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STRUCTURAL-SEMANTIC TYPES OF UTTERED FREE INDIRECT SPEECH BY THE EXAMPLE OF MARINA TSVETAeva'S PROSE

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Abstract

The author of the article studies one of the relevant issues in modern linguistics, i.e. the problem of someone else's speech. The topic of the research is uttered (external) free indirect speech and functioning of its structural and semantic types in Marina Tsvetaeva's prose. By means of uttered free indirect speech, the writer renders a persona's direct speech, which is occasionally marked by quotes or by colons. The author of the article refers to the structural-semantic classification of free indirect speech, proposed by the Ukrainian linguist E.Ya. Kus'ko, and points out the peculiarities of various types of uttered free indirect speech: thematic speech, hidden speech, speech in the speech, collective speech, and quotation speech. Marina Tsvetaeva resorts to the latter type more frequently in her prose. We stress the fact, that the great Russian poet and writer makes rare use of uttered free indirect speech in her texts, as compared with another variety of free indirect speech – unuttered (inner) free indirect speech.

The **purpose** of the work is to specify functions of free indirect speech in the writer's text field, to determine the actualization mechanisms and markers of the described types of uttered free indirect speech in prose texts of the Russian poet.

Methodology. The research has been conducted through the use of the method of continuous sampling of the illustrative material, the method of narratologic analysis, the method of semantic structuring of a literary text and the method of stylistic interpretation.

Results. The author concludes that in her prosaic texts M.I. Tsvetaeva employs three varieties of uttered FIS, namely quotation speech, rarely – speech in the speech and collective speech. Tsvetaeva employs verbatim quoting of

literary characters' speech (in the form of separate words or expressions); and word-for-word or modified quoting of famous people's speech.

Practical implications. The results of the research might interest students of philological departments while taking such courses as stylistics and syntax of the Russian language.

Keywords: free indirect speech; Marina Tsvetaeva; types of free indirect speech; subjective plan; plan of the author.

1. Introduction

Free indirect speech (further on, FIS) as a peculiar and expressive way of rendering someone else's speech has been used in prose and poetry for more than one decade. There is a point of view that one of the first poets to use elements of FIS was the famous English poet Jeffrey Chaucer in his masterpiece "The Canterbury Tales", and O.A. Blinova proves this in her thesis [1, p. 36-37]. In Russian literature, according to a number of scholars, A.S. Pushkin was the first to resort to FIS [7]. However, this language phenomenon has been used in literature most widely since the early 20th century.

2. Discussion

The first researchers of FIS were foreign scientists, in particular, A. Tobler, thenceforth Ch. Bally, G. Lerch, E. Lork, A. Neubert, M. Fluedernik; Russian philologists M.M. Bakhtin, B.O. Korman, L.A. Sokolovskaya, A.A. Andrievskaya and others developed this issue. E.Ya. Kus'ko especially contributed to the study of the problems of FIS; in her work "The language problems of the contemporary fiction. Represented speech in the literature of the GDR" she made a detailed analysis of the works on FIS in the Russian and foreign linguistics of the 20th century, gave a detailed characteristic of the linguistic side of FIS and suggested a structural-semantic and quantitative classification of FIS [5]. Structural-semantic typologization of FIS investigates the interrelation between its structural form, semantic content, stylistic realization and artistic effect.

From the point of view of the dual psychological nature of FIS, the linguists distinguish two types of FIS: external (pronounced, uttered) and internal (unuttered) FIS. In this article, we will study the first form of FIS, which is used to render the uttered speech of the persona, by the examples of M.I. Tsvetaeva's prose works. We have analyzed about 300 examples of FIS, continuously sampled from the following stories of the great Russian poet: "Mother and Music", "My Pushkin", "Chort", "The things that happened", "Living Things about the Living Being", "The Chinese", "Hlystovki", "The House of the Old Pimen" [8].

External FIS is a means of rendering the persona's actual speech through the author's perspective, for example, in the following excerpt from Tsvetaeva's story "Mother and Music": *But with notes, at first, it did not work*

at all. You press a key, but a note? The key is here, here it is, black or white, but there is no note, the note is on the line (on which one?). In addition, a key is audible, but a note is not. The key is here, but the note is not. So, why is there a note, if there is a key? [8, p. 13] (translated by the author – Olga Puchinina). In this passage, the writer shows the dialogue of a small Marina and her mother during their music lessons, or rather, only her mother's the words in this dialogue. The fragment in bold type is an example of uttered FIS, which illustrates its characteristic features: the absence of quotation marks or dashes as direct speech markers, the special syntactic organization of the complex with FIS (question marks, parallel constructions, repetitions, and parenthesis).

