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THE IMPLEMENTATION OF INNER SPEECH IN ARTISTIC DISCOURSE (BASED ON THE GERMAN-LANGUAGE SHORT STORY)

The study of inner speech is appropriate to carry out in the plane of interaction of various scientific studies. This approach allows us to analyze the specifics of functioning of inner speech at the level of artistic discourse. Such phenomenon as inner speech presents not only the protagonist's outlook, their emotional state or social aspects, but also demonstrates, under the influence of extraordinary factors, the intensity of affect expression in the addresser's speech activity. Inner speech in an emotive situation is marked by peculiar characteristics, which indicates its unique multidimensional essence.

Keywords: inner speech, artistic, short story, intensity of affect expression, affective inner speech

1. Introduction

In modern linguistic science, processes of integration of scientific knowledge dominate. The study of linguistic problems is correlated with the lingual and extra-lingual aspects. Linguistic studios are distinguished by innovative research methods that treat linguistic objects in a multidisciplinary context. Modern discourse does not develop in isolation. Instead, it is in constant interaction, synthesizing and accumulating various scientific fields. This contributes to the mutual enrichment and exchange of ideas (crossfertilization), which opens up

wide opportunities for interdisciplinary research and certainly finds its harmonious reflection at the language level. Such processes help to form a common terminological apparatus of scientific branches (Ilchenko 2012). Organic interaction of scientific spheres allows a comprehensive description of linguistic and speech phenomena, taking into account transdisciplinary intelligence and the influence of external factors. This horizontal interaction of research contributes to the systematic analysis of linguistic objects. We cannot ignore the social, moral, cultural factors, which have an influence on the nature of language and speech.

According to Kwapisz-Osadnik (2011), the choice of a separate language unit by a subject is related to their knowledge of the world, ways of implementation a communicative concept and displaying the corresponding emotions in it.

Apparently, intra- and extralinguistic factors influence communicative activity, including the construction of inner speech. Personal and social relations are also extrapolated to the thinking process, which precedes the inner speech. In particular, such a phenomenon as mercy, which, by the identification of Abdallah-Krzepkowska (2017), signifies benevolent actions in correlation with empathy, compassion, pity, makes one think and reflect.

Therefore, many factors influence the formation of the individual's thinking process. So a transdisciplinary study of inner speech is currently relevant. This gives reason to systematically analyze the peculiarities of its functioning.

As a result, the study of inner speech is marked by a symbiosis of scientific studies. Inner speech is a multidimensional phenomenon characterized by linguistic, physiological, communicative-cognitive and psycholinguistic characteristics. It is a psychophysiological manifestation of the cognitive, motivational, emotional component of the individual, which at the level of artistic discourse has a special feature – the transformation of the author's intentions into the character's speech in a non-verbal form (Kravchenko 2019b).

Inner speech represents the deepest layers of the protagonist's psyche, their personal characteristics and performs communicative, cognitive, influential (directed to the addressee) functions. The communicator himself is the addressee, since his intraspeech activity is characterized by auto-addressing, developed in the form of a monologue or dialogue, addressed to himself. Obviously, inner speech directly affects the reader through the character – the narrator.

At the level of artistic discourse, inner speech reflects the character's outlook, their experiences and a whole range of emotions. Emotions are at the forefront of the speech process (Jornet 2018). In general, emotions are one of the prerequisites for the functioning of speech as well as one of the driving components of the development of intraspeech activity. They are expressed in speech in a particular emotional tone, mostly as a feeling of satisfaction or dissatisfaction (Foolen 2012).

Emotions with positive and negative manifestations have a corresponding imprint on the addresser's intraspeech activity. Thus, under the influence of extraordinary circumstances, stressful, force majeure situations, the speaker generates emotions that determine affect (Foolen 1997).

Affective inner speech, depending on the communicative situation and strategy, is marked with a positive or negative sign. At the same time, the preferences of the addresser have the character of an assessment of their personality, objects and subjects of speech.

According to our observations, most examples of the character's intraspeech activity in affect state are presented in the small genre form – short story.

The short story has a compact and at the same time sharpened, concise composition, its plot is extremely intense and characterized by dramatic and expressive potential. Therefore, there is high frequency of presentation of inner speech in the emotive situation here. In this case, inner speech is marked by an affective form. Based on the scale of expressiveness indices of stylistic meaning and approximate methodology, the intensity of affect expression in the protagonist's inner speech was calculated. The short story shows a high intensity of expression of affect in the character's speech.

