

The inner speech of the characters and the speech of the author as an artistically – stylistic device in Sherwood Anderson's short stories

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Abstract. The paper examines inner speech as an artistically – stylistic device for effectively conveying the thoughts of literary characters. The term “inner speech” is defined. The points of view of prominent linguists and psychologists regarding the issue under discussion are presented. It has been established that this is not only a linguistic device, but also an insufficiently studied psychological phenomenon. Four types of this speech activity are analyzed: direct inner speech, indirect inner speech, author's narration and free indirect speech. Characteristics of the syntactic structure and lexical content are given. The peculiarities of its use in the short stories of the American writer Sherwood Anderson are analyzed. It is concluded that the use of numerous episodes of inner speech in narratives helps the author to create psychologically reliable images of characters and promotes expressive and stylistic diversity. The use of various methods of inner speech helps the author to establish communicative and psychological contact with the reader and to increase interest in the narrative.

1 Introduction

In stylistics, there are two types of speech transmission: direct speech and indirect speech. It is important to note that there is another method of conveying a character's speech, and it is called the character's inner speech, or otherwise it is also called free indirect speech. It should be noted that “the original definition of inner speech was its understanding as verbal memory” [1; 131]. The third way of communicating a character's speech or thoughts stands apart from the others. Inner speech of the characters, along with direct and indirect speech, is a very effective means of conveying the thoughts and sometimes spoken words of the characters in a novel or story.

The purpose of this study is to reveal some features of inner speech as a special method of linguistic communication between a literary character and the reader and as a method of artistic technique that helps the author to give special characterization to a literary hero.

In order to cover the various aspects of this problem in more depth, it is necessary to solve the following tasks:

- to define the term “inner speech”;

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- to find out the psychological nature of inner speech;
- to study the structural organization of inner speech;
- to find examples in the short stories of Sherwood Anderson;
- to analyze the results obtained.

2 Materials and methods

This study examines the works of Sherwood Anderson, the American writer of the 20th century. The analysis focuses on a comprehensive examination of his works, including stories from collections such as “Winesburg, Ohio”, “Death in the Woods”, and “The Triumph of the Egg”. Specifically, this study analyzes Anderson's use of characters' inner speech and authorial speech in works like “Departure”, “Brother Death”, “I Want to Know Why”, and “The Egg”. The methodology employed is content analysis, contextual research, structural-semantic analysis, and linguistic analysis, which allowed for an in-depth exploration of various aspects and mechanisms of Anderson's narrative techniques.

3 Results and discussion

Scholars such as I.V. Arnold, V.L. Arkhangelsky, V.V. Vinogradov, I.R. Galperin, and L.Ya. Ginzburg has extensively explored this topic. Recently, text theory has devoted significant attention to the interaction between the author's voice and the character's free indirect speech, which enhances narrative expressiveness and stylistic variety. This issue has been a recurring subject of research for I.V. Arnold, who notes that the “inclusion of free indirect speech within the author's narrative results in a blending of the character's voice with that of the narrator. This phenomenon gives rise to two narrative plans: the narrator's plan and the character's plan, both of which contribute to the emotional and expressive qualities of the text”. [2; 203]. I.R. Galperin refers to this phenomenon as “free indirect speech, which encompasses indirect speech as a means of conveying spoken, real-sounding dialogue and depicted speech as a way of artistically depicting the internal state of the hero, though it does not constitute a form of character speech itself” [3; 203].

Inner speech not only serves as a reflection of the hero's essence but also reveals the underlying motives that drive his behavior. When individuals engage in dialogue with themselves, they tend to be more candid, eschewing embellishments and omissions. This is why inner monologues provide a unique opportunity to convey the character's genuine reactions to external events and the actions of others with utmost authenticity.

