

*Materials of Conferences***LEXICAL BASES OF THE TERM
«AN INTERNAL MONOLOGUE»**

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The term «internal monologue» is used in a number of ways, sometimes quite contradictory. The following terms are used in English to describe the studied phenomenon: interior monologue, direct interior monologue, indirect interior monologue, inward monologue, stream-of-consciousness, soliloquy, internal monologue. The most frequently used terms are interior monologue, introduced by E. Dujardin, and stream-of-consciousness, suggested by a psychologist V. James. However English-speaking literature, especially during recent years, prefers the term stream-of-consciousness. The term «internal monologue» has become popular in Russian.

The dynamics of the development of terms can be studied from dictionaries. There is only a term «monologue» in New English Dictionary and New Oxford Dictionary. It represents a dialogue with oneself from the first person. Dictionary of literary terms by H. Shaw provides the most complete interpretation of terms, it divides terms stream-of-consciousness and interior monologue. Interior monologue is a form of reproduction that transfers ideas, emotions, feelings. Its range is quite wide, it can include non-speech level. Stream-of-consciousness is a technical method that transfers feelings that are not formed logically, occasionally or on purpose. It is especially effective in state of sleep or waking. Stream-of-consciousness is described as way to present an internal monologue, in which time and space limits are destroyed, by the dictionary of literary terms. Later dictionaries of literary terms edited by J.A. Cuddon and K. Beckson define only the term stream-of-consciousness as a method to describe a chaotic flow of conscience. In fact, terms stream-of-consciousness and interior monologue function as synonyms, or the latter is not used at all, and the first one is selected is a complete one.

The definition of terms on our domestic dictionaries is also ambiguous. «Dictionary of linguistic terms», edited by V.M. Lesin interprets internal monologue speech as an «inner speech», and qualifies it as a «dialogue with oneself». «Dictionary of linguistic terms», edited by G. Mazuro introduces a term «free indirect speech» (discourse indirect libre), and characterizes it as a phrase that tends to change mood.

As we can see, there is no clear definition of terms in domestic and foreign linguistics. Deter-

mination of the phenomenon is attended by a wide term-making. We should outline that none of the provided terms does not reflect the complete idea of internal monologue speech that is linked to reproduction of internal speech of literature characters, and it is likely impossible, as there is no term, definition of which can allow for all cases and special features.

It is hard to tell who was the first to discover the existence of a silent internal voice. Ancient thinker of Greece knew of it. Socrates draw his attention to it, and his student, Greek philosopher Plato described the idea idealistically in his «Dialogues» as a dialogue of soul with itself. «Dialogue to oneself» was used more successfully and chronologically earlier (14-15th century) in dramaturgy. Monologue (Greek – a lone dialogue) is defined as a dialogue of a character with himself in drama or as a address to public in dictionaries. A special contribution into the development and formation of dramatic monologue was made by W. Shakespeare.

One of the forms of internal monologue speech is the internal monologue, or speech to oneself that is structurally close to dramatic monologue. This type of internal monologue speech is realized with external speech. Internal speech takes it outside, preserving its specific grammatical peculiarities, it becomes external speech, obtains a sound cover, but in its psychological meaning it stays internal speech – an internal thinking, a dialogue with oneself or with an imagined opponent which can't give a complete communication and understanding. Such communication is possible in dramatic monologue. Grammatically-interval speech deflects usual forms of dialogue and coherent speech and is most frequently expressed in repeated words and expressions that obtain a special meaning in minds of characters. Internal speech that partially fulfills the function of external speech, reflects an intimate psychology of characters, emotional states in their psychological sincerity. Literary-artistic method, internal monologue, emerged later than internal monologue speech or stream-of-consciousness. According to R. Hamphry, it is a fortunate combination of internal speech and external impact.

According to the take research and from the point of solving problems of future investigation, we can constate that in its wide philological scale internal monologue speech is first of all a linguistic phenomenon, a way to transfer speech that is typical for different kinds of art: literature, dramaturgy, cinema. In a literary-artistic masterpiece internal monologue speech is a stylistic method, a way to transfer internal speech of a character

that is realized via linguistic and extra-linguistic contamination of author's subjective perspectives, which quantitative and qualitative degree varies significantly within modifications of internal monologue speech. The concept internal monologue speech is comparable to phenomenon and features of different categories, first of all, linguistic, literary, social.

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