Besides, the cases of external FIS, introduced into the narrative only by means of a verb expressing feelings, are of scientific interest; as in the following example from the story "The things that happened": *I am embarrassed: You will only take one thing to A<leksandr> Pavlovich, will you?* [8, p. 101]. In this case, only the absence of quotation marks distinguishes the external FIS from direct speech, i.e., the author also employs the punctuation resources of the text.

E.Ya. Kus'ko differentiates the following types of uttered FIS: thematic speech, hidden speech, quotation speech, speech in the speech, collective speech [5, p. 49].

Thematic speech is used when the author aims at transmitting only the main subject of the persona's uttered speech; in this case, FIS is contaminated with the author's plan, as the subjective plan is totally absorbed by the author's plan. This variety of FIS is often used to describe the main idea of some statements, dialogues, polylogues [5, p. 49].

Hidden speech is similar to thematic speech, since both types of external FIS are characterized by absorbing of the subjective plan by the author's plan. However, they differ in one essential point: in thematic FIS, speech subject markers are completely absorbed by the author's plan, whereas in hidden FIS it is almost always possible to trace which linguistic marker (from the point of view of vocabulary or syntax) indicates the appearance of the persona's plan [5, p. 50].

Quotation speech usually has two variations: 1) word-for-word citation, when the persona's speech is quoted verbatim (in the form of separate words or expressions) in the structure of the author's narrative; 2) word-for-word or modified citation of famous persons' speech (words, aphorisms and sentences). In modern fiction in complexes with FIS, such citation is used with quotation marks and without them [5, p. 51].

The first variation of quotation speech, based on personas' citation in the author's narrative, is more effective. The authors employ the cited personas' speech in a variety of ways: from insignificant citations (sometimes scattered in the structure of the author's narrative) to separate structurally and semantically

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arranged sentences, and sometimes even whole paragraphs, representing a persona's uttered speech. Personal citations can be represented by words and expressions with a modal meaning, affirmative and negative words, emotionally expressive words, citations, etc.

Andryusha's reader was undoubtedly thick, it swelled with Bagrov-grandson and Bagrov-grandfather, and the feverish mother, breathing straight into the baby's chest, and all the insane love of this child, and buckets of fish caught by a foolish young father, and "Aren't you sleeping again?" - Nicholyen'ka, and all those hounds and greyhounds, and all the lyric poets of Russia [8, p. 74]. Undoubtedly, other means of linguistic expressiveness play an important role in this example from the story "My Pushkin": parallel constructions and repetition of conjunctions "and". The use of external FIS ("Aren't you sleeping again?") in this sentence is of particular interest: it is an adult's question (perhaps, his mother's) which is included into the enumeration of objects, expressed by proper names and nouns. Similar cases of language anomalies characterize M. Tsvetaeva's individual style in general.

The second type of citation FIS (words or phrases belonging to famous personalities) is introduced into the structure of the author's narration by quotation marks or without them, sometimes with the help of a colon [5, p. 55]. *It was the apogee of inspiration. With "Farewell, sea ..." tears began. "Farewell, sea! I won't forget ..."* [8, p. 87] In this example from the story "My Pushkin", M. Tsvetaeva cites A.S. Pushkin's poem "To the Sea", which became her source of inspiration, trembling delight and at the same time sadness, because as a child she never was at the sea-side.

After E.Ya. Kus'ko, we single out **interspersed quotation FIS**, that is, minor inclusion of subject-speech registers into the structure of FIS (a word or a phrase). The citation of one, two or more sentences shouldn't be considered interspersed FIS, but ordinary quotation FIS [4, p. 53]. In the analyzed stories of M.I. Tsvetaeva, we observe frequent use of this type of external FIS, when the writer intersperses the author's narration with a citation consisting just of a couple of words, either a quotation of a famous person or a person from her environment. *In addition to a big hand, I had "a full, strong blow" and "for such a small girl, an amazingly animated touch"* [8, p. 11]. In this example from the story "Mother and Music", Tsvetaeva cites her mother's words when she shared her impressions of the musical lessons with the young Marina and her success. To make the description of the young girl's perception vivid and true-to-life, the author gives only a few phrases that the child could remember from the adults' conversation.

