

EXPRESSIVE WAYS OF REPORTING OTHER PERSONS' SPEECH IN THE MARI LANGUAGE

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Abstract

The article is devoted to the study of expressive ways of reporting other persons' speech by stylistically and expressively marked complex sentences in the Mari language, which belongs to the Finno-Ugric group of the Ural family of languages and has a relatively young written tradition. Other persons' speech in the modern communicative space serves as a means of obtaining information and transmitting a kind of experience. Actual examples from works of the Mari literature are involved as sources in the study. The analysis of other persons' speech in the modern Mari language shows that the use of other persons' speech in the Mari literary works gives it an expressive assessment of colloquialism and performs characterological functions. It is noteworthy that the words of the author and intonation, reflected in the punctuation marks, are the syntactic center of the statement in reporting of other persons' speech.

Keywords: other persons' speech, stylistics, syntax, Mari language, literary speech

1 INTRODUCTION

In today's world, in which communication is one of the most important ways to transfer information, knowledge and experience, one of the productive ways to do this is other persons' speech. The purpose of our study is to analyze the expressive possibilities of other persons' speech, represented by stylistically and expressively designed complex sentences in the language of fiction. The objectives of the study follow from the goals and are reduced to the definition of the types of other persons' speech in the modern Mari language and the identification of their expressive capabilities. The scientific novelty lies in the fact that until now other persons' speech in terms of its stylistic and expressive possibilities has not been the subject of special study in the Mari language. The relevance of the work is due to the fact that other persons' speech, widely used in the language of literary works, deserves special attention, as it allows to do stylistic analysis of the act of speech from the position of the author and from the point of view of the recipient of speech.

This research continues the series of articles devoted to the study of the Mari language (Sokolova, Kolyago, 2019)

2. MATERIALS AND METHODS

The linguistic picture of the world of each nation is manifested primarily at the linguistic level. The national-cultural specificity of the language is reflected at the level of phonetics, morphology and phraseology. The syntax of the language in its national identity is also an important level of study. The syntax of natural language, as noted by A. A. Melnikova - " ... it is not just a special case of formal organization of signs in models having different structures. It also encodes a certain way of understanding the world and a person assimilating it in this way (of course, not the only one) is attached to the national worldview» (Melnikova,

2006).

Thus, the subject of our study is other persons' speech in a complex sentence from the position of its expressive and stylistic capabilities. The theoretical and methodological basis of the study is based on the works related to Finno-Ugric and Russian linguistics. Descriptive method and methods of stylistic and syntactic analysis are used in the paper. Complex sentences from works of art written by modern Mari authors containing other persons' speech were used as sources of analysis.

3. RESULTS

Human speech opens wide opportunities for the transmission and receipt of information and enriches all aspects of human life and is one of the most important means of human communication. In the process of obtaining information, experience, knowledge, an integral part of oral and written speech is other persons' speech. At the same time, other persons' speech acts as a syntactic unit, and stands out for its imagery and color.

The famous researcher of Russian syntax and stylistics N. I. Formanovskaya defines other persons' speech as "... a group of structurally diverse structures united by a broad motivational sign of the transfer of other persons' utterance" (Formanovskaya, 2015). At the same time, she makes a remark that the ways of transmitting of other persons' speech are formed in the form of stylistically and expressively marked complex sentences (Formanovskaya, 2015).

Approaches to the study of other persons' speech are treated differently in Russian linguistics. According to M. V. Arkhipova, some researchers consider the structural and grammatical features of other persons' speech. Representatives of another approach see other persons' speech as a communicative-strategic category (Arkhipova, 2009).

According to the tradition established in linguistics, the types of other persons' speech are direct speech, indirect speech and inner (interior) monologue.

According to its primacy and prevalence among the presented types of other persons' speech, the main place is occupied by direct speech (Popova, 2016). This special status of direct speech is explained by the fact that it encourages the speaker and the listener to take part in the situation of communication. This communication allows you to establish closer contact between the interlocutors and makes the situation more realistic. However, as I. S. Popova notes, "Direct speech is an imitation of other persons' speech in only extremely rare cases, and in most of its expression is associated with the implementation of certain intentions of communicants" (Popova, 2009).

According to N. N. Perzhan, the peculiarities of direct speech include the fact that direct speech almost completely conveys the content of other persons' statement, preserving its lexical and phraseological composition, grammatical structure and stylistic features (Perzhan, 2009).

Unlike direct speech, indirect speech focuses on the content side of the statement, while the narrator's opinion about what is happening affects the participants of communication. The difference between direct and indirect speech is the organizational structure of the statement.

According to A.V. Borovina and N. V. Pestova, the inner (interior) monologue is "a peculiar mixture of direct and indirect speech" (Borovina, Pestova, 2008). According to the type of direct speech, it is the inner monologue changes the face and time of the original statement, but its lexical content partially remains the same. A distinctive feature of the inner monologue, according to I. S. Popova is the fact that "... the inner monologue differs from both initial forms in that it does not formally depend on the verb calling the speech, thought or perceptual act (i.e., the act of perception), although such a verb is often present in the left-sided context (Popova, 2016). The expressive possibilities of experienced speech, which allows it to retain all the shades of direct speech, explain its frequent use in the language of fiction.

At present, in Russian linguistics, following N. I. Formanovskaya, along with traditional methods of reporting other persons' speech, one began to allocate unmarked direct speech, semi-direct speech, undivided speech flow (Formanovskaya, 2015). The other persons' speech received in language big opportunities for expression of deeper shades and nuances.

