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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**INTERNAL SPEECH AS A SPECIAL FORM OF
LANGUAGE COMMUNICATION
(Based on materials of Azerbaijani and English fiction)**

Specialty: 5704.01 - Language theory

Field of science: Philology – Linguistics

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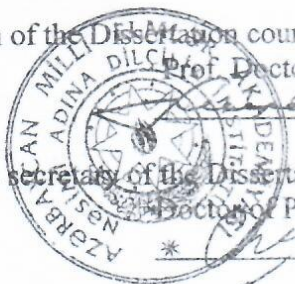
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INTRODUCTION

The actuality and the usage rate of the research work: The dissertation is connected with the most problematic areas of modern linguistics, requiring the study of the essence of man from the point of view of language, both social and unique individual components. The topicality of the dissertation lies in the fact that today inner speech as a way of externalizing the inner world of a person needs a scientific explanation from a linguistic point of view. It is necessary to identify the structural and semantic forms of externalization of inner speech, analyze its lexical and syntactic characteristics, and consider the working features of inner speech in a work of art.

Inner speech problems more reflected by researchers in various fields of science for many years, first of all psychologists, neurophysiologists and psychophysicologists (B.G.Ananyev, L.S. Viqotsky, N.I.Dzhinkin, A.R.Luria, A.N.Sokolov, T.N. Ushakova, etc.) psycholinguists (T.V.Akhutina, A.A.Zalevskaya, G.M.Kuchinsky, A.A.Leontyev, etc.) and literary critics (I.V.Strakhov, E.G. Etkind and others). This problem is most reflected in the linguistic scientific literature.

The foundations of the linguistic approach to the study of inner speech were laid by the famous Russian scientist Academician V.V.Vinogradov.¹ He used extensive philological interpretation in the study of inner speech.

He studied the linguistic and stylistic features of Lev Tolstoy's work, touched upon interesting aspects of interior design. The origin of inner speech in the writer's work (in a broader meaning, in Russian literature), the scientist associated with new literary descriptions of life. According to V.V.Vinogradov, for this *“foreign language forms of speech to create a literary analogy of internal speech, dynamic, unstable, internal smooth plan of speech thinking, individual,*

¹ Виноградов, В.В. О языке художественной литературы/- Москва: Гослитиздат. Худ.лит-ра, -1959. – с. 123

*which captures and captures these words and thoughts. It was necessary to create an unstable, current plan of intrinsic thinking, changeable and a very fast flow of individual consciousness, in which these words and thoughts face and cling to each other". Later, he noted that the "isolated" speech problem needs a special theoretical assessment.*²

After Vinogradov, Russian linguistics did not take the problem of inner speech seriously for a long time. It was only in the early 1980s that serious studies appeared based on materials in Russian, English, German and French. In these studies, attempts were made to give a theoretical explanation of inner speech and determine its linguistic status (E.A.Goncharova, 1980; M.T.Gaibova, 1986; V.A.Zimenkova, 1989; A.V.Loginov, 1991). At present, we have to admit that many theoretical and methodological problems of inner speech remain unresolved. Various aspects of the study of inner speech do not exclude the possibility of new approaches to the problem. In Azerbaijani linguistics, this problem has never been the subject of special studies, and textbooks on general linguistics and other sources provide general information about inner speech.

Object and subject of the research: The object of the study is the acts of interpersonal communication of characters included in the examples of Azerbaijani and English fiction. The subject of the research is various ways and forms of representation of inner speech, its lexical, syntactic and functional characteristics.

The aim and tasks of the research: The aim of the research is to comprehensively study and describe internal speech in Azerbaijani and English literary texts in accordance with its direction.

In order to achieve the set goal, it is important to solve the following tasks in the course of the research:

- to determine the attitude of internal speech to events such as false indirect speech, flow of consciousness, internal monologue;

² Виноградов, В.В. Стилистика. Теория поэтической речи. Поэтика / В.В.Виноградов.– Москва: Искусство, – 1963. – с.184

- to identify and systematize the main forms of externalization of internal speech;
- to conduct linguopragmatic analysis of functional-semantic forms of internal speech organization;
- to consider the lexical, syntactic and functional characteristics of internal speech on the basis of examples of Azerbaijani and English fiction.

The tasks require the use of different linguistic methods of research. The basis of the research is a complex method of linguopragmatic description, which combines the methods of observation, comparison, generalization and interpretation. The research material is works of art by Azerbaijani and English authors.

The scientific novelty of the research is reflected in the complex linguistic analysis of internal speech as a process of intrapersonal communication. In the dissertation, the position of internal speech in relation to close language events such as false indirect speech, flow of consciousness and internal monologue is determined on the basis of Azerbaijani and English language materials.

The methods of the research: The main method of the dissertation is the method of description, which is indicated by such specific techniques as observation, comparison, generalization, interpretation. To determine the frequency of processing various types and forms of describing inner speech, a statistical method was used as an additional method.

The main arguments of the dissertation to be defended:

1. Intrapersonal communication is a complex internal process consisting of the primary verbalization of a person's thoughts and feelings, their structuring and interpretation in the mental-semiotic plan. In the process of intrapersonal communication, the true essence of a person is revealed in terms of language, the components of his personality that were previously hidden from others and isolated by consciousness according to social and ethical conventions become relevant.

2. Within the framework of the linguistic approach, inner speech appears as inexpressible, mute speech. It is directed against the subject

or the intended interlocutor, proceeds in the mental world of a person, is characterized by lexical, syntactic and functional originality.

3. Depending on the internal situation and various individual mechanisms, hidden cognitive processes and speech processes in inner speech proceed in various structural and semantic forms (from short remarks to extended monologues and dialogues). Each form has its own structural, functional, lexical *and* syntactic features.

4. Although inner speech is not much different from ordinary, traditional extended discursive speech, it still has its own linguistic features to one degree or another. A feature of inner speech is the presence of lexical units that demonstrate additional semantic individualization of a person's emotional state, past experience and accumulated knowledge.

