CHARACTER FEATURES OF UTTERED FREE INDIRECT SPEECH BY THE EXAMPLE OF MARINA TSVETAEVA’S PROSE AND LETTERS

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ABSTRACT

The purpose of this work is to identify the character features of the uttered free indirect speech in the prose works of Marina Tsvetaeva (stories, novels and letters) and to analyze its functioning in the author’s text field. The object of the study requires: 1) to review the scientific literature on the problem of free indirect speech, 2) to select and analyze factual material from the stories, novels and letters of M. I. Tsvetaeva, illustrating the theoretical positions put forward in the work. Based on the structural and semantic classification proposed by the Belorussian linguist E.Ya. Kus’ko, the authors of the article describe the distinctive features of various types of uttered free indirect speech: thematic speech, hidden speech, speech in the speech, collective speech, and quotation speech. It is concluded that the latter type of uttered free indirect speech finds the greatest application in the prose texts of the outstanding Russian poet of the twentieth century, whereas M. I. Tsvetaeva resorts to uttered free indirect speech very rarely, which is due to the specifics of the poet’s idiom.

Keywords: Free indirect speech. Uttered free indirect speech. Types of free indirect speech. Author’s speech. Someone else’s speech.

CARACTERÍSTICAS DE CARÁTER DO DISCURSO LIVRE INDIRETO COMO EXEMPLO DE PROSA E CARTAS DE MARINA TSVETAeva

CARACTERÍSTICAS DE CARÁCTER DEL DISCURSO INDIRECTO LIBRE DADO POR EL EJEMPLO DE LA PROSA Y LAS LETRAS DE MARINA TSVETAeva

RESUMO

O objetivo deste trabalho é identificar os traços de caráter da fala indireta livre proferida nas obras em prosa de Marina Tsvetaeva (contos, romances e cartas) e analisar seu funcionamento no campo textual do autor. O objeto de estudo requer: 1) revisar a literatura científica sobre o problema da liberdade de expressão indireta, 2) selecionar e analisar material fático de contos, romances e cartas de M.I. Tsvetaeva, ilustrando as posições teóricas apresentadas no trabalho. Com base na classificação estrutural e semântica proposta pelo linguista bielorrusso E. Ya. Kus’ko, os autores do artigo descrevem as características distintivas de vários tipos de discurso indireto livre proferido: discurso temático, discurso oculto, discurso na fala, discurso coletivo e discurso de citação. Conclui-se que o último tipo de liberdade de expressão indireta proferida encontra a maior aplicação nos textos em prosa do notável poeta russo do século XX, enquanto M. I. Tsvetaeva raramente recorre à liberdade de expressão indireta expressa, o que se deve às especificidades do idiossílio do poeta.


RESUMEN

El propósito de este trabajo es identificar los rasgos de carácter del discurso indirecto libre pronunciado en las obras en prosa de Marina Tsvetaeva (cuentos, novelas y cartas) y analizar su funcionamiento en el campo de texto del autor. El objeto del estudio requiere: 1) revisar la literatura científica sobre el problema de la libertad de expresión indirecta, 2) seleccionar y analizar material fáctico de los cuentos, novelas y cartas de M.I. Tsvetaeva, ilustrando las posiciones teóricas planteadas en el trabajo. Basado en la clasificación estructural y semántica propuesta por el lingüista bielorruso E.Ya. Kus’ko, los autores del artículo describen las características distintivas de varios tipos de discurso indirecto libre pronunciado: discurso temático, discurso oculto, discurso en el discurso, discurso colectivo y discurso de citas. Se concluye que este último tipo de discurso indirecto libre pronunciado encuentra la mayor aplicación en los textos en prosa del destacado poeta ruso del siglo XX, mientras que M.I. Tsvetaeva recurre muy raramente al discurso indirecto libre pronunciado, lo que se debe a las particularidades del idiossílio del poeta.