4. DISCUSSION

In determining of other persons' speech, it is customary to be guided by two main approaches. The first approach examines the structural and grammatical features of other persons' speech. According to the

second approach, other persons' speech is presented in the form of a communicative-strategic category. In the Mari language, the ways of expressing other persons' speech were considered in the works of N. I. Isanbayev and L. P. Vasikova (Isanbayev, 1961; Vasikova, 1990). Adhering to the traditions of the Russian syntactic school, the researchers distinguish direct, indirect and experienced speech in the Mari language. L. P. Vasikova refers to the distinctive feature of direct speech in the Mari language the fact that "... it introduces other persons' speech without any structural changes in the sentence and in the literary works it is separated from the author's words by quotation marks (and) or dashes" (Vasikova, 1990), for example: – Тыйже вет шкеак ойлышыч: чылаштым муын кондымешке модыш огеш чарне, – вашештыш Генок. 'You said: until we find everybody and bring them here, the game will not be over, - answered Genok' (Zuev, 2018). – Тугеже, чын йолташ лияш шонет гын, тиде юзо чулымым кок-кум гана шупшыл колто, – туныкта Орлов. '–Then, if you want to be a real friend, pull this brisk wizard two or three times..., – teaches Orlov' (Zuev, c. 2018).

In literary works, direct speech performs various stylistic functions. They include not only the information that the reader receives during the development of the narrative, but also the image of the hero himself, the behavior, the manner of speaking which the author presents in the form of dialogues, internal speech and his own remarks.

Indirect speech in the Mari language uses compound sentences, or rather to subordinate explanatory ones, for example: Рвезе, кўвар воктенысе сер дек миен, «кертан» манын тавалтен колтыш. 'The boy, saying that he could reach the shore from the side of the bridge, stamped' (Zuev, 2018). Чапай тўрза ўмбалне шинчыше вычыдымо унам поктен колташ манын, адакат у сонар куралжым кайык ўмбак шолыш. 'Chapay, to drive away the unexpected guests sitting on the window, again raised a new hunting rifle at the birds' (Zuev, 2018).

Unlike direct speech, indirect speech conveys only the substantial side of the speech of the hero of the narrative, its style and individuality remain outside the attention of the author. Expressive means, which direct speech uses so actively, do not find application in indirect speech. To express different stylistic shades of other persons' speech, indirect speech uses mainly the conjunctions of the subordinate explanatory sentence, they can be supplemented by various lexical and in some cases syntactic means. Subordinate polynomial sentences can be considered like an example of the use of stylistically colored syntactic means. Despite the limited arsenal of stylistic means that indirect speech possesses, the author resorts to it when a brief and generalized statement of the situation is necessary.

The inner (interior) monologue in Mari is widely used in the language of fiction and is an indirect speech with elements of direct. The author's narration in this form of other persons' speech is introduced by the words манын, маншын, манмыла, маншыла. These words were formed from the verb манаш to speak, to say and in the modern Mari language are adverbial participles (Vasikova, 1990), for example: – Манаш веле, октябрь тылзат шуын, – садыштыже пашам мучашлыше кудло вич ияш курыкмариий пўрєен Николай шкеланже шке мане. 'To think October came, - said himself finishing work in the garden sixty-five-year-old Hill Mari Nikolai' (Egorkina, 2018). Шкенжым кумыландаш манын, тудо тыге мане: – Тый, курыкмариий рвезе, неретым ит саке, ошкыю ончыко! 'To cheer himself up, he said, " you Hill Mari boy, cheer up, go ahead!' (Egorkina, 2018).

It should be noted that the word манын is the literary norm of the language, and its oral and written form. As for the words маншын, манмыла, маншыла they characterize spoken language and represent the number of synonymous words. (Vasikova, 1990).

Due to the objective, i.e. the author's assessment of what is happening on the one hand and the subjective assessment of the hero of the narrative on the other, the Inner (interior) monologue becomes a way of expressive syntax and has great expressive capabilities, and it is included in the composition of stylistic figures of expressive syntax.

5. CONCLUSION

So, our study shows that stylistic and expressive marking of complex sentences containing other persons' speech in the Mari language in different types of other persons' speech occurs in different ways.

Among all kinds of complex sentences with other persons' speech, complex sentences containing direct speech, due to its organizing structure and proximity to live colloquial speech, are expressively and stylistically more colored than other types of sentences with other persons' speech. The imagery and expressiveness of direct speech betray, according to N. I. Formanovskaya, the intonation of speech,

expressed, for example, in the treatment, the use of interjections, introductory words, the imperative of the verb, dialect and slang words, as well as quotation marks in written form. (Formanovskaya, 2015).

Indirect speech, in contrast to direct, is less adapted to report the individual manner of speech of the speaker and his emotional state. However, the narrator, who reports the words of the hero in indirect speech, often uses both lexical and syntactic means to impart imagery and expressiveness to the speech of the hero.

The inner (interior) monologue in the Mari language is more common, in contrast to direct and indirect speech. In this type of other persons' speech, imagery, emotionality and coloring includes the means used by both direct and indirect speech. The words манын, маншын, манмыла, маншыла are given a special place to show imagery and expressiveness.

Despite the different significance and stylistic coloring of the forms of other persons' speech, all its types give the literary works imagery and originality.

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