5. The syntactic nature of inner speech is determined by the intrapersonal communicative vector of its influence. The choice of this or that syntactic means is balanced by tendencies of squeezing and unloading. As a result, we observe in a literary text aposiopesis, asyndeton and polysyndeton, reduced constructions, monosyllabic and whole sentences, parallels and parallel constructions, which generally reflect and resume the process of formation and development of thought.

The scientific novelty of the research: The scientific novelty of the research is reflected in the complex linguistic analysis of internal speech as a process of intrapersonal communication. In the dissertation, the position of internal speech in relation to close language events such as false indirect speech, flow of consciousness and internal monologue is determined on the basis of Azerbaijani and English language materials.

The theoretical and practical significance of the research: The theoretical significance of the study lies in the fact that it stimulates the development of little-studied problems related to the specifics of inner speech as a linguistic phenomenon. In addition, in the course of the study, a technique was developed and applied for separating acts of intrapersonal communication from a work of art. This methodology expands the methodological base of linguistic research in general

theoretical terms. The results of the study will help in further research in the field of speech consciousness, studying the features of secret speech processes and intrapersonal communication. The practical significance of the study lies in the fact that the collected materials and results can be used in the preparation of courses in stylistics, linguistic semantics, psycholinguistics, linguistics of the text of the Azerbaijani and English languages, as well as in preparing students for term papers and theses. The dissertation materials can be useful for researchers studying the features of language and thinking, as well as cognitive processes in the human mind.

The approbation and the applying of the work: The main content and main provisions of the research work are reflected in 10 articles and conference materials published in various scientific collection.

The name of the organization where the dissertation has been accomplished: The dissertation work was done at the Department of English of the Azerbaijan State Pedagogical University.

The volume of the structural sections of dissertation separately and the general volume with the sign: Introduction 4 pages, chapter I 27 pages, chapter II 50 pages, chapter III 28 pages, conclusion 3 pages, bibliography 11 pages. The total volume is 126 pages - 205,926 characters.

THE MAIN CONTENT OF THE RESEARCH

The actuality and the usage of content is based, the object, the subject of research is appointed, the aim and the tasks, the method and ways of the research are defined, the material is chosen, the hypotheses are given, the methodological bases of the research are shown, the scientific novelty, the theoretical and practical importance of the work is commented, the basic provisions giving to the defense are noted, the information about the approbation of the work, the structure of dissertation is given in the part of “**Introduction**” of the dissertation.

The first chapter of the dissertation is entitled “**Inner Speech as**

a Communicative, Structural Linguistic Element of a Literary Text". This chapter consists of 5 subchapters.

The first half of the first chapter is called "**The study of the theoretical foundations of intrapersonal communication** ". This subsection discusses the theoretical foundations of intrapersonal communication. Intrapersonal communication is a complex internal process consisting of the primary verbalization of a person's thoughts and feelings, their structuring and interpretation at the mental-semiotic level. In the process of intrapersonal communication, the true essence of a person is revealed in terms of language, the components of his personality that were previously hidden from others and isolated by consciousness according to social and ethical conventions become relevant. In modern linguistics, the text is considered as the main object of study. If we mean modern linguistics as a cognitive paradigm, then the main thing here is that it is from the text that one can draw conclusions about the world language of people who speak the language in which it is written.

In the context of cognitive linguistics, text has a completely different definition. In this case, the discreteness of the text does not serve to distinguish between linguistic units of different levels, but to identify the fundamental concepts that make up the mental phenomenon that is now perceived as a *worldview* or *language worldview*. At first view, it seems appropriate to associate verbality with individual lexical units. For example, it seems reasonable to think that the concept of "justice" is verbalized in the content of the lexical unit *justice* in the Russian language. But in this case there is a contradiction. For example, if the concept itself is a mental concept and forms a fragment of the worldview (an object defined as its mentality) in the collective consciousness of the people, then it includes not only the content of the concept, but also the historically formed idea of the event. Thus, the concept of "justice" in the worldview of a Russian person cannot be a lexical unit of *justice* equal in content.

The thing is that in fact we should not talk about the content of the lexical unit of justice, but about the content of a lexically significant classification or the concept of "justice", which is international.

Separation of concept and conceptual content is also relevant. In our opinion, the problem lies in the distinction between the lexical meaning of the denotation and the conceptual content. Here, firstly, there is a *typical image of objects, expressed in words*,³ and secondly, the historical and culturally determined idea of people about things and events. The question is, can denotation be devoid of such historical and cultural conventions about things? In other words, does it encounter ideas that we associate with conceptual content, such as our typed representations of things and events, or does it not encounter them?

If the content of the concept determines the worldview characteristic of ethnic thinking, then the word serves as a door, a key to enter this space. It seems that words should be distinguished as symbols that cover homogeneous objects and have a certain connotation of linguistic speakers. In this case, the sign actualizes the image of the object on a subconscious level. At the same time, they can be perceived as a signal of a fragment of a worldview that is consciously aware of its historical and cultural originality. In this case, the content of the word is not limited to its lexical meaning, the word acts as a kind of signal that allows you to understand what it is about. The content of this word is revealed through other language units and texts.

The second half of the dissertation is called "**Internal author's speech on behalf of the Hero.**" (IASH)

The main principles of the study are multidimensionality and structural-semantic orientation, which is a systematic description.

In our opinion, it would be wrong to take the artistically described inner speech as a type of *explanation (expression)* and *identify it with the author's inner speech* (IASH) given on behalf of the protagonist. First, the type of explanation (expression) is determined by the person on whose behalf it is made. This person can be the author, the character, or both the author and the character at the same time. In accordance with this, the author identifies in the text the author's

³ Асколдов, С.А. Основные проблемы теории познания и онтологии / – Санкт-Петербург: Типография И.Н.Скороходова, – Т. VIII. – 1900. – с.88

speech, characteristic and author-character (mixed) speech forms. With this approach, the artistically described inner speech acts as a manifestation of the character's speech field, and the character's speech (indirect characteristic) or the author's (indirect characteristic) fits perfectly into the author's-personal (mixed) speech. Secondly, artistically described inner speech cannot be limited to *IASH*, since *IASH* is one of the descriptive forms of internal speech, and internal speech, in turn, is one of the forms of speech.

