

TO THE QUESTION OF DIALOGICAL RELATIONS WITHIN INTERNAL MONOLOGUE

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Abstract: The internal monologue in fiction serves to disclose the psychological aspect of a literary work. Dialogical relations exist not only in speech but also at different manifestations of human consciousness. So within an internal monologue there are certain dialogical relations based on characteristics of a fiction. The internal monologue makes the positions of the author, the reader and the character equally significant within art communication. The internal monologue causes a tripartite hermeneutical task: to understand the character's psychological features, to understand the author's intention and to understand oneself (to realize the individual character of interpretation). The study of dialogical relations plays an important role in defining the rhetorical and hermeneutical aspects of internal monologue.

Internal monologues are peculiar to lyrical fiction having accentuated individuality. They are aimed at realization of ideas of psychological prose and disclose characters' inner world and peculiar features. Their direct task is to convey personal thoughts and feelings. The extent and idea of an internal monologue depend on the context. Inner monologues influence the action development. The purpose of this work is to define the concept of dialogical relations within an internal monologue and to reveal their features.

Bakhtin M. M., the Russian philosopher and thinker, the founder of the new theory of the European novel and of the concept of polyphonic organization of a literary work, developed the dialogical concept of life and personality cognition. He is the author of the classical definition of the concept of dialogical aspect. Prihoda I. V. described its idea and the basic points in her research work. She noted that according to Bakhtin's theory the dialogical relations of people are not just an ordinary manifestation of their activity but the phenomenon penetrating human speech, relations and all aspects of life, everything that makes sense and value. Bakhtin M. M. considered the

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phenomenon of a dialogue to be of universal significance. He defined the basis of dialogue generation not as the need to transfer information but as the need for reciprocal attention [1, p. 235]. Dialogical aspect of a literary work includes not only the form of conversational exchange between people. It is the phenomenon of higher level. Bakhtin stated the “incompleteness” of personality as one of the most essential qualities. The scientist came to a conclusion that personality features are revealed in dialogical communication and in attitude to other personality. From this point of view any monologue is an element of dialogical communication. The dialogical aspect of an internal monologue is shown in its relation with the context and in its orientation to the reader. As a part of art communication internal monologue influences the reader also due to dialogical relations peculiar to it.

As an example we suggest considering the material of a novel by V. Woolf “The Waves”. It was not a casual choice. The novel presents a unique approach to the use of internal monologues, which is quite interesting from the point of view of hermeneutical analysis. Inner world is represented here as the true reality which hasn’t been limited by social conventions and household bounds. The reader learns about all the events through characters’ thoughts. Such an approach is important for the fact that all the words are sincere, the consciousness is disclosed and pulses pacing the narration. The words do not sound artificial as they do when a person is adapting some ideas for a certain interlocutor. Even the form of a dialogue between the characters is used only as a schematic marking of the text. Actually, their “pure” consciousness is presented to the reader. The whole novel is a single complex multivoiced monologue depicting an intricate play of author’s means and rhetorical devices which stimulate the reader’s reflection.

Hans Robert Jauss, the German historian and a theorist of literature, noted in his work devoted to a problem of dialogical understanding that as a producer is always a recipient when he starts writing so an interpreter has to participate only as a reader, if he/she wants to converse with literary tradition. A dialogue is not just a conversation of two interlocutors but also their willingness to learn and recognize each other’s peculiarities [2]. Dialogical communication of the author and the reader leads to emergence of new meanings. The problem of a temporal distance between the past of the text and the present of the reader mentioned by H. R. Jauss is topical. He believed that hermeneutical difference implying that the reader and the author have diverse interpretation of words increases with a historical distance [2]. Dialogical aspect reflecting the “author – reader” relations clearly appears at the level of perception of the text [3, p. 174].

Dialogical approach to understanding of a literary work requires correlation of the author’s position with the historical conditions in which the work was created. The author selects qualities, words and thoughts designing the image of a character and considers his creation according to this “program”. The embodiment of ideas is reflected in the developed character which can’t be neutral because it demonstrates the author’s intention. Thus, they are constantly in a state of a dialogue. Dialogical communication of the author and the character by means of an internal monologue can be considered as an example of their mutual activity. The result of the author’s creative activity can’t be absolutely complete and the character’s personality can’t be considered as entirely synthetic. Each character in a work of literature has a prototype

(or some prototypes) in the real life that has been an object of the author's attention at some point. Creating an image the author communicates with it showing his/her attitude and at the same time studying its character to make it complete. We will consider the characters of the novel "The Waves".

