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COMMUNICATIVE CHARACTERISTICS OF DIARY ENTRIES IN A LITERARY TEXT

One of the urgent problems in the linguistic theory of the text is the study of literary communication. The subject of this article is the written speech of the characters in the form of diary entries as one of the components of literary communication. According to I.V. Arnold, the dual nature of the subject and speech structure of a literary text leads to the fact that at the superficial level the text is a complex entity that allows us to distinguish two types of literary communication: real and depicted, fictional, intratextual [1, с. 394]. Real communication is carried out along the lines of the author – text – reader, and the depicted one implements the communication of the characters in the text. The two types of communication are in constant interaction. Secondary communication (communication between characters) is superimposed on primary communication. The scheme sender - message - receiver is supplemented by links sender₁ - message₁ - receiver₁.

The works of recent years are increasingly attracting attention to the study of the character's plan, its speech variety in the structure of literary communication. The depicted communication, reproducing communication between the characters, can imitate both the oral and written forms of speech. The oral form of character speech is represented by dialogue, monologue and polylogue. Features and fundamental differences between these forms of speech are well studied, however, the written speech of the characters has not received due attention from linguists and still remains unexplored or poorly understood. This factor determines the relevance of the choice of the object of our study.

The purpose of this article is to consider the communicative properties of the diary entries of characters in comparison with their real prototypes. The material for the study is the works of English and American authors of the twentieth century.

According to G.V. Stepanov, for the theory of literary communication, «detecting parallelism between the properties of a literary text and a speech act in general» is essential, a comparative analysis of these speech forms «helps to identify the general and specific in the communicative nature of these very different types of speech activity» [2, с. 106].

The communication depicted in the work of art is the communication in a possible world and, on the one hand, it loses its natural reality, and on the other, it acquires an artistic function, transmitting information about the characters, their personality, relationships and roles in the structure of the work as a whole.

Written speech in a literary text is a complex phenomenon, it is not a simple fixation of the communication of the characters. Written speech in «secondary reality», which is a literary text, is created by the author of the work, which refers to one of the three components of literary communication. Creating a model of written speech for

characters of a prose literary work, the author, on the one hand, relies on a similar model of natural speech communication and designs the written speech of the characters in which the parameters of real written speech are reproduced. On the other hand, the depicted written communication, designed for the co-creation of the reader, for his/her perceiving consciousness, is subjected by the author of the work in the graphic space of the text to transformations associated with changes in the parameters of real written communication. Any transformations and modifications are due to the author's ideas, intentions and content of the work.

The depicted written communication can be represented in several varieties: letters, telegrams, notes, greeting cards, diary entries. One of the widely represented types of depicted written communication is diary entries. It is this auto-communicative type of characters' written messages that has become the subject of this study.

Keeping a diary is a special type of text formation in communication activities. The peculiarity of this situation is due to the fact that when keeping diary entries, the sender and the addressee of the communication appear in one person [3, c. 102]. This is the main feature of the pragmatic situation of keeping a real diary. The object component and the purpose of communication are connected with the main idea of diary entries – periodic recording of information. The content of the diary record is composed of information about events in any sphere of life, the selection of which is limited by a temporal indicator: they must take place on the time interval between this recording act and the previous ones [3, c. 103].

As it is seen, the situation in which this activity takes place is extremely uncertain and provides the subject of written communication with complete freedom of action. According to N.D. Arutyunova, this freedom is reinforced by the fact that the activity itself is included in the sphere of personal, intimate life of an individual, it is not subjected to any external control, observation, «consideration» from the outside. Its occurrence is associated with the personal circumstances of the life of the communicant. The absence of a «real» addressee, the purpose of influencing him/her, removes the question of developing the sender's strategy in this activity. Therefore, N. D. Arutyunova calls this strategy in text formation «a strategy without an addressee» [4, c. 103].

Keeping a diary is included in the context of the «life» events of the communicant. In deciding to keep a diary, the main role is played by various life circumstances and extralinguistic factors, such as «forced idleness, dissatisfaction with one or another aspect of direct communication, an eventual 'boom', etc» [2, c. 95]. These factors, participating in the formation of diary activity, affect the appearance of the diary entries.

Separate diary entries may look like fragments of speech taken from other types of communicative activity, this fact, however, should not obscure the fact that the mechanism of diary entries is very different from the mechanisms of other types of communicative activity, no matter how it is presented on the «superficial» – text level [3, c. 115].