The relationship between inner speech and personality traits is closely intertwined. For instance, an introverted individual, characterized by a reserved and closed nature, tends to engage in a laconic and concise inner dialogue. In contrast, an expressive and emotionally open person is more likely to express their thoughts freely and figuratively. Inner speech, by immersing the reader in the thought process of the protagonist, enables us to gain insight into their inner motivations and hidden intentions. This is particularly crucial in situations where the character, due to circumstances or personal qualities, cannot openly express their emotions and desires. In such cases, inner speech serves as a silent voice that would otherwise remain unheard. Through the use of inner speech, the author conveys the subtle nuances of the characters' psychology, their internal conflicts and reflections, making them more lifelike and realistic. Furthermore, the author's speech influences the work's atmosphere, determines its style and tone, and contributes to the formation of images and plot. As such, the inner speech of characters and the author are integral components of the artistic fabric of the work, lending it depth and originality.

In everyday life, individuals frequently employ inner speech to comprehend events and analyze their own actions and those of others. Unlike literary protagonists, we often struggle to be entirely honest with ourselves about our thoughts and motivations. The social environment, educational experiences, and cultural background all exert a significant influence on the vocabulary we use to express our emotions and emotional states.

Famous psychologists, such as B. G. Ananyev, L. S. Vygotsky, N. I. Zhinkin, I. A. Zimnyaya, A. A. Leontiev, and A. R. Luria has significantly contributed to the study of inner speech. A review of the literature in cognitive linguistics reveals that the problem of inner speech remains inadequately studied. Without a thorough comprehension of the psychological nature of inner speech, it is impossible to clarify the complex relationship between thought and language [4]. To convey the thoughts and feelings of a literary character, authors employ figurative and aesthetic transformations of inner speech as a psychological phenomenon. According to L.S. Vygotsky's theory, inner speech is characterized by its muteness and silence, which distinguishes it from other forms of speech [4]. Notably, the work of Ben Alderson-Day and Charles Fernyhough, "Inner Speech: Development, Cognitive Functions, Phenomenology and Neurobiology" [5], offers a comprehensive overview of theoretical approaches and methodological challenges in studying inner speech. The authors emphasize that this problem has been understudied in psycholinguistics due to the inherent difficulty in observing inner speech directly.

In literary criticism, inner speech is regarded as a linguistic phenomenon, often employed by authors as a stylistic device in their works. Authorial speech, a component of a literary work, involves the author directly addressing the reader on their own behalf. When depicting a character's internal experiences, including their feelings and thoughts, authors utilize inner speech. Due to their intricate interconnectedness, it is challenging to distinguish between these two narrative planes. Inner speech exhibits similarities to external speech, as it is derived from the latter. "However, unlike external speech, which serves a communicative purpose, inner speech is self-directed in nature" [6; 71].

The structure of inner speech exhibits distinct differences from the author's spoken language. When constructing an inner monologue in English, specific grammatical rules governing tense sequences and mood combinations are employed. The character's speech style, comprising their typical vocabulary and idiomatic expressions, is retained, mirroring the features of direct speech. Interrogative and exclamatory sentences are frequently utilized to convey emotional intensity.

The morphological structure of inner speech is characterized by its concise and reduced vocabulary. Its lexical representation varies across different stages of inner speech: ranging from extreme brevity, where words are devocalized and initialized, to logically meaningful, morphologically formed lexical units that (closely resemble those found in external speech). In some cases, words in inner speech can be entirely replaced by mental images, visual diagrams, or simple symbols [7].

Sherwood Anderson's short stories showcase the development of techniques that immerse readers in the inner lives of his characters. In his works, the inner speech of characters and authorial narrative are employed as a distinctive artistic device, allowing readers to engage deeply with the internal motivations and emotions of his characters. Anderson's stories introduce people whose lives are beset by hardships, with passions simmering beneath the surface. However, they struggle to express the feelings that torment them, necessitating introspection and self-awareness to articulate their emotions. Their connections with the outside world are limited to the emotional realm, rendering them unable to verbalize their experiences. This inability to articulate their feelings renders them burdened by a harsh existence. Notably, dialogue is sparse in Anderson's short stories. The author's emphasis on his characters' inability to speak, coupled with their inner turmoil, creates a sense of longing to express themselves. This device allows Anderson to reveal his

characters' inner worlds, fostering a profound connection with the reader. By exploiting this -stylistic device, Anderson establishes a communicative and psychological rapport with his readers.