INTRODUCTION

The paper is focused on one of relevant problems of modern linguistics – the issue of someone else’s speech, namely the problem of transmitting someone else’s speech through free indirect speech. The authors consider the features of structural-semantic types of uttered free indirect speech (to be more exact – its structural-semantic types) based on Marina Tsvetaeva’s prose. By employing uttered free indirect speech, the writer represents direct speech of literary characters through his perspective. The purpose of this research is to identify the features of uttered free indirect speech in Marina Tsvetaeva’s prose works (stories, novels and letters) and analyze its functioning in the author's text box.

Free indirect speech (hereinafter referred to as FIS) is a form of third-person narration, strongly influenced by the language of a viewpoint character (Brooke, Hammond, Hirst 2017). From the scientific point of view, FIS was in the focus of attention of many Western, Soviet and Russian scientists, for example A. Tobler (TOBLER, 1887), Ch. Bally (BALLY, 1912), G. Lerch (LERCH, 1914). A. Neubert (NEUBERT, 1957), M. Fludernik (FLUDEMNK, 1993), E. Maier (MAIER, 2015), J. L. Mey (MEY, 2000), T. Minguaro (MINGUARO, 2018), A. Fletcher, J. Monterosso (FLETCHER, MONTEROSSO, 2016), C. Gardner (GARDNER, 2017), M. M. Bakhtin (BAKHTIN, 1975), L. A. Sokolova (SOKOLOVA 2006), A. A. Andrievskaya (ANDRIYESKAYA, 1998), E. Ya. Kus’ko (KUS’KO, 1988), I. V. Kotelnikova, S. E. Marchenko, O. V. Glukhova (KOTELNIKOVA, MARCHENKO, GLUKHOVA, 2019) and many others.

METHODS


RESULTS AND DISCUSSION

Structural-semantic types of FIS are of considerable scientific interest in terms of studying the relationship of its structural form, semantic content, stylistic realization and artistic effect. From the point of view of the dual psychological nature of FIS, the scientists E.Ya. Kus’ko (KUS’KO, 1988), A.A. Andrievskaya (1970), E.A. Goncharova (GONCHAROVA, 1968) and others single out external (uttered) and internal (unpronounced, inner) FIS. In this paper, we will dwell on the former form of FIS, used to convey the persona’s actual speech, illustrating its types by the examples from M. I. Tsvetaeva’s prose and letters.

SUMMARY

It’s necessary to clarify that uttered FIS is the reproduction of persona’s factual (direct) speech through the writer’s perspective (KUS’K, Q, 1988, p. 37) as, for example, in the following excerpt from M. Tsvetaeva’s story “Old Pimen’s House”: “But one blissful day the bliss comes to an end. Without waiting for the end of the treatment, under the pretext of high cost of the living [two children in one room, a five-franc pension, millions ...], but in fact, because of Nadja’s success <…>, A. A. takes the children from Nervi at the seaside to dump “Spasskoye” (TSVETAEVA, 1994, v. 5, p. 113) [translated by the author – O.P.]. In this example, pronounced FIS takes the form of a detached construction, marked by the brackets, being the only way of introducing FIS. We can conclude that the information given in brackets belongs to A. A. Kovraiskaya, the second wife of D. I. Ilovaysky, the first grandfather of Marina’s stepbrother Andrey, who had two children – Nadezha and Seryozha, M. Tsvetaeva’s stepson and stepbrother. The reader can get the impression of being a witness of the dialogue between Kovraiskaya and her interlocutor, in which she explains the reasons for the hasty departure from the seaside.

According to our observations, introducing FIS by means of detached constructions and a dash is quite typical of Tsvetaeva’s manner of writing. This can be observed in the following excerpt from the same story, which continues the above-mentioned quotation: When I began to retell this story <…> then to interrogate, — what’s the matter? why? – only one of my interlocutors: <said> categorically: “It is absolutely clear. Jealousy. After all, the daughter is a rival” (TSVETAEVA, 1994, v. 5, p. 113-114). The questions that Marina asked her interlocutors are represented by a detached construction marked by dashes. Lowercase letters at the beginning of each subsequent question characterise M. Tsvetaeva’s style. In the following example from the story “Old Pimen’s House”, Marina Tsvetaeva writes about the fate of Seryozha and Nadya Ilovayskys, they died shortly after the events described. Rumors reached us abroad that they had been taken by my father to Spasskoye. That he fed them with oatmeal and made him sleep with an open window. *Well (the mother reading the letter) oatmeal and
open windows are useful things, but dampness ... After all, Spasskoye stands on a swamp ... Won’t it be easier in the Crimea? But they can’t go to the Crimea (Old Pimen’s alleged arguments) alone: again, everyone will immediately fall in love with Nadya, and suddenly some nasty woman will noose our model boy Seryozha? And the mother’s going with them means giving up everything. Everything means the house.