In linguistic studies of inner speech, much attention is paid to the typology of this speech. Noting the complexity of inner speech, we consider the following classification more acceptable: 1) according to the method of implementation - tacit (internal communication) and oral speech (target communication); 2) by means of implementation - mimic speech, subtext speech, signal speech; 3) for the subject of speech - speech (visual or embodied speech) arising (arising) from a person and things.

A.N.Vasilyeva distinguishes the following types of inner speech of a character: 1) inner speech, structurally close to oral speech;

2) literary-mediated speech; 3) psychological-indirect speech. The most important type of speech among them is the latter, that is, a type of speech close to natural inner speech - psychological-indirect speech.

Y.N.Karaulov divides inner speech into several types: 1) inner monologue; 2) internal dialogue; 3) conditionally internalized speech, that is, speech in which reality (reality) is given from the point of view of the perception of the actor; 4) not completely internalized speech. In this case, the entry of speech into the text occurs through the author's constructions containing formal signals of internalization.

Slobin D. divides inner speech into two types:

1) descriptive speech, which shows the inner state of the protagonist and is given on behalf of the author;

2) speech given in the form of indirect speech and designed to show the flow of thoughts and feelings of the character. ⁴

⁴ Слобин Д. Психоллингвистика. М., 1976, с. 64.

Leontiev A. divides inner speech into two types: 1) speech aimed at a certain imitation of inner speech (replicative, dialogue, contamination); 2) Incomplete structured inner speech - speech aimed at imitating the derivatives of thinking.⁵

The use of artistically described inner speech is due to the cognitive-aesthetic nature of a work of art, i.e., the emergence of an artistic image. The main purpose of inner speech in a literary text is to describe the inner world of characters by verbal means. This description is made by imitating their thoughts and feelings. Through inner speech, the writer expresses the thoughts and feelings of the characters, because these feelings and thoughts are not reflected in oral speech and are presented directly as "from within", a complex, "fluid" process.

Artistic descriptive inner speech is an important component of the text and is associated with a number of categories of text, authorial and character speech, monologue and dialogic speech, IASH, "stream of thought", internal monologue. This makes it necessary to determine the nature and linguistic status of each of these types of speech.

The third subsection of this chapter is entitled **"Inner Speech as a Component of a Literary Text"**. In this subsection, inner speech is studied as a component of a literary text. The internal monologue is characterized as an element of the speech structure of the character's image.

The structure of a literary text includes two relatively independent speech segments: the author's speech and the character's speech. Each of them has its own language means of describing the participants. In the general case, all fragments that combine the text with the author create the author's speech, and fragments of the text that are combined with the character's image create the character's speech.

A literary character arises on the basis of both speech segments as a series of successive appearances of the same person in the zone of their interaction. These speech segments are connected with each other through a "common semantic center" - an anthroponym, and as a result

⁵ Леонтев А. Основы психолингвистики. М., 2003, с. 161.

create a "character environment".

One of the important components of the character's environment is the embodiment of the image in speech. This process is considered as the unity of the literary text representing the speech of the character, and all the fragments associated with it as the subject of speech, as well as the sum of the fragments of the author's story. These fragments characterize the manner of speech of the hero, the expressive features of his thoughts and ideas, the expression in speech of the content of his consciousness.

The speech of the character, fragments of the text, which are his inner speech, complement each other and, in general, create the speech structure of the image. The structure of speech plays a key role in the speech of the characters and is formed by a system of language forms of descriptive forms of their speech.

From another point of view, internal and oral speech in a literary text are very different. Thus, inner speech has a different structure and exists only partially in the forms inherent in oral speech (as opposed to oral speech in thoughts).

Observations show that there is much in common between internal and oral speech in a literary text. That is, both of these two types of speech are addressed to the reader and are understandable to the reader, and both are composed in the same techniques and forms through the literary language. In addition, the principles of recruitment and selection of language material are generally the same, since it is a phenomenon (event) of both an internal and oral speech-aesthetic nature.

Inner speech is characterized by the most expressive (exclamatory and interrogative sentences, presentation structures, etc.) and speech (singular and incomplete sentences, connecting structures, syntactic parallelism and repetitions) units. These units perform various functions, expressive units reflect the intensity of the character's emotional state, and speech units imitate the naturalness of speech and mental activity.

The fourth half of the first chapter of the dissertation is called **"Inner speech - its relation to monologue and dialogic speech."** This

subsection defines the nature of artistically described inner speech. Revealing the nature and characteristics of inner speech requires studying its relationship to dialogic and monologist speech.

The division of speech into monologue and dialogic speech is based on differential extralinguistic and linguistic, or external and internal features.

Among differential extra linguistic traits; prejudgment- non prejudgment ; continuity- non-continuity; the nature of the direction of the judgment (sentence); the number of active participants in the speech act should be noted. Among the differential language features - the length of the sentence, structural and compositional complexity - simplicity, completeness-incompleteness, independence-non-independence (*autonomy-non-autonomy*) considerations should be noted. Taking into account the differential features noted above, it seems logical to give definitions of monologue and dialogic speech, monologue and dialogue.

Monologue speech is a relatively long range of speech in terms of content and structure. This line is created by one participant of the speech act throughout its entire length. Monologue speech is one-sided and involves one-sided perception. In addition, perception can be separated from creative expression in time and does not have direct contact with the speaker to whom the speech is addressed. Therefore, in the formation of this type of speech, in reality, only the speaker exists, and the person to whom the speech is addressed is either thought of as a generalized or abstract image, or identified with the speaker himself.

Dialogic speech is an alternating speech that arises as a result of the substitution of opinions, proposals of several participants in a speech act and is perceived alternately by one or another person. Dialogic speech involves appearance in different directions and perception in different directions. In such cases, perception occurs in conjunction with explication (creation), and the participants in communication (communication) are in direct relation to each other.