Inner speech is a narrative device that conveys the thoughts and feelings of fictional characters in a work of literature. There are various forms of inner speech, which are employed due to the cognitive and aesthetic properties of the literary text. Inner speech performs dual functions: it provides information and serves as a means of composition. In essence, it is used to develop the plot at crucial moments in a character's life. The presence of inner speech in a work allows the narrative to gain greater stylistic and expressive diversity. In modern linguistics, there is no consensus on the classification of inner speech forms. Some linguists propose two types: depicted and inner speech, while others categorize it as logical, irrational, direct, and depicted speech. Another group of experts divides inner speech into direct, indirect, author's narration, and free indirect speech. This study will adhere to the latter classification.

Inner speech plays a crucial role in storytelling, serving as the internal framework of a work of art that parallels the main storyline. The detailed descriptions of characters' reasoning processes offer a rich source of material for analyzing the work. In addition to the content of their thoughts, the manner in which authors convey those thoughts is equally important, including the words used to articulate them. Moreover, inner speech is characterized by several distinct features, including:

- fragmentation;
- predicativity (the omission of subjects and related words, leaving only predicates);
- phonetic reduction: (a decrease in emphasis on phonetic aspects, with words understood primarily in terms of their intended meaning) meaning-based prioritization, a focus on the semantic meaning of a word over its phonetic significance [4].

Direct inner speech is formalized as ordinary direct speech, minus the author's words. The character's thoughts are enclosed in quotation marks and follow a colon, with the author's narrative intention largely absent from this form. The hero's character is initially revealed through the choice of syntactical structure and lexical content. Inner speech "is characterized by features of colloquial language, including colloquial abbreviations, phonetic compressions, emotionally charged vocabulary, short sentences, an abundance of interrogative and exclamatory structures, repetitions, and unfinished or illogical phrases" [8; 278].

A notable excerpt from the story "Brothers and Death" in the collection "Death in the Forest" captures a tense and ominous exchange between two characters. The dialogue takes place as follows:

"I possess. I am in command here. What do you mean by telling me that I won't?"

"Ha! So! You possess now but soon I will possess."

"I'll see you in hell first."

"You fool! Not yet! Not yet!"

None of the words set down above was spoken at the moment, and afterwards the daughter Mary never did remember the exact words that passed between the two men" [9; 303].

This passage illustrates the presentation of direct inner speech in the form of silent dialogue, as experienced by Mary while observing the conflict between her father and older brother. Although they remained silent, Mary perceived their thoughts. She perceived anger welling up within them, manifesting as dark clouds that seemed to descend upon them. Her father, despite his advanced age, was reluctant to relinquish his authority, while her brother was already eager for the day when he would assume control.

Indirect inner speech is a valuable tool for conveying the thoughts of literary characters with precision. This technique often takes the form of a subordinate clause, which is

attached to the author's words via a conjunction such as "what". Rather than explicitly stating a character's thoughts, the author employs indirect discourse, utilizing third-person singular pronouns and the past tense to convey their mental states.

An episode from the story "Departure" from the collection of short stories "Winesburg, Ohio".

"His mind was occupied with a desire not to appear green. Almost the last words his father had said to him concerned the matter of his behavior when he got to the city. "Be a sharp one," Tom Willard had said. "Keep your eyes on your money. Be awake. That's the ticket. Don't let anyone think you're a greenhorn" [9].

The story concludes with the departure of the main character, leaving behind a profound outcome: will he ultimately find solace and peace, free from the complexities of his relationship with his father? He leaves for a bright future with better hopes. His departure marks the beginning of a new chapter in his life.

An episode from the story "Brothers and Death" from the collection "Death in the Forest".

"Afterwards she remembered how he looked at the moment, the curiously serious old look on his young face. There was even, she thought later, a kind of contempt for both the father and brother, as though he might have been saying to himself - he couldn't really have been saying it - he was too young: "Well, we'll see. This is something. These foolish ones - my father and my brother. I myself haven't long to live. I'll see what I can, while I do live" [10].

