

THE RESEARCH OF THE STYLISTIC PECULIARITIES OF REPRESENTED SPEECH FOR BETTER TEACHER-STUDENT INTERACTION AT ENGLISH LITERATURE CLASSES

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Abstract

The paper is devoted to the research of represented speech as an effective stylistic device allowing for better teacher-student interaction at English literature classes. The authors analyze this mode of characters' speech reproduction, its types and functions on the example of some novels of a well-known English writer Margaret Drabble. The purpose of this study is to reveal and identify the stylistic peculiarities of represented speech in M. Drabble's novels, and particularly in "The Waterfall" and "The Realms of Gold". The authors seek to assess the actual potential of represented speech sufficient to stimulate and foster analytical and critical thinking among the students and encourage their interaction in the classroom, as well as other ways of communicating in real life outside the university.

To realize these goals, a thorough textual study of M. Drabble's novels has been conducted based on the comparative historical method of analysis. The former and current literary processes in Britain were taken into account, provided that a theoretical approach was combined with the literary-historical and literary-critical outlook on the issue. The provided analysis proves that represented speech serves as an important plot-compositional means, which uncovers the unuttered inner speech of characters to readers, presents their thoughts and feelings, and unfolds the spiritual development of the characters. Represented speech can equally be used to highlight the main ideas of the novels in the words of the author, and convey the author's judgments and generalizations about the characters to the readers. In the collision of differing points of view of authors, characters and readers, this stylistic device can create a certain specific style of narration and serve as a source of development of students' interactive and communicative competences.

The ability to formulate other people's statements and correctly express either implied or explicit meanings of written texts is crucial for the development of analytical and critical thinking among the students. An empirical study based on data from Kazan Federal University showed obvious progress and increase in interactive and communicative abilities of those students attending English literature classes and participating in the study of English writers' artistic styles and modes of expression. The proposed methods and techniques of analysis of written literary texts and represented speech as their part can be used by scholars, educators and teachers in both scientific and practical contexts. For teaching and learning purposes, our findings can be integrated into the university curriculum for the effective instruction design of classes and seminars on M. Drabble's and other English writers' works, contemporary English literature and stylistic analysis courses, etc.

Keywords: research, university, education, English literature, represented speech, stylistic device, teacher-student interaction, real-life communication.

1 INTRODUCTION

Traditional forms of narration, which are one of the most effective ways of expressing the author's consciousness, are undergoing profound internal changes in contemporary literature. In the pre-realistic literature, the speakers are not different or slightly different from each other in terms of world relation and narrative forms; however, with the development of the realistic novel there appears a tendency to overcome the speech uniformity of narration. Direct speech gradually begins to reflect the social, psychological, age-related differentiation of characters, which serves the tasks of their self-expression in the word. Orientation to the "discordance" is manifested not only in monologues and dialogues, the proportion of which in the novels increases (in the novels of C. Dickens, W. Thackeray, G. Flaubert), but also directly in the "narrative text", formally most often belonging to one speaker, but including and captured in the word of consciousness of many characters.

In the works of J. Austen, and later in C. Dickens, G. Flaubert, E. Zola, J. Meredith, J. Galsworthy, the use of "someone else's word" in the novel, which was called the improperly direct speech or represented speech, became common. The study of reception was conducted in two ways - in terms of literary studies, stylistics of artistic speech, and in terms of linguistics, the system of language and its history. We approach the problem from literary positions, relying on the theoretical studies of A. Andrievskaya [1], L. Sokolova [2], V. Kukharenko [3] and other authors.

The article is dedicated to the research of represented speech as an effective stylistic device allowing for better teacher-student interaction at English literature classes. We are going to analyze this mode of characters' speech reproduction, its types and functions on the example of some novels of a well-known English writer Margaret Drabble. The purpose of this study is to reveal and identify the stylistic peculiarities of represented speech in M. Drabble's novels, and particularly in "The Waterfall" and "The Realms of Gold". The authors seek to assess the actual potential of represented speech sufficient to stimulate and foster analytical and critical thinking among the students and encourage their interaction in the classroom, as well as other ways of communicating in real life outside the university.

2 METHODOLOGY

A thorough textual study of M. Drabble's novels has been conducted based on the comparative historical method of analysis. The former and current literary processes in Britain were taken into account, provided that a theoretical approach was combined with the literary-historical and literary-critical outlook on the issue.

To foster analytical and critical thinking among the students, they are given the following tasks to implement:

- 1 They have to read two novels: "The Waterfall" and "The Realms of Gold" written by Margaret Drabble. The learners discuss some questions on general understanding of the literary works in the class (When and where does the story take place? Name and give a short description of the main characters. What is the structure of the novel? What narrative types are used in the text? What was the author's main aim? What main themes does the author reveal in this work? What images does she use?).
- 2 The students have to find the examples of represented speech in the novels and try to identify its categories and types according to the classifications, which had been given to students at the lectures before.
- 3 Then they are given the task to read some selected parts of the novels for detailed analysis to discuss them in small groups, paying attention to different narrative techniques and their functions in the novels.
- 4 Finally, the students have to make a report on the research of stylistic peculiarities of represented speech and its functions in M. Drabble's novels.