As a result, the relevance of this study is conditioned by the general tendency of modern science towards an interdisciplinary approach. That allows an integrated study of inner speech as a multidimensional phenomenon, in particular, the representation of the protagonist's intraspeech activity in the state of affect in the short story.

The purpose of the study is to highlight and establish linguostylistic characteristics of the character's inner speech in the small epics – short story.

In the research process, descriptive, comparative methods, approximative methodology were applied.

2. Inner speech in modern science and in historical retrospective

Inner speech is, by its nature, a linguo-psychological phenomenon. The interconnection of it with the human psyche is natural, since person's psychophysiological state is reflected in their intraspeech communication (Wiley 2006). This type of speech, according to Chomsky (2002), with its frequency prevails over external speech. He focused on the fact that most of the communicative activity of the addresser falls on inner speech.

In artistic discourse, it functions in the form of an inner monologue, a free indirect speech and a flow of consciousness. In particular, Humphrey (1954) distinguishes between a direct inner monologue and an indirect inner monologue.

Indirect inner monologue, free indirect speech and flow of consciousness have similar characteristics. Flow of consciousness is inter alia a form of

transmission of the protagonist's expression, reproduced by the author and the character (the interaction of the author and the character). The character's speech is interrupted by the author's narrative plan. A special feature of the flow of consciousness is its incoherence and inconsistency.

In contrast, a direct inner monologue is reproduced by the character's voice without comment. At the same time, the harmony between the author and the character coincides, the author is absent, so to speak, and communication is carried out from the first person – the subject "I". This inner monologue is identified as direct because it is built directly by the character's narrative plan (Mey 1999).

According to our observations, a complete representation of psychological processes in the protagonist's intraspeech activity is achieved by inner monologue. This literary and artistic technique conveys first-person speech that accurately reflects the character's inner world. This opinion is shared by numerous researchers, in particular, Stevenson (1992) believes that inner monologue reflects the fullness of the thought process. This type of monologue is predominantly more or less logical, due to the communicative goal and tactics. Furthermore, it reproduces not only the protagonist's thoughts, but also dynamics of their feelings.

Indirect inner monologue in artistic discourse is reproduced by free indirect speech and flow of consciousness, formed by the combination of direct and indirect speech. The narrative plan of the character is conveyed in direct speech, both the author's and the protagonist's. Indirect speech reflects the use of verbs and pronouns in the form of a 3rd person. Thus, the character's and the author's speech are not autonomous but diffuse.

We emphasize the exceptional importance of inner monologue through which the linguopsychological essence of the character is most fully presented in the plane of inner speech.

Inner speech is the reproduction of thinking through words. Words (lexemes) serve as a basis in the process of reasoning. This type of activity is characterized by active actions (Butler 2013).

In this way, inner speech should be regarded as an active process in which communicative intentions organically interact with the thinking activity of the speaker (Corballis 2017).

According to Humboldt (1999), the speech is represented by opposite properties: fluidity – speed, irregularity – uniformity, static – dynamism, calm and energetic rhythm. However, all of these features, regardless of the intensity of the expression, are endowed with active potential and are present in the individual's intraspeech process.

A great contribution to the study of inner speech was made by the scientist L.S. Vygotsky. By definition of Fossa (2017), L.S. Vygotsky laid the foundation for further scientific research in the context of inner speech. His researches have

gained weight both for linguistics and for other sciences that focus on inner speech.

L.S. Vygotsky first drew attention to the linguostylistic characteristics of inner speech. He determined a special morphological, phonetic, syntactic structure in it (Jornet 2018).

Vygotsky (1987) points to the predicativeness (prevailing of prepositions), intermittency, fragmentation, brevity, idiomaticity, grammatical amorphism of inner speech. An intraspeech communicator concentrates on a particular object, event, or circumstances. Of course, for him the conciseness in presenting the most important facts is prerogative. And he focuses not on the grammatical statement, but on the substance of what has been said.

Thus, during the intraspeech process the following features are recorded: the frequency of the use of predicates is dominant; the phonetic structure is reduced. After all, there is a merger of several lexemes into one. Scale lexemes with multiple semes become dominant, so content outweighs value. This phenomenon is identified as agglutination. At the same time, idioms with personal marking appear, which confirms the presence of idiocy (Vygotsky 1982).

Johnson (1994), relying on the scientific achievements of L.S. Vygotsky, identified the following properties of inner speech: non-verbal reproduction method; elliptic predicative syntax; weakening syntactic connection; lexeme compression due to reduced phonetic composition; the meaning of individual words has an exclusively authentic meaning.