Monologue and dialogue are forms of monologue and dialogic speech and are perceived as a structural and semantic unit, a fragment of integrity, i.e. monologue and dialogue are text forms. A monologue

is a complete form of monologue speech. This form of speech is a fairly large (more or less) thoughtful speech of one participant in the speech act. This speech act is addressed to another person or the author himself and does not imply a direct speech reaction. The monologue is characterized by continuity, structural and compositional complexity, completeness of meaning and auto-semantics of reasoning.

Dialogue is an incomplete form of dialogic speech and consists of a spontaneous sequence of replicas of several participants in a speech act. Speech is addressed to the speaker, implies a direct speech response and is distinguished by its fragmentation, structural and compositional simplicity, incompleteness of the meaning and semantics of the reasoning contained in it.

Most researchers consider dialogue to be the main form of speech. As L.V.Shcherba notes, "*a monologue is a significant artificial form of speech, and language demonstrates its true existence in dialogue.*"⁶

Many scholars support M.M.Bakhti's idea of the dialogic nature of speech. Kachanov M.S. actively working on this idea. According to the scientist, "*speech and thinking are basically a dialogue*"⁷.

The researcher connects dialogue with communicativeness and considers it as a manifestation of language in the process of communication and speech thinking. Speaking about dialogicity as a general principle of language, M.N.Kojina thinks that *dialogicity in the broadest sense of the word should be defined as the realization of the communicative function of language in speech.* This, in turn, is a manifestation of its social nature. Since communicativeness manifests itself in all forms of speech, it is "*essentially every type of speech - especially external (as well as internal thought-provoking) speech dialogue.*" In this case, the monologue is characterized as a special case of dialogue (a large replica), an artificial structure, an extremely conditionally differentiated concept.

⁶ Щерба, Л.В. Литературный язык и пути его развития (применительно к русскому языку) // Советская педагогика, – 1942. №3–4, – с. 48–53.

⁷ Качан М.С. Внутренний диалог как закономерность художественно-творческого процесса. Москва, 1985, с.187.

The fifth half of the dissertation is entitled "**Literary text as an object of linguistic analysis.**" In modern linguistics, the text is considered as the main object of research.

The specific tasks of cognitive analysis are usually determined by the overall research strategy, but in our opinion, two cases remain unchanged. First, the material of the work of art requires ignoring the formal differences between linguistics and literary criticism. Second, the literary text is analyzed as a "stream of consciousness."

The inner speech of the characters is of special interest to modern linguistics, because it provides material for research from the most diverse aspects. Undoubtedly, internal speech provides rich material for cognitive analysis, because in internal speech, as a rule, the content that is fundamental to the worldview is realized. The inner speech of the character has a clear socio-cultural and historical-cultural character, and its analysis reveals the stereotypes of national thinking. Sometimes the character's inner speech is completely identical to the author's own inner speech. When a character speaks, in fact, the author speaks. At the same time, if the author manages to rise to the level of the real norm of consciousness and discourse, he becomes a real expressive of the collective psyche. But still the whole process remains at the level of ethnos-nation-people or a certain social group.

The second chapter of the dissertation is entitled "**Linguistic methods of internal speech in Azerbaijani literature.**" The second chapter consists of three sub-chapters. **The first subchapter is defined as "Syntactic features of internal speech".**

Implicit speech (inner speech) is silent speech, that is, speech that a person conducts inside himself or with another person. Internal speech is defined as covert verbalization and manifests itself in the thought process. Internal speech is a derivative form of verbal, that is, audible speech, and is a form of speech adapted to perform specific operations within the mind. Internal speech comes from the most different positions - psycholinguistic, linguistic, literary, stylistic, etc. - can be explored.

Linguistically, internal speech is defined as silent speech, called "dumb." The speech is addressed to the speaker or to the person he is

imagining.

Behind the term "internal speech" are in fact two events of a completely different nature, and these events are the object of study of different disciplines. Internal speech used in fiction is the object of study of linguistics and literary criticism.

Internal speech can demonstrate itself in the most different forms - dialogue, monologue, debate, etc. More clearly, internal speech is presented in the process of solving individual problems within the mind, listening to other people's speech, reading in the heart, planning something in the mind, in the form of memorization and recollection.

Inner speech and "flow of thought" are different means used to describe the inner world of a character in connection with a literary text. Through the artistic "flow of thought" the protagonist's mentally undivided consciousness and subconscious thinking are describe.

Through internal speech, that speech is shown as the final stage of natural oral speech. That is, the inner monologue acts as a general form of speech-thinking activity.

In fiction, internal speech is conditional, which is logical, because natural internal speech is inaccessible to observation and recording, so it is impossible to reproduce it orally. In addition, the restoration of internal speech in oral speech contradicts the artistic presentation of reality. The inner speech in a work of art is described and presented by means of literary language.

In fiction, internal speech is widely used as an artistic tool. This is because inner speech can create great opportunities to present the image of the hero. In addition, the most diverse means can be used in internal speech itself. For example, in Yusif Samedoglu's novel "Day of Murder", internal speech is one of the most important and effective methods chosen and applied by the author. Thus, the author reveals the way of thinking of the protagonist - the patient - his attitude to the situation, his memories of the past and the future through internal speech.

Question and exclamation sentences are typical for internal speech. In a work of art, internal speech reflects both the speech-thinking activity of a person and acts as the subject of description, but

also participates in the formation of images of characters and is a very important tool of psychological analysis. That is, the task of internal speech is a means to objectify the subjective sphere of human life. In this case, syntactic components are used in speech.

The speech included in Yusif Samedoglu's novel "Day of Murder" is reflected in various ways and means. In general, the "special weight" of internal speech in the novel "The Day of Murder" is great, and the writer uses different means to diversify that internal speech. Depending on the positive or negative character of the heroes, individual features are also noticeable in their inner speech. In general, the main features of internal speech, i.e. predicate and visual-emotional character, are prominent in the novel "The Day of Murder". The means used by the writer in internal speech are distinguished by their complex structure and semantics and can be analyzed from several aspects - logical, structural, semantic and communicative.