The house, the chests. Who should I leave it for? The little German housekeeper? But she is weak and inexperienced herself, will she manage it all? He can only stare with frightened, unblinking blue eyes at everyone, and especially at Seryozha, who can never hurt a fly ... How can she cope with the thieving maid, the crafty janitor, the drunken cook and all their countrymen and old curs—-with all this stealing? In addition, going to the Crimea means splitting time between two families. And who will pour tea on D.I.’s scientific Fridays? Olya? Olya herself needs a governess, because of the three children she is the most secretive and most stubborn, she appeared to have borated petrolate for grooming eyebrows and eyelashes—-and she is not only stubborn, but also wasteful; because I have locked that borated petrolate, she has a new one.

And all these borated petrolate and eyelashes are to attract this—-Lord forbid!—how could they have let him into the house? - R. How could one think of going to the Crimea now? (TSVETAEVA, 1994, v. 5: 126-127). It is curious that the author writes only the suppositions of D.I. Ilovaisky’s answer (Old Pimen, as Marina sarcastically calls him, because this old man outlived his children who had died young). Nevertheless, we consider this example to be pronounced FIS, pertaining its character features—interrogative and exclamatory sentences, one-member and incomplete sentences, detached constructions, emotionally coloured lexis, typical of the persona’s direct speech.

The example of pronounced FIS from the story “The Things That Happened” is also of scientific interest, it’s introduced in the narrative not by means of a verb of speech, but by a verb expressing feelings: I am embarrassed! Only you will take one thing to Al <eksander> Pavlovich, will you? (TSVETAEVA, 1994, v.5, p.101). In this case, only the absence of quotes distinguishes the external FIS from direct speech, that is, the author employs a punctuation resource.

The following example from the story “The Living Things about the Living Being” illustrates a similar introduction of a character’s pronounced speech (in this case, Tsvetaeva’s one, as one of the protagonists’) into the author’s narrative using the verb of feeling (got cross): In response to my notice of my marrying Seryozha Efron, instead of approving, or at least encouraging, Max sent me real condolence, believing both of us too real for such a deceitful form of relationship as marriage, I, a newly-wed, got cross: either admit me completely, with everything that I do and will do (and can possibly do!) – or ... (TSVETAEVA, 1994, v. 4, p.191).

This example is an unusual symbiosis of direct speech and FIS: quotation marks or dashes differ it from direct speech, and a colon—from FIS. E.Ya. Kus’ko subdivides the following types of pronounced FIS: thematic speech, hidden speech, quotation speech, speech in the speech, collective speech (KUS’KO, 1980, p.49).

Thematic speech is used in cases where the author wants to convey only the main idea of the rendered persona’s speech, FIS is mixed with the author’s speech due to the total absorption of the subjectively line by the author’s line. This type of FIS is often used to render the content of messages, utterances, dialogues, polylogues (ibid., 4 p.9).

Hidden speech is similar to thematic speech, because both types are characterized by absorption of the subject line by the author’s one. But they differ in one point: in thematic FIS subjectivally markers are completely absorbed by the author’s level, and in hidden FIS, it is almost always possible to trace which language markers (vocabulary or syntactic ones) indicate the persona’s line (ibid., p.50).

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

The first variation of quotation speech, based on the quotation of personas in the author’s narrative, is more effective. The range of quotation speech is wide: from insignificant quotation insertions (sometimes scattered in the structure of the author’s narrative) to separate structurally and semantically formed sentences, and sometimes—entire paragraphs representing a persona’s FIS. Lexically, quotations can be represented by words and expressions with a modal meaning and affirmative and negative words, emotionally expressive vocabulary,
etc.