Bernstein (1971) focused on the existence of a specific code that guides a person in the process of constructing an intraspeech act. At the same time, he studied various social categories of English society, and came to the conclusion that inner speech has a universal code. However, in his opinion, each addresser has their own specific features of the code context of the non-verbal act, which is reflected in an individual set of lexical, grammatical, stylistic means.

Strakhov (1969) focused on the phonetic, lexico-morphological, syntactic structure of inner speech. Interesting are his conclusions regarding the specific features of this speech type:

- syntactic minimization of a sentence, when the speaker's attention is focused on the most important syntactic units, so the syntactic construction does not take an augmented form. Also, the whole sentence is replaced with separate lexemes, which simultaneously reflect the totality of several meanings. In addition, there is so called "entimentality" (the thought is not verbalized but assumed in the speaker's mind);
- sentences are characterized by ellipticity;
- incomplete pronunciation of the lexemes emerges;
- an inversion turns up that produces deviations in the structure of the sentence.

The scientist indicates the existence of affirmative, negative, exclamation sentences in inner speech. Numerous rhetorical questions testify to the affective nature of the intraspeech process and its monologic and dialogical forms.

According to the observations of Luria (1975b), inner speech is a necessary link in the process of organizing external speech. This stage is conditioned by the integral preparation for expanded external speech. The addresser transforms their thoughts, the content of which is clear only to them, into external speech. At the same time, the thinking activity becomes a verbal communication (Langland-Hassan 2018).

Luria (1975b) notes that inner speech is composed of separate lexemes with potential connections. They are endowed with all the valences, that is, the necessary basis for the functioning of external speech. Consequently, speech activity has the attribute of organically expanding into syntagmatically organized external speech. First, there is a motive that shapes the thought (plan). The concept contains encoded content, but there is a decoding in the process of building an external act. So inner speech goes into the expanded stage of external speech.

In the opinion of Luria (1975a), inner speech is a mechanism by which the internal subjective content of a non-verbal expression of a subject is transformed into a system of external verbal act with syntactically organized structures. Luria (1975a) emphasizes that in violation of the inner process, the agrammatism turns up and there is a mismatch in the systematic organization of the external speech.

Inner speech is organized by a wide range of factors, which indicates the unique nature of this phenomenon (Kravchenko 2019a).

As a consequence, Kus'ko (1980) points to the main feature of inner speech – its transdisciplinarity. Indeed, one should not dismiss the fact that inner speech reflects social realities, social relations, and ideological principles. All these factors, in Verdonk's (2002) view, influence the author's style, which in turn shapes the format of their discourse.

Thus, as a discourse designer, the author is a demonstrator and implementer of their artistic concept. As a result, their image is expressed individually, to which both personal and social positions are extrapolated. Certainly, each author has unique representation of inner speech. At the same time, thanks to inner speech, not only the artistic intentions of the author, but also their worldview position is demonstrated when revealing the image of the character.

In this way, the protagonist's intraspeech activity is featured by a peculiar linguistic structure and demands integrative approach while studying its unique essence.

3. Features of functioning of inner speech in artistic discourse

Of course, the intraspeech activity can be directed to the addresser and to the addressee at the same time. The subject itself acts as both the sender and recipient of the information. They “broadcast” text with a subjective meaning formed as a result of the influence of individual features as well as axiological and pragmatic orientations. It is interesting that the content of the message is authentic and is perceived only by the subject itself. So this type of speech is different from the typical communicative situation, which is marked by the presence of at least two communicators (Jakobson 1980).

The intraspeech activity testifies to auto-communication, auto-addressing and dialogic speech. This was emphasized by Bakhtin (1979a; 1979b), who viewed each monologue and monologue replica, as a creation of meaningful dialogue. The communicative picture of the world cannot be monologic, that is, unipolar. At least it should be characterized by two poles and not have a one-sided dimension. Each word should be heard and receive a response in the form of addresser-addressee relations, accompanied by external actions and appropriate reactions.

So, inner speech is marked by a monologic or dialogic form of presentation. Of course, this depends on the communicative situation and strategy, as well as on various external factors.