This passage reveals the emotional turmoil experienced by Ted, the younger brother, in response to the quarrel between his father and brother. Mary, who was perceptive beyond her years, intuited Ted's emotional distress and sensed the deep-seated pain hidden behind his thoughts. As a terminally ill individual, Ted harbored a profound resentment towards those who could not reconcile their differences. This brief passage encapsulates a profound philosophy of life, encapsulating a value system that shapes one's understanding of existence and the ethical framework that guides life's journey.

In an author's narrative, the author assumes the role of narrator, directly conveying the thoughts and emotions of the character. While not reproducing the character's exact words, the author conveys their intended meaning by selectively highlighting pivotal elements that are crucial to the plot, characterization, and overall narrative progression. This nuanced approach allows authors to effectively convey complex ideas and themes while maintaining a distinctive narrative voice.

This technique diverges from inner monologue, where a character explicitly conveys their thoughts to the reader. In an author's narrative, the author assumes the role of an interpreter and editor, selecting and organizing the character's thoughts to serve the larger purpose of the story. This enables the author to guide the reader's attention by highlighting specific aspects or ideas and fostering a comprehensive understanding of the hero's character and motivations.

By employing the author's narration, the writer gains flexibility and control over a character's thoughts and feelings, enabling him to convey them in a clear and focused manner that effectively serves the story and its plot development.

This is an excerpt from the story "Departure" from the collection "Winesburg, Ohio".

"The young man, going out of his town to meet the adventure of life, began to think but he did not think of anything very big or dramatic. Things like his mother's death, his departure from Winesburg, the uncertainty of his future life in the city, the serious and larger aspects of his life did not come into his mind" [9].

In this episode, the author's narration grants the writer a significant degree of flexibility and control over the protagonist's thoughts and feelings, enabling him to convey them in a clear and focused manner that serves the story and plot development. Specifically, the story

focuses on the life of George Willard, a young man at its center. Through a pivotal moment in the hero's life, the writer skillfully reveals his past, present, and future. The narrative juxtaposes objective time, marked by a brief period of stasis where no event occurs, with subjective time, in which the hero's consciousness freely wanders back to his past and forward to the real world, only occasionally glimpsing the future as outlined in the story.

An excerpt from the story "Brothers and Death" from the collection "Death in the Forest".

"She finally thought, because, having to die his kind of death, he never had to make the surrender his brother had made - to be sure of possessions, success, his time to command - would never have to face the more subtle and terrible death that had come to his older brother" [10].

In this passage, Mary contemplates the fate of her two brothers, John and Ted. The contrast between the destinies of these two siblings serves as a poignant backdrop for a richly symbolic narrative. Mary is deeply moved by the spiritual beauty of Ted, who is doomed from the start, and feels a sense of sorrow for his impending fate. In contrast, John's relentless pursuit of profit and self-validation elicits a profound sense of disappointment from Mary.

Free indirect speech is a subtle yet effective tool in an author's toolkit, allowing them to convey a character's inner world without resorting to direct quotation. The thoughts and feelings of the hero are seamlessly woven into the narrative, becoming an integral part of the author's discourse. A distinctive feature of free indirect speech is its implicit nature, which enables the author to maintain the narrative's voice and style, avoiding confusion with direct statements from characters. This technique demands skill and caution from the author, as there is a risk of the narrative voice becoming lost in the hero's mind, making it challenging to switch between characters and develop a multi-dimensional narrative. However, when executed skillfully, free indirect speech can be a powerful tool for penetrating deeper into a character's psychology and conveying their internal state with maximum artistic authenticity.

The technique of free indirect speech helps to bridge the gap between the character's inner world and his external actions. Its conciseness and lack of excessive use of subordinating conjunctions make the narrative flow more smoothly, while maintaining the informative load of the text.

An excerpt from the story "I Want to Know Why" from the collection "The Triumph of the Egg".