Speech in the speech is of considerable interest, because this kind of uttered FIS acts as a connecting component between FIS as a communicative phenomenon and FIS as a literary phenomenon and a method of speech rendering. Speech in the speech means introducing certain elements of the

persona's speech into another persona's speech, rendered in FIS. E.A. Goncharova calls such FIS a "two-storeyed" FIS [3, p. 125]. According to the linguistic observations of a number of researchers, the first subject plan is frequently the persona's inner speech (his mental speech or memories), and the second plan contains the actual speech of another literary character. However, we observed elements of actual speech in the inner speech of the same character [6, p. 61]. Therefore, it should be pointed out that in speech in the speech, the persona's external speech is reproduced through another or the same persona's thoughts, associations, reminiscences. In this case, there is a disruption of the temporal narrative plans of external speech and the time of its reproduction. Namely, this gap marks speech in the speech.

In speech in the speech, we should also point out the cases in which both subjective plans represent uttered speech. It occurs in the first-person narrative, when the main protagonist also acts as a character and a story-teller [5, p. 57]. In M.I. Tsvetaeva's prose works, we often deal with this type of external FIS, because their main character is Marina herself in different time and space planes. Time and space are the most significant substances in the poetry of this intellectual and philosophically profound author. She talks to time, argues with it; she now stops it, trying to run away from it and now gets in the center of the temporal field. In fact, an argument, a conflict with time, being turned towards it, with neglecting it, is one of the major traits of her entire oeuvre. M. Tsvetaeva connects the eternal basis of the world [2, p. 269].

Marina's voice as a girl seems to be connected to the voice of the adult Marina. There is a mixture of three different perspectives – the author's and two personas' (the persona of the girl and the persona of the adult woman). G.G. Infantova emphasizes this feature of FIS. She writes that in the context this kind of FIS is revealed due to the shift in the subjective plans – the plan of the author, being at the same time a direct participant of the events, that is, the persona who pronounced the rendered words in the past; and the plan of the author-narrator, who knows what happened next, and who is likely to have changed considerably (he has grown up, changed the worldview, the attitude to the events described, etc.) [4, p. 266]. E.Ya. Kus'ko supports this point of view, but draws attention to the fact that in this case, it is more correct to speak not about the dual plan of the author, but about the dual subjective plan of such speech (i.e., two time planes – the present and the past). The plan of the author-narrator in the literary work is unified, embracing different subjective and different time perspectives [5, p. 59].

Oh, how I liked it then, in my infancy: "the Devil take it" – as he used to say! How this bravado burnt me up to the bottom of my heart! [8, p. 34]. In the story "The Chort", the author describes her childhood and her secret "friend", Chort (the Devil). In the example, given above, she recalls her childhood dream, in which she was sinking, and her secret "friend" saved her.

In a strange way, this unusual child was attracted by the image of the Devil, and even a simple abusive phrase “the Devil take it”, said by anybody, acquired some romantic meaning for her. In this excerpt, the uttered phrase “the Devil take it” is introduced into the persona’s memories, into her inner speech, hence, is an example of speech in the speech. It is impossible to determine whether this phrase was pronounced by someone from the child’s environment or she herself mentally, perhaps repeatedly, pronounced it.

Collective speech is used when it is necessary to convey the speech of certain groups, even the whole masses, etc. [5, p. 59]. In the works under discussion, this type of external FIS is most often the speech of children in response to some remark or suggestion of adults, as, for example, in the following excerpt from the story “My Pushkin”. The children had never been to the sea and had been looking forward to a trip to the sea and so they could not suppress a cry of disappointment when they finally saw a flat, gray-white strip of water: “*Asya! Moussya! Look! Sea!*” <...> ***Is it the sea?*** *And, having exchanged glances with Asya, we snort contemptuously* [8, p. 88]. The sentence in bold type was most likely pronounced by the Tsvetaeva sisters at the same time, they were unanimous in their feelings at that moment.

3. Conclusion

Thus, we can conclude the following: 1) External FIS is used rather rarely in the prose of M.I. Tsvetaeva (less than 10% of the analyzed examples of FIS illustrate uttered FIS. 2) E.Ya. Kus’ko described five variants of external FIS, but in the researched works of Marina Tsvetaeva, we have observed only three types (quotation speech, speech in the speech and collective speech). 3) The poet resorts to quotation FIS rather often, she cites famous personalities, fragments of literary works, aphorisms, her friends and relatives. In this case, quotation speech becomes a means of intertextuality. Furthermore, we note the primary use of interspersed quotation FIS, introduced into the text with or without quotation marks. Varied inclusions from literary works and aphorisms enrich Marina Tsvetaeva’s texts, which are famous for their implication, originality, and a peculiar multilayered and mosaic character.

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