The types of communicative strategies were identified, the basis of which are speech acts with the addresser-addressee. The addresser expresses auto-addressing, in the form of a monologue or dialogue. The speaker not only reproduces the information, but also provides assessments, comments, development of a communicative situation, reflection of feelings, emotional phenomena. Thus, the following communicative strategies are distinguished:

- informative – in the form of notification, consideration. In doing so, the addresser, who acts simultaneously as the sender and receiver of the information, communicates and at the same time analyzes, agrees or disagrees with what has been said;
- evaluative-influential – to express an assessment, position, attitude to the object or subject. This strategy also involves the provision of observations, events as well as planning and modeling of certain situations. That is done in the context of analyzing and making suggestions that affect the development of further communication;
- emotional-influential – involves the presentation of the emotional state of the speaker (joy, sympathy, excitement, anxiety, rage, horror). Auto-communication is also presented for the unfolding of a positive mood, or, conversely, reassurance, balance; regulatory-incentive, which aims to induce the addresser

to take certain actions to solve various issues, problems of different nature – personal and social. (Maslova 2015: 83).

Inner speech is developed in the context of a communicative strategy that is focused on the implementation of certain tactics:

- the justification tactics which turns up in the case of establishing causal semantic relations;
- the tactics of quoting is used to make argumentation of communication more substantive. This communication is mainly marked by elliptical and inverse constructions in the intraspeech activity;
- the tactics of representing examples that are usually labeled by the appropriate associations and symbols in inner speech;
- the tactics of appealing of the addresser not only to himself but also to the imaginary addressee, that is, the interaction of monologic and dialogic speech against the background of the intraspeech communication (Issers 2008).

It should be noted that the intraspeech process is marked by an assessment. Speaker's preferences have attributes of evaluation of one's personality, subjects and objects of speech. However, each speaker has a different attitude towards the abovementioned objects. Their communication is colored, in Cetnarowska's (2019) view, by components with positive or negative potential. In this sense, it is relevant to Yule's (1996) conception of the existence of two psychological aspects of personality – "positive" and "negative", which have their own distinctive characteristics. However, they are not equally implemented in the process of inner speech. So, positive and negative images can be present in one person at a time – either individually or varying, changing each other depending on the communicative situation and tactics.

In fact, the addresser operates a whole range of speech actions according to the communicative goal. First of all, the effectiveness of the message is based on the use of combinations of lexical, lexico-grammatical, syntactic stylistic means as well as appropriate reaction in appearance – facial expressions, gestures.

Consequently, the communicative strategy is predetermined by intralingual and extralingual phenomena according to the circumstances of the message as well as the individual, linguocultural and ideological characteristics of the speaker. In this perspective, the goals and objectives of communication are achieved by the addresser. Communicative strategies have a deep connection with the motives that govern a person's speech behavior. They are also interconnected with their needs and desires. The addresser is coordinated by a goal that regulates the choice of particular communicative moves. It is the addresser's ability to set the vector for communicative actions particularly in the

intraspeech process. The vector may be positive or negative depending on the communicative situation and tactics.

For example, inner speech with a conflicting connotation is mostly constructed spontaneously and is characterized by the following features:

- indecision pauses (pauses of hesitation) get to be frequent. For the most part, these pauses are marked by non-phonological vocal expressions, the number of which is increased several times on average;
- the grammatical construction of lexemes changes (inflexions disappear). The number of nouns and verbs becomes higher in comparison with the speech in a quiet rhythm, so the intraspeech activity changes to dynamic;
- incomplete lexemes with atypical sense fill the speech. The number of exclamations, neologisms, idioms, and misused lexemes increases. Semantically irrelevant partial or complete repetitions of: phrases, separate parts of syntactic constructions, single and combined together lexemes, syllables and phonemes appear;
- incomplete or missing forms of lexemes are used; preference is given to elliptical and incomplete sentences (meaning logical, syntactic, grammatical incompleteness) as well as inverse nature of the message. The discontinuity of the inner statement with the frequency of emotionemes, which enhance the dynamism of speech, is stated;
- the number of so-called “non-communicative” structures goes up, the occurrence of which the addresser is not aware;
- psychophysiological signals become inconsistent with informative content of the message;

A number of researchers, particularly Guerrero (2005), have drawn attention to these particular features of inner speech in an emotive situation, which contains conflicts of different nature.

Modern linguistic researches don't interpret explicitly the conflicting connotation of communicative activity. Most scientists are inclined to think about the interaction of mental and speech parameters of the speaker with the circumstances and conditions of communication on the background of extraordinary factors. It should be taken into account that the subject of the conflict is an existing or imagined problem around which communication with a positive or negative connotation is built. However, the communication becomes active when it is verbalized (Chaika 2019).