Internal speech and "sub-consciousness" are combined in the literary text and reflect the means of description of the various stages of speech and thinking activities of the characters. Through literary "sub-consciousness" mental indivisible consciousness and subconscious flow are described as the initial stage of speech-thinking activity, and through internal literary speech internal speech is described as the final stage of natural IS. Internal monologue is the only artistic form of speech-thinking activity, "sub -consciousness", and internal speech is the main general form.

In A.Masud's novel "Freedom", the connections between the collective subconscious and the superconduct are shown in the foreground from a psychological point of view, which is quite prominent.

The unconsciousness of the author's position is extremely natural. For example, he does not fit the role of an investigator of people's lives, does not resemble an investigator who talks about people's lives, and does not act as an investigator at all. He is the narrator himself. In this sense, the author of the novel "Freedom" is identical with the real ashugs (remember M.Y.ermontov's "Ashug Garib"). The story of the life of the people in a historically important and turbulent period

represents the author's epic and, so to speak, the epic of the people.

At the same time, it should be noted that the novel uses the type of normative narration. The author does not say anything about himself, always refers to collective discourse. Formally, collective verbs are said to be derived from the verb to refer to this reference function, which means that the latter is in the present tense and in the third person plural. This type of narration, which is based not on its own but on the collective opinion, accompanies the reader throughout the novel, but from time to time retreats and gives way to the author's narration. However, since this formula also dominates the external structure of the text, even in its absence, the discourse is perceived as expressing a foreign, non-first-person interpretation.

The second half of the second chapter is entitled "**Internal speech as indirect author's speech and internal monologue as various planned situations.**" Internal speech does not occur according to a system of standard grammatical rules and lexical norms, and is carried out through a special material-descriptive code, or through image codes and schemes. This code or scheme is subjective and includes a variety of sensory cues. That is why internal speech is sometimes difficult to translate into spoken language.

At the lexical-semantic stage, the verbalization of the internal program takes place, and this process itself goes through two stages. In the first stage, the elements of the program acquire a conventional expression in the form of "internal words", in the second stage, the elements of the program are transformed into systematic language meanings, and those meanings are presented in oral, complete forms of language. At the stage of grammatical structuring, the grammatical structure of the word or sentence is formed, i.e the grammatical forms of the word are selected. Thus, the sentences formed in oral speech are reflected in the internal speech, and this process takes place under the control of the speaker.

Inner speech is the main part of inner speech-consciousness activity. In fact, internal speech is a hidden and incomprehensible form of speech activity, and here the thought process is reflected in the form of subjective object-descriptive code. This process is not explained by

the activity of the organs of observation or speech. Internal speech is the last stage of the internal speech-thinking process. It is close to oral speech, not just through sounds.

The lexical and grammatical structure of internal speech may differ depending on the idea and the situation that creates it. As a rule, in internal speech, the idea is expressed in a very generalized form, in the form of semantic complexes. These complexes consist of fragments of words and sentences, to which can be added various visual images and symbols. These images and signs also become individual codes in internal speech that differ from oral and written speech.

Internal speech is purposeful, it is addressed to a specific object and takes place around a specific topic, event, problem. In addition, there is often the opposite side in internal speech, that is, in addition to monologue, dialogue is also possible in internal speech. The internal monologue means the reconstruction of the individual's cognitive (i.e. speech) processes. As for the inner monologue, although it is natural, it is more or less illogical, it is directed to some goal, it shows the progress of the protagonist's thoughts, the dynamics of his feelings. Finally, internal monologues are shorter than fragments of literary text that reflect the character's flow of thought.

Internal speech occupies a great place in the works of Isa Muganna, a prominent representative of modern Azerbaijani literature. In this regard, it should be noted that the creative method of Jesus Muganna is known for its uniqueness, and in the works of the writer, the traditional means often manifest themselves in completely new, even unexpected forms. Isa Muganna's novel "Ideal" is one of such works. In the novel "Ideal", the internal speech, unlike the traditional approach, as a rule, is not marked with introductory words and is not selected from the general text.

Many of the inner monologues in this novel are presented by the author as an internal speech in advance. The writer does not fully follow the lexical and grammatical rules here. For example, the word KeQebe (KGB) is an abbreviation of the KGB from the Russian language, and is often used in colloquial language. The monologue consists mainly of question sentences, and in the monologue repetitions

are used repeatedly. In addition, by re-applying, the writer repeatedly confirms the thoughts and feelings of the protagonist.

The third half of the second chapter of the dissertation is called **"Internal monologue in modern prose."**

Internal monologue style has been a topic of much research by researchers. However, in modern times there is very little interest in this topic and research on it. This style is used to make the hero's love, hatred and excitement more emotional.

Through this style, the writer creates a closeness between the reader and the protagonist, thanks to the inner monologue of the image, the reader learns what the protagonist thinks, not what he says. Isi Melikzade's work *"I sprinkled water on the streets"* is an example of prose rich with ⁸ internal monologues. In the play, Khalil spends five years in prison for his cousin Bahman. He always struggles with Khalil because he lives, because he can't express his feelings in his heart. Throughout the work, Khalil's inner monologue influences people.

He did not express his feelings in conversation with his cousin. One of the great features of the monologue is to live the inner struggle without informing the other, to talk only in one's own world. Khalil often said to himself, *"Why did you blame me, my place could not be on the hearth, why did you take my luck and put your sinful clothes on me?"*

During the conversation between the two characters in the work, we can clearly see that their conversations with their inner monologues do not coincide. In addition, both characters realize that this is not what they really mean. It is up to the writer to instill this in the reader.

Both what the image says and what it thinks are the writer's thoughts. That is, the writer also creates an internal monologue. Builds an internal monologue in accordance with the nature of the image.