3 RESULTS

With all the variety of forms of represented speech, a great number of scientists recognize the presence of a single attribute characterizing this stylistic device, as Sokolova puts it, "the combination of the author's and the character's subjective plans" [4]. Andrievskaya speaks about the "speech contamination of the author and the character" [5], Kukharenko refers to "the fusion of the voices of the author and the character in all their various specific manifestations" [6].

That is why the descriptive classification of represented speech given in Sokolova's work is based on the principle of interaction between the author and the character. She distinguishes three categories of represented speech. The first category is characterized by the greatest self-elimination of the author as a narrator, the relative duration of represented speech, and the clarity of the boundaries between represented speech and the author's speech. With the help of represented speech of this category, internal and external speech, monologue, dialogic or even collective speech can be transmitted.

The author's least self-detachment, the least duration and the lack of clear boundaries are distinguished by represented speech of the third category. With the help of it, the general point of view of the character is transmitted without formalizing it into internal or external speech. The second category occupies an intermediate position: the role of the author and the character in the narrative is

approximately equal, they often replace each other. This type of represented speech is used to express individual, scattered thoughts and feelings of one or more characters.

A. Andrievskaya identifies the following types of represented speech:

- 1 As a form of transmitting someone else's statement, this is a pseudomonological unification of the author's and characters' speech, "framed dialogue", where two characters' speech is framed by the author's remarks, which may contain represented speech, and the so-called "polylog", where with the help of represented speech, speech intercourse of several people, mass scenes, etc. is transmitted, which is a characteristic of modern plots.
- 2 As a form of transmission of internal speech, represented speech, which is usually called "internal monologue" in these cases, can be of two main types: retrospective monologue, i.e. the flow of memories, which in the novel is often a way of presenting biographical data, the character's socio-psychological characteristics, and the "actual monologue", i.e. immanent to the timeline of the story, as a way to transfer the internal reactions of the character, the disclosure of the driving forces of his or her behaviour. Such a monologue is usually given intermittently, it is intersected by the author's narration, alternating or interlacing with it, this is a "framed dialogue".

Authors resort to the inclusion of represented speech in the narrative in order to convey the general content of the character's speech, who, due to any reason, cannot form his own thoughts as independent connected speech, or for the design of speech or thought of two people, a group of people, to express non-delimited internal and external speech, in order to express stylistic diversity or to emphasize any part of the dialogue or monologue speech. Represented speech of the third category can be used for the purpose of psychological characteristic of the image: parodying the hero's style of speech or the satirical depiction of a character; for the purpose of historical or historical-literary stylization, etc.

The whole diversity of stylistic functions of represented speech can be reduced to three varieties:

- 1 The functions due to the possibility of represented speech to transfer the point of view of the character while maintaining the author's position, consist in the fact that represented speech can act as a plot-composition tool in the process of showing the spiritual development of the character, forming or changing his views.
- 2 The functions due to the possibility of this approach to convey the author's position in the process of acquaintance with the character's point of view are that represented speech can sometimes act as a plot-compositional means for highlighting the main thoughts in the work.
- 3 The functions due to the possibility of collision of the points of view of the author and the character are that represented speech acts as a means of creating a certain style of narration - a humorous or satirical, historical or historical-literary stylization.

As the stylistic analysis implemented with the students proves, in the novels of M. Drabble of the 1970s, "The Waterfall" and "The Realms of Gold" [7], represented speech is the dominant form of narration.

At the beginning of "The Waterfall" represented speech of the third category according to Sokolova's classification prevails. These are mostly short statements in which the author is least eliminated, for example: "She wished he would do it, instead of sitting there with such indictment. As though sitting were all that one could do with one's life. And oh, what else, what else" [8]. Another example reveals represented speech of the second category, where the author and the hero often replace each other: "It was healing, perhaps: all of her was for healing. Ah, never, damaged from birth, beyond repair, damaged before birth, an inheritance of afflictions" [9].

According to the subject-functional relation in the prose of this period, such types of represented speech as internal monologue and its variations can be distinguished: retrospective monologue, actual monologue and framed monologue, as well as imaginary monologue. In the latter type, the author's narrative can merge with the voice of the main character, and sometimes the words of the author only introduce the speech of the heroine: "Perhaps, she thought, what I like is the feeling that nothing, nothing at all is expected of me: I am merely a woman, merely an attendant woman, I don't have to do anything but stand here. She thought that perhaps she was learning to be a proper woman, at last". [10] In the first sentence, imaginary represented speech is close to direct speech, in the second - to indirect speech. As a result, the impression is created that the author is not so omniscient and

omnipresent, as it seemed earlier; he is only making guesses, assumptions that allows the reader to switch to the main character's point of view, which is beginning to prevail.