Cozer (1970) argues that the conflict is created, above all, by the constant and unresolved shortage of resources, insufficient perception and appreciation of values, cultural heritage, personal and social relations, dissatisfaction with the authorities and governing structures.

Conflict is revealed in the intraspeech activity of the speaker in different ways, in particular under the influence of emergency, stress, force majeure situations, the inner speech gets an affective form. Under emotive conditions, the addresser exhibits a range of emotional phenomena that are distinguished by a positive or negative palette as well as a sense of satisfaction or dissatisfaction. As a result, the speaker's inner speech receives appropriate marking. So, there may be an affective inner speech with a positive or negative sign.

According to our observations, the highest frequency of the character's intraspeech activity in the state of affect is in the small genre form – short story. This is because of fact that the short story genre is characterized by the dominant frequency of deep feelings, experience, emotional expression, dramatic tonality (Parsons 2007).

Short story has a compact and at the same time sharpened, concise composition, its plot is extremely intense and characterized by dramatic and expressive nature. This is explained by the contradiction, the essence of which underlies the organizational interpretation of the short story. By Goethe's definition, short story synthesizes – an “unprecedented event” and everyday problems. The contradiction is seen in the correlation between the phenomenon of unprecedentedness and the everyday rhythm of life. Against the background of the ordinary course of events, the dramatic ones turn up. Paradoxical situations correlated with everyday realities cause a striking effect (Aust 1999).

In this way, the character's inner speech within a short story reflects not only their micro- and macro-worlds, emotional state, but also the tonal polyphony of the genre composition in general. The throbbing rhythm of the protagonist's reasoning is determined by the affective form of their intraspeech communication.

The attention is drawn to the work of A. Schnitzler, a master of psychological analysis, who, through inner monologue, inner dialogue and inner speech in particular presented the deep mental processes of his characters (Schlosser 2006). The depiction of the protagonist's inner state in all its complexity for the Austrian writer, who was captured by Freud's ideas, became possible thanks to his subtle sense of the individual's psychology. As a psychiatrist, A. Schnitzler reproduced character's linguopsychological essence.

He was able to illustrate the dramatic moments of thinking on the “I” of the protagonist as an object and subject of speech. There is the confrontation of contradictory thoughts against the background of the character's disharmonious state in this thinking, which is decorated with linguostylistic means (Kriegleder 2011).

The analysis of the short story “Lieutenant Gustl” by A. Schnitzler showed that 98% of the total text is inner speech of personified narrator in the form of mainly affective inner monologue and dialogue made. We emphasize that the expressive potential of linguistic and speech means at the level of artistic discourse reflects the intensity of affect expression in protagonist's inner speech.

The formula for determining the expressiveness of the text (and, consequently, the intensity of affective inner speech) was invented by Ivanenko (2012). It is based on the scale of expressiveness indices and the content of stylistic meaning of linguistic means.

The scale of intensity of expressiveness of linguistic means is based on such measurement levels: highest, high, average, lower. Each linguistic means in the text gets an index according to the table (4; 3; 2; 1/0,5).

Stylistic meaning, according to Riesel (1975), is additional to the object-logical and acts in the form of these components: normative, functional and expressive.

Table 1. Scale of expressiveness indices of stylistic value of a language unit

The level of intensity	Means of expression
Highest index – 4	There are all three components of stylistic meaning in the lexeme or grammatical or stylistic phenomenon: – the highest amplitude of oscillations in the normative component of the value; – violation of the norm by the functional component according to the principle of the use of linguistic units in an inappropriate area of activity, which increases the intensity of their expressiveness
High index – 3	There are all three components of stylistic meaning
Average index – 2	There are two components of stylistic meaning: – normative and expressive, or – functional and expressive
Lower index – 1/0.5	There is only one component of stylistic meaning – expressive based on: a) emotive vocabulary; b) evaluation lexemes; c) rhetorical figures; d) stylistic potential of syntax; d) tropes; e) idioms; g) means reflecting distance relation to facts of reality; g) logical emphasis (0.5) All the aforementioned linguistic means have an index of 1, and only each logical emphasis is 0.5

The expressive component reflects both the emotional expression of intensity and the violation of constraints triggered by normative and functional components of meaning.

The normative component is based on six stylistic levels: rough, familiar, household, literary, neutral, sublime, eloquent. In the case of the speaker's communicative act's format being inconsistent with their social background, there is a disharmony of styles: how they should speak according to their social

circumstances versus what they demonstrate in the speech process. To establish productive communicative contact, the subject must use the criteria of the language group with which they communicate. When the opposite takes place, the speaker's linguistic and communicative activity is marked by a mismatch towards to their linguistic environment (Lyseiko 2014). As a consequence, linguostylistic means are explicated by the normative component.