The writer's inner monologue evokes feelings of conscience, love and hatred. This is also the case in normal life, where conscience, love and hate can never be expressed in the same way as in front of a person. In addition, it is possible to learn the main essence of the events

⁸ Məlikzadə, İ. Küçələrə su səpmişəm, Bakı: -2009. – s.26

in the work, the undiscovered truths through an internal monologue. The work "I sprinkled water on the streets" proves it to us. We do not know what kind of heroes they were at the beginning of the work, but Khalil's monologue shows what kind of Bahman he was in the course of events. Indeed, the inner monologues of the images enhanced the emotionality of the work.

M.M.Bakhtin finds in the novels the author's voice, which belongs to the same writer and contradicts each other. Dialogue reveals the essence of the image, event and story in the work. The dream of the interlocutor (real and fictional), more precisely in my mind - his image (Fortunately, "for someone else - for me"); more precisely, in its own mind, its image ("for me - for itself") is revealed through dialogue and monologue. In general, the dialogue of the work should reveal the external features of the image, internal vibrations, the dynamics of the movement of the images, the forms of action.

According to M.M.Bakhtin, "*external dialogue, which is expressed in the composition, is inextricably linked with internal dialogue, ie micro-dialogue, and to some extent is based on it. Both of them are also connected with the great dialogue that surrounds them in the novel as a whole.*"⁹ The dialogue described in the work, which has become an integral part of the event and conflict, serves to reveal the meaning and essence of events and stories.

Attempts to uncover social contradictions in the postmodern text and the passion for social macrodialogy and microdialogy around it did not demonstrate truth as a model, but rather recreated it. Traditionally, dialogue has been one of the technical means by which consciousness receives and transmits information.

Azerbaijani researcher Z.Mammadova in her doctoral dissertation "Characteristic speech and the problem of its expression in the literary text" writes about the inclusion of dialogue in the text: "*As two structurally autonomous layers of prose, the author's speech and direct speech combine with each other thanks to special author's sentences that include a dialogue or monologue in the text to form a single*

⁹ Baxtin, M. Dostoyevski poetikasının problemləri ,Bakı: Kitab aləmi, – 2005. – s.19

prose." ¹⁰

In postmodern novels, dialogue is a means of revealing human character, or of inculcating the inner thoughts of an image, by forming a single whole into a single plot. One of the important features of the novels is the polyphony of the work. In works of art, polyphony is a text in which other sounds are heard along with the author's voice. These voices mix with the author's voice, creating a complex dialogue between them. The term "polyphony" was first introduced to the analysis of the literary text by M.M Bakhtin. The voice of polyphony allows the novel to be told not only on its own behalf, but also on behalf of individual heroes. The polyphony in the work of postmodernists diversifies over time, creating a system of new meanings and symbols. In the polyphony of the postmodern text, multilingualism and multifunctionality melt the whole reality.

An example is Kamal Abdulla's novel "The Incomplete Manuscript". The reader also asks the author's question *"Is there a correspondence between the text about Shah Ismail and the text of Gorgud, albeit a secret one?"*¹¹ while reading the work. The answer to the question is given by the author himself.

"Internal monologue also has a place in the genre-aesthetic search of modern Azerbaijani novel as a typological trend. However, it is not right to exaggerate its role and equate it with the possibilities of psychological analysis. Because when the inner monologue is given a wide field, the novel deprives the author of his voice. However, the internal monologue is useful for the development of the genre in some form. Because it can have an important aesthetic meaning in the structure of the novel as a genre form that enhances the lyrical-dramatic potential. This is also shown by the widespread use of different types of monologues in modern Azerbaijani novels, such as "monologue-speech, monologue-narration" ¹². However, artificially increasing the types of monologues can also lead to nonsense.

¹⁰ Məmmədova, Z.Ş. Bədii məndə xarakteroloji nitq və onun ifadəsi problemləri: /Filologiya elmləri doktoru dis. avtoreferatı / – Bakı, 2011. – 41 s.

¹¹ Abdulla, K. Yarımçıq əlyazma , Bakı: XXI- YNE, – 2004

¹² Əfəndiyev, P. Azərbaycan şifahi xalq ədəbiyyatı – Bakı: Maarif, -1981. – s.16

The third chapter of the dissertation is entitled "**Linguistic methods of internal speech in English literature.**" This chapter consists of four sub-chapters. The first half of the chapter is entitled "**The stylistic function of internal speech in a literary text in English literature.**"

The bases studied in the science of psychology, such as the perception of a concept in the mind, the formation of thought, the formation of impressions, the transformation of speech into imagination, are called psychologism in the literature. Explaining the motives and events taken from real life in literary works by means of artistic description - rhetorical methods in order to visually enliven the reader creates psychologism in the work.

The psychological dictionary defines "psychologism" as follows: *"Psychologism is a stylistic characteristic of literary works in which the inner world of images, ie their feelings, thoughts, and emotions are described in detail and deeply, and a convincing psychological analysis of mental state and behavior is carried out."*¹³

One of the main factors of the influence of fiction is the psychological unity created by the author. Here, the writer, guided by the subject line of the whole work, maintains its fluidity, the sequence of events, acquaints the reader with the psychology of the character's inner world - without informing in advance about the moments that the reader will encounter in the future. There is a very important point in the literature, during which the author reveals all his strength, the most obvious example of the psychology used. This point is an internal monologue. Internal monologues are the reader's closest acquaintance with the inner world of the protagonist of the work, and indirectly with the protagonist of the work. In order for the character to be ready to meet the reader, the author waits for the most appropriate and sensitive moment. If this acquaintance is a little early or late, then the artistic beauty of the work will be damaged. As is clear from all this, the delivery of internal monologues is more important than the construction of the plot line of the whole work. Because during internal monologues,

¹³ Ümumi psixologiya / – Bakı: Maarif, – 1982. – 463 s.

if the reader witnesses that the character is inwardly vile, vile, envious, and expresses such unpleasant human qualities, the character can never become the hero of the reader. For this reason, the author is guided by several artistic principles in the construction of internal monologues. This includes the clarity, precision, conciseness of the character's thought in internal monologues and, most importantly, the use of appropriate lexical units. Analysis can be distinguished from "internal" and "external".