«Diary activity» [3, c. 102] is not designed for the participation of other persons in a communicative act, but is self-addressed. The notation «for oneself» is characterized by freedom of expression, hence the intensive use of incomplete sentences, ellipsis, abbreviations. For example: *Writer enterprising although perhaps*

immodest to say so (Leander wrote). Bought sick calf in spring for 2\$. Nursed. Fatted. Sold in autumn for 10\$. Sent money to Boston for two-volume encyclopedia [5, c. 111].

Preservation of the authenticity of written speech in a literary text is impossible without displaying its communicative nature. However, the auto-communicative orientation of the diary in terms of literary communication is only an imitation to a greater or lesser extent. On the one hand, the author of a literary text takes into account the auto-communicative characteristics of diary entries. On the other hand, there is a removal, softening of the parameters inherent in real diaries, which is due to the general communicative orientation of the work.

The auto-communication act, represented by the diary entries of the characters, as the middle component of literary communication, can have the following scheme: Author – addressee character – diary – Reader. At the level of intertextual communication, this type of written message preserves identity with the communicative orientation of the real; at the level of non-text communication, the character's diary entries acquire an addressed character, which violates the principle of intra-textual communication.

The scheme of the depicted auto-communication in the structure of a literary text can be expanded in cases where the content of the diary entries becomes known to other characters, the narrator character: the auto-communicative message receives an unplanned addressee. It should be noted that, as a rule, in such cases, the subject of the diary entries, the events set forth in them, and the situations in which they are introduced into the act of perception by an unplanned addressee belong to different time plans. The specifics of these situations are explained and preceded by the speech of the author or narrator. For example: *A large packet of letters, eight tattered, black-bound account books tied together with faded red tape, a photograph, about five by eight inches, mounted on cardboard and stained in its lower half by water, and a plain gold ring, man-sized, with some engraving on it, on a loop of string. The past. Or that part of the past which had gone by the name of Cass Mastern [6, c. 156].*

The extension of the chain of the intertextual act of auto-communication is part of the author's intention and performs certain artistic tasks. Being essentially a self-directed communicative activity, the character's diary in the literary text acquires additional functions: not only to reflect and reveal the personality of the character, but also to realize the ideological and aesthetic orientation of the work of art.

The peculiar feature of keeping a diary is also the fact that this type of activity involves the intersection of two areas: the sphere of writing and the sphere of inner speech. Their interaction during the artistic transformation of the genre form of the diary enhances lyrical expression, the emergence of extensive introspection. For example: *«It is such a beautiful Indian summer day,» W. H. wrote in his journal as he waited at Fort Walker with his confused, grumbling troops. Their hard manual labor was almost completed, but their spirits showed, at least to their excited colonel, an unwillingness to bury their own pride and willfulness in the blood-tingling Cause of their native land. In fact, they even accuse me of- vanity. If only they could look inside my heart, which beats only for love of my family and of my beloved South!» [7, c. 479]*

The auto-communicative nature of diary activity eliminates the requirement of explicitness, a clear structural and logical organization. The fictitious sender and the

fictitious recipient of the message are combined in one person. The depicted diary activity, on the one hand, reflects these features, and on the other hand, remains sufficiently clear, since in a literary text the lack of a communicative orientation within this type of presentation is blocked by the general addressing of the entire text to the reader.

So, the constitutive feature of diary entries is a self-directed character, which determines such features of their language design as coagulation, abbreviation, associativity. In this regard, an indispensable condition for adequate artistic reproduction is to take into account its auto-communicative nature.

As a secondary communicative act, the depicted written speech is fully and completely associated with the features of real literary communication: the author – the reader. The desire to receive any action from the addressee of the primary act of communication is decisive in the construction and display of the secondary communicative act, in our case, the diary entries of the characters.

Thus, the auto-communicative speech of the characters differs from its real prototype, has its own pragmatic and communicative characteristics which influence the linguistic organization and functioning of diary entries in the structure of a literary text.

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НЕМЕЦКИЕ ПОСЕЛЕНЦЫ ГЛАЗАМИ ПРЕДСТАВИТЕЛЕЙ ИНЫХ ЭТНИЧЕСКИХ ГРУПП БУДЖАКА

Тему моего сегодняшнего доклада мне подсказали мои воспоминания о ныне покойном соседе Иване Ивановиче Р1., который рассказывал мне подростку, теперь уже в далеких 1960-х годах, истории из своей жизни и жизни окружающих его людей, в т.ч. немцев.

Мне показалась интересной возможность использовать в освещении исторического и культурного наследия бессарабских немцев воспоминания