The functional component is based on the fact that linguistic means reveal the appropriate normative specificity in a certain sphere of communicative activity (Ivanenko 2010). The remoteness of one sphere of activity from another determines the intensification of expressiveness of linguistic means, since they are used not in their own, but in the other sphere.

As noted above, when determining the intensity of the affect of inner speech, it is necessary to take into account the expressiveness of linguistic means that emphasize distinctiveness, the striking power of expression, a special psychological sublime or a conflicting connotation of a communicative act. Therefore, the formula for calculating the expressiveness of the text is a formula for determining the intensity of affect expression in the character's inner speech (or expressiveness of character's affective inner speech). The calculation of the expressiveness of the text (E) is based on an approximate technique (Ivanenko 2012):

$$E = \frac{\Sigma IS}{\Sigma W}$$

where ΣIS denotes the sum of indices of stylistic means in the text and ΣW denotes the total number words of the text.

Obtained values of the expressiveness of the text (E) in the range of 0.4–0.5 correspond to the high level, in the range of 0.2–0.3 – to the average level of this parameter. Seemingly, we distinguish the high index of expressiveness of affective inner speech (0.4–0.5) and the average index (0.2–0.3). The non-verbal activity of the speaker was investigated precisely in the state of affect, when conflict manifests in various forms of expressions. This allowed the study to be carried out as efficiently as possible.

So, the protagonist of A. Schnitzler's short story – Gustl, an officer of the Austro-Hungarian Army demonstrates his personal position through the intraspeech activity, in which the plot of the conflict unfolds around the problem of protecting the "honor of the uniform". Leutnant Gustl must respect the officer's status with dignity. However, having got into a conflict situation, Gustl could not do it adequately. He was insulted, but he did not find the effort and endurance to repel his offender, as the officer corps representative would have done. For an officer of the Austro-Hungarian Army, such fact is not only tactless, but also implies the condemnation both in the military environment and in society in general. In fact, Leutnant Gustl is overwhelmed by the emotions which reflects his non-verbal communication in an affective way.

As a result, his reasoning appeals to an affective inner monologue and dialogue. Gustl gets immersed in the intraspeech process with a conflict connotation.

The exposition of the short story “Lieutenant Gustl” is expressed by the affective intraspeech process, formed by linguostylistic means in correlation with expressive load. This is explained by the influence of extralingual factors, which at the level of discourse are reflected by the different speech behavior of the character. Outwardly, it is transmitted by mimic, kinesic, oculosic means, and in the plane of non-verbal expression – by emotionally colored communicative act. So, the exposition is distinguished by emotional phenomena that is represented by linguostylistic means with expressive, functional, normative component of stylistic meaning.

According to the expressiveness scale, these means have a corresponding index depending on the volume of stylistic component present. The sum of all indices of the expressiveness in the exposition is 142. The number of lexemes is 390. Using the abovementioned formula, we calculate the intensity of affect expression of protagonist’s inner speech for the exposition:

$$E = \frac{142}{390} \sim 0.4$$

This intensity is formed mainly by rhetorical questions and aposiopesis:

Ich bin's halt nicht gewohnt... Wenn ich denke, daß ich hergekommen bin, um mich zu zerstreuen... Was ist es denneigentlich? [I'm just not used to it... To think that I came here in order to distract myself... What is this actually?] (Schnitzler 1981: 337; Schnitzler 1981/2011); *Ob das lauter anständige Mädeln sind, alle hundert?... [Are they all proper girls, all hundred?]* (Schnitzler 1981: 338; Schnitzler 1981/2011); *Sicher hätt' er sich's nicht getraut, wenn er nicht Champagner getrunken hätt' vorher... Noch immer nicht aus? Das erstmal hat's mich doch ein bißl aufgeregt... Nicht, daß g'habt hätt'; aber nervös bin ich gewesen in der Nacht vorher... Freilich – ob er damals schon so viel können hat... Mit dem Objektivsein hat sich noch jeder blamiert... Das Wichtigsteist: kaltesBlut... [Surely he wouldn't have had the courage, had he not drunk champagne beforehand... Still not over? The first time it made me a bit anxious. Not that I was scared; but I was nervous the night beforehand... Indeed – wonder if he was able to do so much back then... Everyone has embarrassed himself by being objective... The most important thing is: cold blood...]* (Schnitzler 1981: 340; Schnitzler 1981/2011); *Ja, was ist denn? [Yeah, what's going on?]* (Schnitzler 1981: 341; Schnitzler 1981/2011); *Elegante Person...ob das echte Brillanten sind?... [Elegant woman... Are those real diamonds?...]* (Schnitzler 1981: 342; Schnitzler 1981/2011).