The second half of the third chapter is entitled "**Internal Indirect Speech and False Indirect Speech in English Fiction.**"

In fiction, internal speech is presented by writers who use a new method of transportation. It was a way of conveying ideas with a special stylistic and aesthetic beauty, such as expressing ideas, in which writers, wounded by it, described feelings, emotions, impressions and thoughts for the reader in writing, following the grammatical norms of spoken language, and this is a new approach for the reader. they revealed. William James and Henry Bergson, as philosophers, Turgenev, Chekhov, Dostoevsky, Henry James and Joseph Conrad as writers, Sigmund Freud and Karl Jung as psychologists, thought very seriously about the chaos within man.

Thus, they can now display the images they have physically described in a more natural, clearer way by revealing their inner worlds. In the words of the famous American scientist James Joyce, William York Tyndale: "*Writers draw attention to the inner awareness of the external phenomenon.*"¹⁴

There are two forms of psychological analysis in the literature. I.V.Strakhov theoretically substantiates these forms as follows: "*The main forms of psychological analysis can be divided into "internal" and "external" analysis. In the first case there is an artistic understanding of the inner worlds of the heroes expressed through the inner monologues (inner speech), images of imagination and memory, in the second case it is expressed by the writer's psychological interpretation*

¹⁴ Tindall, W.Y. Forces in Modern British Literature, 1885-1956 / – New York: Vintage Books, – 1956. – pp. 187-190.

of the features of speech behavior and facial expressions and other external forms ”¹⁵.

In a work of art, internal speech, firstly, artistically describes the speech thinking and acts as the subject of the image, secondly, participates in the creation of images of characters and acts as a means of psychological analysis aimed at depicting heroes "from within".

Thus, psychological analysis plays one of the main roles in the creation of the character of the image, in the expression of feelings and emotions, in its transformation into a very interesting literary character. Such an analysis, used to create a psychological image in a work, must be conducted in full accordance with the principles of psychology. From this it can be concluded that the concept of psychologism in the literature should be understood not as the structural features of the characters of a work, their psychological state does not correspond to reality, but as an artistic description of the inner world of characters, ie their thoughts, feelings and emotions.

The role of the nineteenth-century realist novel in the development of English literature is great. The Bronte sisters are also realist writers of this period. The work of Charlotte Bronte, one of the Bronte sisters, has left a special mark on literature. Her novel *Jane Eyre* tells the story of a brave, clean and kind girl who had a very difficult childhood and struggled alone with the difficulties of life.

In this work, Charlotte Bronte tries to reveal the psychology of the heroes more deeply, using artistic methods. Jane, the protagonist of the work, also has her thoughts, dreams, feelings and emotions in the form of an internal monologue. In fact, in internal monologues, the author's own thoughts are often expressed.

The third half of the third chapter of the dissertation is called **"Linguistic characteristics of internal speech in fiction."** To date, many scholars who have studied the subject of psychology in the literature have come to the conclusion that character is a psychological type. This idea was a form of a completely new approach to art. But as

¹⁵ Страхов, И.В. Психологический анализ в литературном творчестве: [в 5 частях] / – Москва: Изд-во просвещения РСФСР, СГПИ, – Ч. 1. – 1973. – 57 с.

it is known, a work of art is a literary event, a means of aesthetic influence. Thus, the work of art, in addition to being a means of artistic and aesthetic influence, has acquired a wider range of features. After that, literary analysis was included in the scope of interest not only in literary criticism, but also in psychology.

It should be noted that the science of literary criticism has its own general and specific features.

At the same time, after the overlap of the object of study of psychology and literature, a number of controversial issues and some misunderstandings arose in the understanding of the concept of psychology. In general, it is accepted in literary criticism that there are two methods - psychological and non-psychological - in order to more fully reflect the reality of art in a work of art. For this reason, writers are rightly divided into two groups - psychologists and non-psychologists. But despite the fact that the writer belongs to any division, it must be taken into account that each writer has a different creative style, the principle of work. At the same time, each writer has his own method of artistic reflection. For this reason, this factor must be taken into account when evaluating their works on the basis of quality criteria.

It is also important to note that it is not correct to approach the psychological analysis of the work as a secondary issue based on them. Thus, psychological analysis plays one of the main roles in the creation of the character of the image, in the expression of feelings and emotions, in its transformation into a very interesting literary character. Such an analysis, used to create a psychological image in a work, must be conducted in full accordance with the principles of psychology. From this it can be concluded that the concept of psychologism in the literature should be understood not as the structural features of the characters of a work, their psychological state does not correspond to reality, but as an artistic description of the inner world of characters, ie their thoughts, feelings and emotions.

The fourth half of the third chapter is entitled "**The role of syntactic features of individual style in the impact of the work.**"

O. Henry's works reflect the United States in the early twentieth

century. The writer described different strata of the population, different types, characters and characters, and through satire and humor fully revealed the serious problems of American realities (socio-political situation, unemployment, social inequality).

As for the features of the writer's personal style, it can be said that his language is quite simple. There are no complicated words in it.

Instead, there are some symbols that clearly complement the language of the works. The complex use of language means provides the transmission of complementary meaning, emotional and aesthetic information.

Parody and sarcastic quotations are one of the stylistic devices that the author always uses and has long been noticed by US critics. He adds new meanings to the quotations from Tennyson, Spencer, Shakespeare, and others, and distorts the words in his own way. Throughout the investigation, the writer often translates into exaggerated language of sentimental melodrama, sensational journalism, business correspondence, advertisements, food and medicine prescriptions. Thus, scientific terms and fictional words are formed. The game of common synonyms, a large number of misuse of words and fake scientific terms, etc. adds special expressiveness and content to the work.