All of them: Louis, Neville, Susan, Jinny, Rhoda and Bernard live similar stages of life. Sometimes they coincide sometimes they just meet in accordance with circumstances. Their thoughts are as puzzle details unique and inseparable. At the same time, each of them has characteristic features and individual attitude.

Jinny personifies love and sensuality:

I am arch, gay, languid, melancholy by turns. I am rooted, but I flow [4].

Only in the afternoon of her life she reflects on fugacity of fine things, and she secretly envies youth.

Susan is an embodiment of motherhood and spiritual unity with nature:

I want to give, to be given, and solitude in which to unfold my possessions [4].

Louis is proud and reserved, he is eager for relations, but he avoids contact as he fears to reveal his shortcomings:

I condemn you. Yet my heart yearns towards you. I would go with you through the fires of death. Yet am happiest alone [4].

But he is purposeful, practical and is able to concentrate on a subject. He makes a choice and goes towards his aim. Thus he is lonely and vicious.

Neville is a romantic and a poet. He is capable to grieve and hope at the same time. As any poet he is doomed love, suffering and doubt:

Now begins to rise in me the familiar rhythm; words that have lain dormant now lift, now toss their crests, and fall and rise, and fall and rise again. I am a poet, yes. Surely I am a great poet. ... There is some flaw in me—some fatal hesitancy, which, if I pass it over, turns to foam and falsity. Yet it is incredible that I should not be a great poet. What did I write last night if it was not good poetry? Am I too fast, too facile? I do not know. I do not know myself sometimes, or how to measure and name and count out the grains that make me what I am [4].

Rhoda is a lonely person with unlimited imagination. She travels in her unreal world having benign intentions But life passes her by without leaving any significant sign:

I will give; I will enrich; I will return to the world this beauty. I will bind my flowers in one garland and advancing with my hand out- stretched will present them – Oh! to whom? [4].

Such an "other-worldly" gentle creature suffers from being compelled to exist in the real world:

The world is entire, and I am outside of it, crying, "Oh save me, from being blown forever outside the loop of time!" [4].

At last, she enters one of the landscapes created by her imagination having committed a suicide.

Obviously, Bernard is the most open character of the novel and the most difficult at the same time. He notices and analyzes everything that happens around. He dreams to use his notes for writing something grandiose. His image is deep and ambiguous. Features of his character don't let him be influenced, so he is capable to estimate reality objectively. Watching people and their behavior he studies himself and converses with his own personality:

But you understand, you, my self, who always comes at a call (that would be a harrowing experience to call and for no one to come; that would make the midnight hollow, and explains the expression of old men in clubs – they have given up calling for a self who does not come), you understand that I am only superficially represented by what I was saying tonight [4].

Analytical properties of his thoughts and creative approach allow him to get into the essence of his friends' characters and relationships:

We have come together, at a particular time, to this particular spot. We are drawn into this communion by some deep, some common emotion. Shall we call it, conveniently, "love"? ... We have come together (from the North, from the South, from Susan's farm, from Louis' house of business) to make one thing, not enduring – for what endures? – but seen by many eyes simultaneously [4].

Loneliness is the most terrible for him, it causes uncertainty:

I am not so gifted as at one time seemed likely. Certain things lie beyond my scope [4].

At the bottom of his heart he doubts that his book will sometime be written. Questions in his monologues sound rhetorically:

When I say to myself, "Bernard", who comes? [4].

His image comprises the author's characteristics. In his reflections Doubts and wanderings which pursued V. Woolf during the period of the crisis of creativity are heard in his words:

The drop falls; another stage has been reached. Stage upon stage. And why should there be an end of stages? and where do they lead? To what conclusion? [4].