The culmination of the short story has the highest frequency of use of aposiopesis, which indicates the excitement of the protagonist, whose reasoning is marked by intermittent character:

Das werd' ich ihm abgewöhnen...; Keine Ahnung hab' ich, wer das ist...; Ah, ein älterer Herr!... Lassen wir die Leut' liebevorbepassieren... [I'll make him stop...; I have no idea who that is...; Ah, an older man!... Let's let the people pass by...] (Schnitzler 1981: 342; Schnitzler 1981/2011); Bin doch nicht der einzige Offizier hier gewesen... Oh, ein Major von Fünfundneunzig...; Sehr liebenswürdig hat er gedankt... Ah, da heißt' s rabiat sein ... Der Dicke da verstellt einem schier die ganze Garderobe... Warten wir lieber noch ein bisschen... Herrgott, ist das ein Gedränge bei der Garderobe!... Das hätt' ich nicht sagen sollen, ich war zu grob... Dem muß ich dochantworten... [So I wasn't the only officer here... Oh, a major from the ninety-fifth...; He greeted me awfully nicely... Ah, now I'm pissed... The fat one there is just about blocking off the entire coat room... Let's wait just a bit more... Jesus, that is one crowd by the coat check!... I shouldn't have said that, I was too rude... I have to answer him...] (Schnitzler 1981: 343; Schnitzler 1981/2011).

Exclamation elliptical constructions also prevail: „So! Nur ein bisschen Geduld!” [“Just be patient!”] (Schnitzler 1981: 342; Schnitzler 1981/2011). Rhetorical questions and exclamation sentences, in part with aposiopesis, distinguish the conflicting connotation of the character's affective inner speech:

Was sagt er da? Ah, so ein Ton? Ruhig! Na, Sie werden's auch nicht versäumen! Das ist doch stark! Da hört sich doch alles auf! Das darf ich mir nicht gefallen lassen! Na, jetzt ist's schon g'scheh'n! Den kenn' ich ja! Was sagt der Kerl? Um Gottes willen, es hat's doch keiner gehört? Was red't er denn? Bemerkt's nur niemand, daß er den Griff von meinem Säbel hält? Ja, warum laßt er denn meinen Säbel net aus?...; Ist nicht am End' der Major hinter mir? ich bring' seine Hand vom Griff nicht weg ... nur keinen Skandal jetzt! ... [What are you saying? Ah, such tone! Calm down! Those are fighting words! This has to stop! I can't put up with that! Well, it already happened! I know him! What is that guy saying? For God's sake, did no one hear? What is he saying? Does no one notice that he's holding the grip of my sword? Yeah, why is he not letting go of my sword?...; Isn't the major not behind me? I can't get his hand off the grip... don't cause a scene now!...] (Schnitzler 1981: 342; Schnitzler 1981/2011).

Thus, the culmination of the short story is represented by an affective inner monologue and dialog of the addresser, expressed mostly by syntactic means with the sum of the expressiveness indices of 118 (the total number of lexemes is 225). According to the formula, the intensity of affect expression of protagonist's inner speech for the culmination is:

$$E = \frac{118}{225} \sim 0.5$$

The denouement of the work is featured by the domination of aposiopesis. This technique focuses on the addresser's bewilderment, which reflects a strong emotional surge at the level of a non-verbal act:

Da ist schon mein Kaffeehaus... auskehren tun sie noch... Da hinten ist der Tisch, wo die immer Tarok spielen!... Setzen wir uns da zum Fenster... Wo ist der Kellner?... Ist wirklich immer notwendig!... ah, für ihn schon ... er muß heut' noch andere Leut' bedienen! Na, geh'n wir hinein... Er hat mir ja schon die Melange hingestellt ... So den Vorhang zieh' ich zu; es ist mir zuwider, wenn die Leut' hereingucken ... Es geht zwar nochkeiner vorüber... [There is my coffee shop already... they're still setting up shop... Back there is the table where they always play Tarock!... Let's sit down there at the window... Where's the waiter?... It's really never necessary!... Ah, but for him, sure... he still has to serve other people today! Well, let's go in... He already brought me my latte... So, I'm going to pull the curtain shut; it's unpleasant when people look in... Indeed, no one's passing by...] (Schnitzler 1981: 364; Schnitzler 1981/2011).