In the following passage from the letter to Maximilian Voloshin, dated April 18, 1911, Tsvetaeva shares her opinion on what books children should read. The reader can understand how her point of view differs from the common approach to educating the younger generation: *Now I understand “stupid adults” who do not allow children to read their adult books! Even recently, I was indignant at their conceit: “Children cannot understand”, “it is too early for children”, “they will grow up and learn themselves”.

Children – won’t understand? Children understand too much! At seven, Mtsyri and Eugene Onegin are understood much more correctly and deeper than at twenty (TSVETAeva, 1988, p. 440).

In the first paragraph, the reader is sure to feel the eternal dispute between adults and children: in the words typical for adults (“children cannot understand”, “it is too early for children”, “they will grow up and learn themselves”) and the phrase “stupid adults”, typical for children. These “voices” create the atmosphere of bizarre polyphony. Further, Marina Ivanovna mentally objects to one of the parental beliefs (Children—won’t understand? Children understand too much!) The syntax of this passage (anaphora, punctuation, a dash, logical connection of the sentences) intensifies the effect of opposition. From the example, it becomes obvious that in her adolescence Marina protested against parental opinion, but having matured, she changed her point of view on the problem of generation gap.

In the letter to M. Voloshin dated November 3, 1911, M. Tsvetaeva announces her upcoming wedding with Sergey Efron and invites him to be the bridesman. She mentions the details of meeting her future husband and her father’s reaction to such a hasty marriage: *The conversation with dad ended peacefully, despite a very stormy beginning. <<< I know that nowadays it’s not customary (for you) to obey anyone<<< (Nowadays! Poor dad!) “You haven’t even consulted with me. (You) came and – *I’m getting married!*” (TSVETAeva, 1988, p. 444) The detached construction in brackets contains Marina’s internal reaction, introduced by double punctuation marks: ellipsis and round brackets. In this example, we observe another case of FIS—uttered FIS (You came and – “I’m getting married!”), when Marina’s father cites the manner of the young girls’ breaking the news.

In another letter to M.A. Voloshin dated November 7, 1921, we note another interesting case of quotation speech—quoting a word with a particular manner of pronounciation, perhaps of her father, of herself, or someone else. … he wanted to give me something. I chose a small plush plaide (rug, plaid — note of the author O.P.)… (TSVETAeva, 1988, p. 454). Preserving phonetic features of persona’s speech is not typical to complexes with FIS in M. Tsvetaeva’s texts.

The second type of quotation speech is characterized by the inclusion of words or phrases (aphorisms, proverbs, sayings, maxims, etc.), belonging to famous personalities in the structure of the author’s narrative, both with or without quotation marks, sometimes with a colon (KUS’Ko, 1980, p. 55), for example: *It was the climax of inspiration. With “Farewell to the sea...” tears began. “Farewell to the sea!” I won’t forget...”* (TSVETAeva, 1994, v. 5, p. 87). In the novel “My Pushkin” M. Tsvetaeva quotes A.S. Pushkin’s poem “To the Sea”, which became a source of inspiration, delight but at the same time sadness for her, because as a child she was never at the seaside and longed for it with all her heart.

**Speech in the speech is** of considerable scientific interest, because this kind of pronounced FIS acts as a direct biding agent between FIS as a communication phenomenon and FIS as a literary phenomenon and a way of rendering speech. Speech in the mean means introducing certain elements of a persona’s speech into the speech of another persona, represented by FIS. According to a number of linguistic research, the first subjective aspect is the persona’s inner speech, i.e., his mental speech or memories, and the second aspect contains the actual speech of another character; however, we observed a reverse situation—elements of actual speech in the inner speech of the same character (PUChININA, 2013, p. 61). Therefore, we can conclude that in speech in the speech the pronounced speech of one persona is reproduced through the thoughts, associations, reminiscences of another or the same persona. In this case, there is a gap in the temporal narrative lines of external speech and the time of its reproduction, which signals of including a new verbal layer in the narrative. It can be stated that this type of FIS is a kind of typological link between external and internal FIS.

