agree to Elizabeth's seeing Leo. Leo was much too, the word occurred to her, real, too grossly, too discordantly real... Besides, could Elizabeth stand such a shock without being seriously upset? ...But was not that just the trouble? ... They had held their breath for Elizabeth long enough. It was time for something noisy and unexpected, for something a little unpredictable and entirely new. Leo was noisy, unexpected, unpredictable and new. Muriel's imagination juxtaposed them. The image was pleasurable.

Would her father be very angry? Well, did it matter that something was done in the house, which had not been minutely scrutinized and authorized in the slow darkness of Carel's mind, so that it seemed at last that they were all just the shadows of his thought? Elizabeth had not seen a single presentable young man since she had grown up. O brave new world! Of course it would shake Elizabeth, and she might even resent something so sudden. But why should not Elizabeth be shaken, shaken out of that menacing drowsiness? A shake, a shock would do them all good. It would be something invigorating, exciting. With Leo as her delightful tool Muriel would move to the attack. Why did it now seem so like a sweet warfare? Well, she would war upon her cousin. And here in a way Leo's lack of seriousness made him the real implement. Leo would further the game, but there could be no complications, no infections, no muddle. Nothing dangerous could happen. With Leo she would procure Elizabeth an experience"(Murdoch, The Time, 100-101).

3. Linguistic features of internal speech

As for the phonetic peculiarities of internal speech, the researchers write that it is silent but heard by a person inwardly, in particular when reflecting, interpretation events, making decisions, etc. In 1946 B.G. Ananiev suggested that in internal speech vowel sounds are reduced; as a result, words acquire non-syllabic forms, however, in his view, this phonetic feature is found only in the initial phases of internal speech.

Concise, brief, fragmented vocabulary is characteristic of the morphological structure of internal speech, as E.Y. Kusjko pointed out in 1980. Obviously, at different stages of internal speech, its lexical representation varies from uttermost conciseness to logically framed lexical units (as it happens at the stage, which is close to "pronouncing", i.e. to uttered speech). This psychological feature of inner speech provides ample resources for creative realization of certain artistic problems, such as psychological portrayal for instance.

V.Z. Panfilov (1979) considers "absolute predicatively" (the term, suggested in 1956 by V.S. Nygotsky) to be an essential constitutive feature of internal speech; they understand it not only as a regular verbality with the presence of a verb-predicate, but much broader, as a category characterizing how the content is related to the reality.

Internal speech is the result of predicativity of human thinking, its close relationship with the objects of reality. However, according to B.G. Ananiev (1946) and A.N. Sokolov (1981), internal speech may not only be predicative, but also substantive. It takes substantive nature, when the subject of objective reality is not recognized yet, but is only outlined in a person's mind. A.N. Sokolov showed that in the process of thinking, inner speech manifests itself an active **articulator**, **unconscious** process, and its unrestricted development is very important for the implementation of the psychological functions, in which inner speech is involved.

In the following excerpt from the story "Fire" by William Saroyan the protagonist's thoughts seem disconnected, producing the effect of internal emotional tension.

"The fire. That was all. The laughter. The singing. The blossoming of the flower. The color and the sadness, and the bright petals falling to the floor and ending. The ending, especially. Even though one petal followed another endlessly. The house was no good any more ... the world was no good. She was no there..." (Saroyan, Fire, 174).

Another feature of the semantics of internal speech is agglutination, i.e. a kind of fusion of words into one, accompanied by their significant reduction. As a result, double and even triple meaning, taken from each of these words enriches the meaning of a word. In order to fully render this meaning in uttered speech, one may need more than one sentence. Apparently, internal speech consists of words of this kind, which differ in structure and use from those words that we use in our speech. Taking into account the above-mentioned peculiarities of internal speech, the latter may be regarded as process of thinking with "pure notions" (Nemov, 2003).

As we have noted above, predicatively is the basic syntactic characteristic of internal speech. Its examples are found in the dialogues of people, who know each other well and "without any words" understand their "dialogue". Meditating in the inner monologue, which is probably carried out by means of internal speech, a man talks to himself. Of course, he needn't indicate the subject-matter of the talk for myself. In internal speech, the predominance of meaning over denotations is at its highest. We can say that internal speech as opposed to external speech has concise predicatively and explicate deep semantic content. Therefore, in contrast to external speech, the syntax of internal speech is characterized by brevity and conciseness. Turning of external speech into inner speech happens according to a certain rule: first, the subject is reduced and the new sentence will have the predicate with secondary members related to it.

In 1980, E.Y. Kusjko pointed out that usually, secondary members of the sentence or one main member, depending on the psychological context, is reduced when some idea is implied but not uttered. From the point of view of syntax, internal speech is characterized by fluctuating sentence structure, the presence of inversions, elliptic constructions, repetitions, interrogative and exclamatory structures; as a rule, these syntactic features of internal speech are caused by a certain psychological condition: mental concentration on a particular object, emotional agitation, etc.

We will illustrate it with an excerpt from the story "The Daring Young Man on the Flying Trapeze" by William Saroyan. The presence of elliptic sentences ('no', 'also his books', 'all those ...', 'nine of them ...', 'but the books') is due primarily to the spontaneous nature of the process of speaking (thinking), the similarity of the syntactic structure of represented speech with the syntactic structure of direct speech, with oral colloquial speech, and the influence of the linguistic economy tendency.