The arrangement of dialogues performs not only a logical-information function, but also an expressive function. The writer achieves this by individualizing the speech of the characters by phonetic, lexical and syntactic means. In O. Henry's stories, the character's speech is always directly related to the plot and its role in the plot. These talks, which are full of emphasis, are playful, mysterious and double-edged. In dialogue, the writer usually expresses the social status of the protagonist, his emotional state, his attitude to the topic of conversation. Accordingly, the dialogue has a different vocabulary. There are slangs, colloquialisms, slangisms that convey the character's ability to speak.

The writer's stylistic devices, such as hyperbole and antithesis, make his language more expressive and rich. Archaisms and historicalisms reflect the historical tone.

The syntactic features of Henry's individual style also play an important role in the impact of the work. Numerous repetitions allow the reader to focus on a particular detail. Addresses, sentences with provocative content create the illusion of direct communication.

In the **“Conclusion”** the generalization of the main results and findings of the research is noted.

1. The problem of internal speech has not been sufficiently studied in psycholinguistics, both theoretically and practically. However, without understanding the psychological nature of internal speech, it is impossible to comprehend the relationship of ideas and words in all their complexity.

2. These three forms of intra-personal communication have their own structural and semantic features. These characteristics are reflected in the functions performed by the individual in life.

3. In the process of interpersonal communication, simple replication acts as an indicator of the obvious activity of the individual's speech. Its main pragmatic function is to express a wide range of emotional evaluations of the individual.

4. Intrapersonal communication is a complex internal process consisting of the initial verbalization of human thoughts and feelings, their structuring and interpretation on the mental semiotic plane. Intrapersonal communication reflects a person's psychological tendency to communicate in the sense that a social individual needs to understand and interact with other people. However, this communication does not go beyond consciousness. Therefore, it does not manifest on the outside and takes the form of internal speech.

5. In the process of intrapersonal communication, the true nature of man is revealed, the components of his personality that were previously hidden from others and isolated by consciousness according to socio-ethical conventions become relevant.

6. The main problem in internal speech is not the desire to be understood by other people, but the need to help oneself, to answer questions asked by the mind, to cope with one's own inner world. In accordance with these requirements, the expression of cognitive processes in language occurs.

7. The most natural and accurate form of internal speech in a literary text is indirect speech. Indirect speech conveys the speaker's words as they are, retaining all their individual features.

8. In indirect internal speech, the author's line is usually expressed, and its basis is the author's speech "passed" through the prism of the character's consciousness.

In direct internal speech, the author's plan of inquiry does not manifest itself in practice. Indirect internal speech uses words and constructions that are more typical of spoken language, such as simple abbreviations, phonetic compressions, emotional vocabulary, short sentences, a large number of question and exclamation structures, repetitive, illogical sentences, and so on.

9. The flow of thought, as well as the reflection of individual feelings and emotions, can be a reaction of the mind to the reality that the individual perceives directly. The internal monologue is the reconstruction of the individual's cognitive (ie speech) processes.

10. A collective internal monologue usually reflects the sounds of the described environment, not the specific character. In such cases, the monologue is based on the general point of view of a group of people. A personal inner monologue is an individual's reflection on his intellectual and emotional state, events in the past, present moments, future plans, and so on. reflects in itself.

11. Internal dialogue is an extroverted communicative activity, ie it is aimed at the creation and maintenance of a constant subject speech (in the example shown, interpersonal communication and communication between different aspects of the person within the limits of consciousness).

The existence of internal dialogue in the form of extravert communicative activity does not contradict the nature of internal speech, because the concept of dialogue is broader than the concept of dialogue speech (in a narrow sense).

12. Explicit internal dialogue involves the indirect expression of two or more points of speech in an individual's speech. Explicit internal dialogue is a sequence of considerations created by an individual and related to the content, as well as in a dialogical relationship, which only

he perceives and has a certain influence on him. Explicit internal dialogue takes place in the speech spoken in the internal speech and can be both voiced and unvoiced.

13. Secret internal dialogue is an act of intra-personal communication, where one speech position is expressed in the spoken inner speech and the other in the imagined speech. In works of art, texts (the idea of an intra-personal form of speech can be expressed only on the basis of a work of art) replicas reflecting the position of the second speech are transmitted, but existing replicas can be easily restored due to their characteristics.

The main content of the dissertation is reflected in the following theses and articles:

1. Daxili nitqin C.Moem yaradıcılığında səciyyəvi xüsusiyyətləri // Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2014. № 2, – s. 60-62

2. Psixoloji təhlil üsulları və onların fərqli xüsusiyyətləri (Şarlotta Brontenin “Сeyн Еyr” romanı əsasında) // Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2015. № 2, – s.38-41

3. Художественный текст как объект лингвистического анализа // Современная наука: актуальные проблемы теории и практики. Серия Гуманитарные науки, – 2016. № 5, – с.151-155

4. Некоторые вопросы внутренней речи персонажей в английских и азербайджанских художественных текстах // Doktorantların və gənc tədqiqatçıların XX Respublika elmi konfransının materialları, – Bakı: – 2016, – с. 2. – s.189-192

5. Центральное место текста при обучении английскому языку // Filologiya məsələləri, – 2016. №10, – s.122-126

6. Внутренняя речь как особый прием художественной литературы // “Azərbaycanşünaslığın aktual problemləri”. Ümummillî Lider Heydər Əliyevin anadan olmasının 94-cü ildönümünə həsr olunmuş VIII Beynəlxalq elmi konfransın materialları, – Bakı: – 4-5 may, – 2017. – s. 367-369

7. Роль текста при обучении английскому языку // Узбекистонда хорижий тиллар, – 2017. №5-6(19), – с. 122-126

8. Investigation of theoretical foundations of intrapersonal

communication // International Journal of Advanced Studies in Language and Communication, – 2019. 2, – p.50-52

9. Внутренняя речь как особая форма языковой коммуникации (на материале художественных произведений английских авторов) // East European Science Journal, – 2020. Volume 4, 03 (55), – p.8-13

10. Müasir nəsrdə daxili monoloq // Linqvistika problemləri, – 2021. Cild 2, № 1, – s.191-198

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