In speech in the speech, we also note cases in which both subjective aspects represent uttered speech. This is observed in works written in the first person, when the main protagonist is also a narrator (KUS’Ko, 1980, p. 57). In M.I. Tsvetaeva’s prose, we most often deal with this type of external FIS, because their main character is Marina herself in different times and spaces. Marina’s voice as an adult is connected to Marina’s voice as a girl. It produces a mixture of three diverse perspectives—of the narrator and of two personas (the girl and the grown-up woman). G.G. Infantova emphasizes such function of FIS, noting that in the context this kind of FIS is revealed
due to a shift in subjective lines—the line of the author—a participant in the events, i.e., the character who uttered the rendered words in the past, and the narrator who knows what happened next, and who may already have significantly changed (he himself, his worldview, the view on the described events, etc.) (INFANTOVA, 1995, p. 66).

E. Ya. Kus’ko draws attention to the fact that in this case, it is more correct to speak not about the dual author’s aspect, but about the dual subjective aspect of such speech (i.e., two temporal aspects—the present and the past ones). The line of the author-narrator in the literary work is unified, encompassing multi-subject and multi-temporal perspectives (KUS’KO, 1980, p. 59).

Oh, how I liked it then, in infancy: “damn it”—from his lips! How this youth burned to the very depth! (TSVETAeva, 1994, v. 5, p. 34). In the story “Tchot,” the author describes her childhood and her secret “friend” (Devil). In a strange way, the child was attracted by the image of the Devil, that even the simple abusive phrase “damn it,” uttered by anyone, seemed romantic to her. Here, the colloquial phrase “damn it” is interwoven into the character’s memories, her inner speech, therefore, is speech in the speech.

Collective speech is used when it is necessary to render the speech of certain groups, even the masses as a whole, etc. (KUS’KO, 1994, p. 59). In the analyzed works, this kind of uttered speech represents mostly the speech of children in response to any adults’ remark or suggestion, as, for example, in the following passage from the novel “My Pushkin.” The children longed for a trip to the seaside, therefore they could not help exclaiming with disappointment when at last they saw a flat, gray-white strip of water: – Asya! Mysya! Look! Sea! <...> Is this the sea? And, exchanging glances with Asya, we sniff contemptuously (TSVETAeva, 1994, v. 5, p. 88). Most likely, the Tsvetaeva sisters uttered the highlighted sentence simultaneously.

The following excerpt from the story “The Living Things about the Living Being” also illustrates collective FIS: Like Plyushkin keeps even a rusty nail, people keep away the most worthless acquaintances from their eyes—what if waste not, want not? (TSVETAeva, 1994, v. 4, p.191) M. Tsvetaeva reflects on the feeling of greed inherent in a number of people; to intensify the idea Marina Ivanovna alludes to the famous literary character, Plyushkin. The sentence in bold type was not uttered simultaneously by a group of people, as in the previous example, but undoubtedly, this phrase will be pronounced more than once by mean people, therefore, it is collective speech, reflecting collective consciousness.

CONCLUSIONS

Based on the foregoing, we conclude the following: 1) M. I. Tsvetaeva rarely uses uttered FIS in her prose (less than 10% of the analyzed examples of FIS are pronounced speech). 2) Of the five variations of the external FIS described by E. Ya. Kus’ko, in the studied works of Marina Tsvetaeva we have found only three ones (quotation speech, speech in the collective speech). 3) The poet often resorts to quotation FIS, citing famous personalities, fragments of literary works, aphorisms, and citing her friends and relatives. In this case, quotation speech becomes a means of intertextuality. At the same time, quotation speech is interspersed in the text field, introduced with or without quotation marks. Diverse intersperses from literary works and aphorisms enrich Marina Tsvetaeva’s texts, original, multilayered and sometimes elusive, producing the effect of a peculiar mosaic. Philosophical, historical and cultural syncretism, and syncretism of linguistic forms and constructions,” noted by researchers (SALIMOVA & DANILOVA, 2009, p. 186), manifests itself at the level of FIS.

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