This reminiscence is especially obvious in Bernard's final monologue where he admits that having an uncountable set of words and phrases he has neither strength nor time to create his considerable original work. He sums up the results, calls things by their proper names and at the same time identifies himself with everyone who was close and dear to him throughout his life. In the train of gloomy thoughts and sad memoirs there is a sudden burst of hope, when he resists to think of time passing by and doesn't want to recognize his weakness, but it is only an illusion of hope. The implementation failure, old age and loneliness oppress and devastate his soul. Memories of carefree youth and people dear to him are the only thing that remained.

But not only Bernard has the features connecting his image with the personality of the writer. All the characters have various qualities capable to coexist within one personality. This generalized character symbolizes the life filled with sharp and bright emotions and extremely inconsistent states, which reveals certain analogy with the author's life. The reflection of events and relationships in characters' consciousness creates the background for disclosure of a deeper issue – the problem of self-identity and knowledge of the world of people. Dialogical communication between the author and the character consists in attempt of self-understanding. Therefore, there is a connection between the images reflected in the novel and the identity of the writer which can be defined as "author-hero" dialogical relations.

The reader tries to guess the author's intention and at the same time adds to his/her spiritual experience. It is incorrect to ascribe the inner world of a character only to the outlook of the author. Hermeneutical approach to the analysis of an internal monologue allows the reader not to be limited to the interpretation of author's intension. Semantic potential of a work extends under

the influence of individual perception features. The result of the hermeneutical analysis of the text of a monologue depends on the reader's creative abilities and experience. Dialogical aspect is shown here at the level of individuality of interpretation.

Bakhtin M. M. stated that other people's consciousness can't be heard, analyzed, defined as objects or things, it is possible only to communicate with it dialogically. To think of others – means to speak with them. He represented a dialogue as a meeting of two semantic positions, and dialogical aspect – as the activity of the one who gets information and the one who gives information [5, c. 55]. Such a suggestion proves that an internal monologue transfers the character's thoughts and joins in the system of dialogical relations. It breaks the integrity of narration reflecting a separate consciousness experiencing some worries which cause one or another reaction. So the reader forms a certain attitude towards the character. An internal monologue has relative autonomy in comparison with other forms of speech transmission. The character's consciousness is extremely active. It is independent from that of the author and expresses personal feelings and experiences. If we consider the dialogical aspect as the ability to cause a response to one's thoughts, statements and acts then it is appropriate to claim that there are "reader – hero" relations which appear in the course of perception of an internal monologue. The essence of dialogical relations with an artificially created image consists in the ability of the character's monologue to cause the reader's individual reaction.

Summing up the results we come to the following conclusions. The author expresses personal ideas in the course of a rhetorical act of creation an art text and the reader adds his own vision to its interpretation in a hermeneutical act of perception. Understanding the author's ideas and intentions requires the interpreter's dialogical activity, his willingness for dialogical communication with the text. Specific nature of an internal monologue contributes to separating the character's position and causes a tripartite hermeneutical task: to understand the author's intention, to understand the character's psychological features, and to understand oneself (to realize the individual character of interpretation). An internal monologue makes the author's, the reader's and the character's positions equally authoritative within art communication and there are dialogical relations between them. Thus, the dialogical relations serve as a necessary component of rhetorical and hermeneutical aspects of an internal monologue.

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К вопросу о диалогических связях в рамках внутреннего монолога

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Ключевые слова и фразы: внутренний монолог; герменевтические задачи; диалогические связи; диалогичность; риторикогерменевтический аспект.

Аннотация: В художественной литературе внутренний монолог служит для раскрытия психологического плана произведения. Поскольку диалогические отношения присутствуют не только в речи, но и во всех проявлениях человеческого сознания, то в рамках внутреннего монолога тоже существуют определенные диалогические связи, основанные на характеристиках произведения. Благодаря внутреннему монологу, позиции автора, читателя и героя представляются одинаково авторитетными в рамках художественной коммуникации. Внутренний монолог способствует возникновению трехсторонней герменевтической задачи: понять текст, отражающий сознание персонажа, понять автора и понять себя (осознавать индивидуальность собственной интерпретации). Изучение диалогических связей играет важную роль в определении риторикогерменевтического аспекта внутреннего монолога.

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