As a form of transmitting someone else's speech, the pseudomonological unification of the author's speech and character's speech, imaginary speech and imaginary dialogue, one-sided dialogue and the dialogue of the character with himself occur. Moreover, it is necessary to note the lexical and phraseological type, in which separate words and expressions belonging to the actors are interspersed into the author's context. This type of represented speech is more conducive to the individualization of the artistic image. For example, "He was also, on this occasion, driving carefully for the car's sake. Running it in, the technical phrase, I think". [11] A technical term "running it in", alien to the narrator, which obviously belongs to the male character's speech, is used here.

The peculiarities of the use of represented speech of different categories and types show that the plot-compositional construction of the novels of the period in question reveals much in common. Usually at the beginning the point of view of the author prevails, and, consequently, represented speech of the third category, which is replaced by represented speech of the second category, where the points of view of the author and the character are approximately equivalent. The result of the moral and philosophical quest of characters (conflict resolution) is transmitted through the inclusion in the narration of a large number of internal monologues, that is, represented speech of the first category, which is characterized by the greatest elimination of the author as a narrator.

Thus, in the process of transferring the points of view of the characters and the author in Drabble's novels, represented speech serves as an important plot-compositional means of showing the spiritual development of the main characters (transfer of the author's judgments and generalizations). In the collision of the points of view of the author and the character, represented speech is a means of creating a certain style of narration: ironic-philosophical in "The Realms of Gold", literary stylization in "The Waterfall".

In addition, represented speech in some cases assumes the functions of narration and description, which is especially noticeable in retrospective episodes. It also contributes to the acceleration of the pace of narration, making the development of the plot more dynamic, while represented speech prepares the reader for significant climax scenes, sharpening the perception of the increasing drama.

The narrative forms of the considered novels are complex and diverse. Here we see a complex fusion of personal and impersonal, objective and subjective, neutral and expressive narration. The presence of different points of view creates a subjective diversity and, as a result, a multiplicity of narrative types [12], among which represented speech plays an extremely important role.

4 DISCUSSIONS

The problem of teacher-student interaction has been widely discussed by researchers of many countries for several decades. Among them are Ahmad, C.N.C., Shaharim, S.A. & Abdullah, M.F.N.L. [13]; Brislin, R.W. [14]; Chin, C. [15]; Cornbleth, C., & Korth, W. [16]; Douglas, J.A., Douglas, A., McClelland, R.J., & Davies, J. [17]; Fraser, B.J., Aldridge, J.M., & Soerjaningsih, W. [18]; Ozerk, K. [19] and many others. The scientists consider this issue from different angles. For example, Ahmad, C.N.C., Shaharim, S.A. & Abdullah, M.F.N.L. study teacher-student interactions, learning commitment, learning environment and their relationship with student learning comfort. They suppose "active involvement in the learning process such as performing an investigation to solve a problem will provide more positive impact on students" [20]. Douglas, J.A., Douglas, A., McClelland, R.J., & Davies, J. attempt to understand student satisfaction and dissatisfaction in an interpretive study in the UK higher education context. Chin, C. deals with classroom interaction in science: teacher questioning and feedback to students' responses. Fraser, B.J., Aldridge, J.M., & Soerjaningsih, W. study instructor-student interpersonal interaction and student outcomes at the university level in Indonesia. Ozerk, K. analyses teacher-student verbal interaction and questioning, class size and bilingual students' academic performance.

Russian scientists also pay attention to this problem offering certain approaches for better teacher-student interaction. For instance, Khakimzyanova D.F. E.K.Shamsutdinova, Melnikova O.K. study project-based approaches to teaching ESL at Kazan Federal University [21]. In other works Melnikova O.K. and her colleagues propose game-based approach and flipped classroom approach to teaching ESL in higher school [22, 23]. Dulmukhametova G.F., Fakhrutdinova A.V., Shakirzyanova R.M., Turhanova R.I. offer their own methods for organization of student's solitary work during learning foreign languages [24].

Despite the differences in approaches, almost all researches agree that the teacher-student interaction is an important element to the students in the context of teaching, learning and assessment.

5 CONCLUSIONS AND RECOMMENDATIONS

The provided analysis proves that represented speech serves as an important plot-compositional means, which uncovers the unuttered inner speech of characters to readers, presents their thoughts and feelings, and unfolds the spiritual development of the characters. Represented speech can equally be used to highlight the main ideas of the novels in the words of the author, and convey the author's judgments and generalizations about the characters to the readers. In the collision of differing points of view of authors, characters and readers, this stylistic device can create a certain specific style of narration and serve as a source of development of students' interactive and communicative competences.

The ability to formulate other people's statements and correctly express either implied or explicit meanings of written texts is crucial for the development of analytical and critical thinking among the students [25]. An empirical study based on data from Kazan Federal University showed obvious progress and increase in interactive and communicative abilities of those students attending English literature classes and participating in the study of English writers' artistic styles and modes of expression.

The proposed methods and techniques of analysis of written literary texts and represented speech as their part can be used by scholars, educators and teachers in both scientific and practical contexts. For teaching and learning purposes, our findings can be integrated into the university curriculum for the effective instruction design of classes and seminars on M. Drabble's and other English writers' works, contemporary English literature and stylistic analysis courses, etc.

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