"Wasn't there something more he might sell? He looked about the bare room. No. His watch was gone; also his books. All those fine books; nine of them for eighty-five cents. He felt ill ashamed for having parted with the books. His best suit he had sold for two dollars, but ... he didn't mind at all about clothes. But the books. That was different. It made him very angry..."(Saroyan, The Daring, 40).

When internal speech reflects the infinitely complex inner world of a man, the process of internal reflections, in many cases it acquires the nature of interrogative or exclamatory structures. Especially versatile is the semantic distribution of interrogative structures: rhetoric, affirmative, deliberative, consultative, and hortative and others. Interrogative and exclamatory structures, peculiar of the psychological nature of internal speech, are widely presented in represented speech, in inner monologue as an important means of psychological analysis, psycho logic nature of the depicted events.

For example, the protagonist of the story by William Saroyan mentioned above is oppressed by his plight, he doesn't have enough money for food. His excitement, the sense of injustice is enhanced by exclamatory sentences in the following example of internal represented speech.

"In the gutter he saw a coin which proved to be a penny ... There was almost nothing a man could do with a penny ... but it was dreadful to be hungry. What appetites they had, how fond they were of food! Empty stomachs. He remembered how greatly he needed food"(Saroyan, The Daring, 34).

According to D. Faulseit (1963), interrogative sentences in the structure of represented speech reflect the struggle of literary heroes with a wide variety of problems of life: political, ethical, moral, financial, etc. The protagonist of the story "Fire" by William Saroyan's is a little boy whose mother died and his father has a new wife. They live in poverty, and the boy longs for warmth. He needs not only the heat of the furnace, of the fire; he yearns for the love of others, for their internal warmth. Therefore, his inner dialogue is full of questions asked mentally to himself and others and conveying the boy's inner struggle, deeply emotions.

"... The questions were nothing. They asked you about apples and eggs ... they never asked you a real question, so how could you give them a real answer?..."

*He knew. The question was, Can you do it? Any of you? Here or in any other place of the world? Can you do it by doing something in the world or by doing anything anybody alive can do? He knew the answer too. He knew it was no. So what were they doing? What good did it do them? What good was anything in the world when you couldn't do it? When you could never be able to do it? What good did it do you to do a million other crazy things that had nothing to do with it? What was the sense in answering a million other questions and never even **asking** the real question?"* (Saroyan, Fire, 174-175).

4. Conclusions

Linguo-psychological substance is an essential feature of inner speech, but it would be wrong to limit the study of internal speech only in terms of its linguo-psychological nature, for internal speech is not only a psychological or linguistic phenomenon. Several researchers, including D. Hymes(1955), associate psychological processes of internal speech with social and ideological ones. Thus, the study of the problems of social thinking, the problems of social psychology, in-depth study of the problems of sociolinguistics, i.e. the study of the problems of inner speech at the junction of sciences (linguistics, psychology, social psychology) become topical.

Therefore, a complex linguistic interaction of linguo-psychological and socio-psychological factors reveals itself in the process of internal speech. Obviously, all these multi-faceted, diverse peculiarities and characteristics of internal speech have led to its widespread use in literary works, and have become psychological basis and factor for intensive development of the most common type of represented speech – internal represented speech.

Inner speech is a psychological phenomenon that exists only in the mind, as we have already mentioned. As soon as it is linguistically arranged, inner speech ceases to exist and becomes a linguistic phenomenon – internal represented speech, according to I.R. Galperin (1977).

Internal represented speech is an essential component of the psychological structure of fiction. The literary work reflects and reveals a man's life in the society. Therefore, as A.M. Levidov (1983) underlines, the study of human psychology in its personal orientation and social dependence presents an important task for the reader (and above all, for the author) of a literary work. In A.M. Levidov's viewpoint, psychological analysis is particularly effective for portraying a complex image, "spiral" characters, "spiral emotions" [6, p. 61], when studying the multi-faceted complex of personality registers. However, Strakhov underlines (1975) the psychological analysis of a literary work is a [portrayal](#) from the "inside" and the "outside", i.e. the cognition of the inner world of characters, reflected in their inner speech, in the combination of the psychological author's interpretation and speech, behavior, facial and other means of external manifestations of the psyche.

Both forms of psychological analysis play a significant role in the literary work, they often reflect the author's personality and writing skills. Naturally, in the process of psychological analysis the portrayal of a character "from the inside" is of particular importance, i.e. an in-depth socio-psychological analysis of their internal speech, artistically realized in a variety of structural and semantic types of represented speech (citation speech, speech in the speech, inner reflection, auto dialogue, inner monologue, etc.).

So, the analysis of the psychological nature of represented speech gives grounds to speak about its genetic duality (uttered/external and unuttered/internal represented speech), dialectical relationship of its basic psychological substances (inner speech and external speech), the presence of relatively stable linguistic characteristics of inner speech, the reflection of socio-psychological motives in inner speech. The double psychological nature of represented speech is largely due to its inexhaustible artistic and psychological potential in literary works. Represented speech has a wide range of multifunctional features in narrative discourse. This kind of speech performs functions of interrelating, describing psyche, arranging a plot. Represented speech has unique properties: the description of the innermost thoughts and feelings of characters adds a special psychological touch to prosaic works. Sometimes even speckles of represented speech in the narrator's speech involuntarily arouse the reader's empathy.

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