However, the negative emotional palette of the character changes to a positive expression because his acute problem is solved. Therefore, Gustl's affective inner speech is marked with a positive sign. Again, the broad use of syntactic structures with aposiopesis in the denouement indicates an especially intense charge of the protagonist's positive state, in which the thinking process is interrupted by the joyful emotions:

Ich darf nicht so schreien... nein, ich darf mir nichts anmerken lassen... aber vielleicht träum' ich... ich muß ihn noch einmal fragen... Ich bin ganz wach – stimmt alles – und doch kann ich's noch nicht recht glauben – ich muß ihn noch einmal fragen... aber ganz harmlos... Um Himmelswillen, ich darf mich nicht verraten... ich möcht' ja schreien... ich möcht' ja lachen... ich möcht' ja dem Rudolf ein Bussel geben... ...Aber ich muß ihn noch was fragen! Vom Schlag getroffen werden, heißt noch nicht: tot sein... ich muß fragen, ob er tot ist... aber ganz ruhig, denn was geht mich der Bäckermeister an – ich muß in die Zeitung schau'n, während ich den Kellner frag'... ...kein Mensch könnt' mir was anmerken... und ich muß mich wirklich zurückhalten, daß ich nicht schrei' oder aufs Billard spring'... [I can't yell like that... no, I can't let it show... but maybe I'm dreaming... I have to ask him one more time... I'm fully awake – it's all correct – and still I cannot believe it – I have to ask him again... but very innocently... For God's sake, I can't give it away... I could scream... I could laugh... I could give Rudolf a kiss... But I have to ask him something else!... To meet your end doesn't mean: to be dead... I have to ask if he's dead... but very calmly because why does the head baker concern me – I have to look in the newspaper while I ask the waiter... nobody could notice anything... and I have to really hold myself back so that I don't scream or jump on the pool table...] (Schnitzler 1981: 365; Schnitzler 1981/2011).

Having analyzed all the intraspeech activity in the denouement, we state that in the syntactic structures the sum of the expressiveness indices is 147, the number of lexemes is 360. According to the formula, we determine the intensity of affect expression of the protagonist for the denouement:

$$E = \frac{147}{360} \sim 0.4$$

To sum up, the short story “Lieutenant Gustl” demonstrates the protagonist’s intraspeech activity in an extraordinary situation with a conflicting connotation. There is the affect in his inner speech with a negative and positive sign. The intensity of the affect expression has been determined to be high in each part of the plot. A compression of exacerbation and a multidimensional palette of emotional phenomena against the background of lingual and extralingual factors explain the high expressiveness indices in the short story genre.

4. Conclusion

Modern linguistic studies are distinguished by the interaction of scientific researches. As a result, linguistic objects are considered systemically and are characterized by integrative status. In particular, inner speech is seen in the context of transdisciplinarity: various scientific studies are involved in its study. The phenomenon of inner speech at the level of artistic discourse is reproduced by the author. Through the author's prism the linguistic characteristics of the character's intraspeech activity, their worldview and the whole spectrum of emotional expression and experiences are represented. Inner speech is produced by a personalized narrator who acts as both the subject and object of the speech action.

Inner speech is marked by predicativeness (prevalence of predicates), intermittency, fragmentation, brevity, idiomaticity, agglutination (predominance of content over value), grammatical amorphism. It is characterized by auto-addressing and is reproduced by the addresser in the form of a monologue or dialogue. The communicative situation in which inner speech develops is endowed with the appropriate communicative strategy and tactics. Under the influence of extraordinary circumstances, inner speech of the addresser gets marked by a conflicting connotation and receives an affective form. At the level of artistic discourse, this is presented by an affective inner monologue and dialogue. Depending on the communicative situation, affective inner speech is indicated by a positive or negative sign.

The highest frequency of inner speech falls on such genre form as short story. The composition here is compressed, sharpened, dramatic. So the dominance of affective inner speech in this genre is logical. There is a high intensity of affect expression in the protagonist's intraspeech activity, which indicates the dramatic component of the short story's plot. First of all, this is achieved by the expressive potential of syntactic stylistic means, the most common of which are aposiopesis, rhetorical questions, elliptical and exclamatory sentences.

To sum up, inner speech as a multidimensional phenomenon demonstrates a unique nature, the study of which takes place in the integrative context of scientific research.

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