"If you've never been crazy about thoroughbreds it's because you've never been around where they are much and don't know any better. They're beautiful. There isn't anything so lovely and clean and full of spunk and honest and everything as some race horses" [11].

The narrative is presented in the first person, allowing the reader to intimately connect with the narrator's fervent passion for horses. The horse holds a symbolic significance for the narrator, embodying all that is good and trustworthy in the world. The narrator's affinity for horses is exemplified by his frequent visits to the racetrack, where he spends most of his free time. Moreover, his emotional investment in these majestic creatures is palpable, as evidenced by the "lump in his throat" that he experiences when watching them gallop across the track.

This fragment is from the story "The Egg" from the collection "The Triumph of the Egg".

"I awoke at dawn and for a long time looked at the egg that lay on the table. I wondered why eggs had to be and why from the egg came the hen who again laid the egg. /.../ And that, I conclude, is but another evidence of the complete and final triumph of the egg — at least as far as my family is concerned" [11].

Despite the seemingly unusual nature of the character in this passage, he elicits a strong sense of empathy, making it impossible not to sympathize with him. This passage illustrates a profound philosophical question: which comes first, the egg or the chicken? This reflection underscores the internal conflict and dramatic tension inherent in the moment, revealing a nuanced exploration of existential themes.

The various techniques employed by the author to convey inner speech serve to create a more profound and psychologically nuanced portrayal of the character. By allowing the reader to enter the thoughts and emotions of the protagonist, these techniques enable a deeper understanding of their motivations. Furthermore, this prose certainly makes you bow your head. Notably, all the characters in Anderson's stories are depicted as being incredibly lonely, which belies the initial simplicity of his prose. Beneath the surface of each tale lies a profound meaning, much like the intricate details that become apparent only upon closer examination of a painting. As one becomes immersed in the drama that unfolds throughout the narrative, the story's meaning transforms, revealing a completely new and unexpected interpretation.

4 Conclusion

In conclusion, our scientific research suggests that inner speech is a vital artistic and stylistic tool that plays a crucial role in shaping the narrative, contributing to its expressive and stylistic richness. Our findings indicate that there are four distinct types of inner speech, each with its unique characteristics and commonalities. This diversity of inner speech types underscores its significance as an integral component of narrative, allowing authors to convey complex emotions, thoughts, and themes with greater nuance and depth.

Our research into the phenomenon of inner speech in psychology reveals a significant challenge for modernist literature. The task of conveying non-verbal experiences through language demands exceptional skill. Sherwood Anderson's literary achievement lies in his ability to tackle this challenge with remarkable success. By employing an external simplicity, conciseness, and restraint, Anderson crafts complex texts that require readers to actively engage with the material, using their own cognitive processes to fill in the gaps and infer meaning. Rather than explicitly addressing topics without linguistic equivalents, Anderson's narrative subtly alludes to these silences, inviting readers to participate in the creation of their own understanding.

This examination of Sherwood Anderson's literary works has revealed a consistent employment of a distinctive narrative technique. Anderson's characters are imbued with a unique mental state, attitude, and personality, which significantly contributes to the progression of the plot. The thoughts and inner lives of his characters are skillfully woven into the narrative, rendering the story more engaging and emotionally resonant. This artistic stylistic device not only serves to advance the plot but also fosters a deeper connection between the reader and the characters.

The choice of method for transmitting inner speech is contingent upon the author's purpose and objectives. Our analysis reveals that different techniques for conveying inner speech were employed in various works, and this diversity proved to be a boon to the text, enriching its overall narrative and enhancing the reader's understanding. This finding underscores the importance of considering the author's objective and purpose when interpreting inner speech in literary texts.

Thus, inner speech plays a vital role in revealing a hero's character and motivation, allowing readers to penetrate deeply into his inner world and gain insight into his true essence. Not only does this phenomenon play a crucial part in fictional storytelling, but it is also an indispensable tool for self-knowledge and analysis in real life. By understanding our

own inner speech, we can gain a deeper understanding of our behavior and develop harmonious relationships with others.

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