ANALYSIS OF DIALOGICAL RELATIONS BETWEEN SPEECH GENRES IN THE TEXT OF A FRENCH NOVEL

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ABSTRACT

The object of research of this article is the types of dialogic connections that arise between speech genres inserted into the structure of a literary text, between genres and the text of a novel, between inserted genres and existing texts.

Investigated problem: This study covers several levels. Firstly, the mechanisms of artistic communication, during which the author, with the help of the speech genres present in the text, can give the reader implicit information and activate the latter's participation in the perception of the text of the novel. Secondly, the concept of intertextual relations is expanded, in the case when we consider the inserted speech genre as an independent text. Thirdly, the studied dialogic connections can be extended to other areas of communication: advertising, political, Internet communication, etc.

Main results scientific: The article is the result of the application of the theory of speech genres by M. Bakhtin to the analysis of the structure of a literary text, leading to further development of the concepts of dialogism and intertextuality.

Area of practical implementation of the research results. Intertextuality is one of the main means of creating pragmatic influence in both commercial and political advertising, media and political discourse. Moreover, it can already be argued that with the advent of the latest information technologies, society is moving from intertext to hypertext, which is typical for communication in almost all areas, since they are mediated in one way or another by computer technologies. It is this fact that explains the necessity and necessity of studying the problem of dialogism and intertextuality.

1. Introduction

1. 1. The object of research

In this study, we are trying to apply the main provisions of Bakhtin's theory of speech genres [1], outlined by the author of the article in his previous publications [2], to analyze various types of intertextual and dialogic relations between speech genres present in a literary text and texts of real life.

1. 2. Problem description

One of the first to propose the concept of intertext was R. Barth, who in his article to the Encyclopedia Universalis considered any text as an intertext, avenging quotations, allusions, references, reminders [3]. L. Jenny [4] and M. Riffaterre [5] believed that the mechanism of perception of a literary text is impossible without intertextual connections. J. Genet expanded the concepts of intertext to transtextual relations (architextuality, paratextuality, metatextuality) and intertextual (quotation, plagiarism, allusion) [6]. But in all these cases, only real texts related to the international cultural heritage were considered. While in this study, let's consider as part of intertextual relations the speech genre inserted by the author, which has its own semiotic meaning for the reader [7]. And although the concept of speech genre, on which our study is based, was proposed by M. Bakhtin, and the legacy of this scientist was carefully studied by Yu. Kristeva [8] and T. Todorov [9], the concepts of dialogism and intertext proposed by these two researchers are based more on the theory of expression. That is why the study of the intertextuality theory, taking into account the presence of speech genres in a literary text, is relevant.

1. 3. Suggested solution to the problem

In the study, let's rely on the main provisions of the theory of speech genres by M. Bakhtin [1]. Linking a person's speech activity directly with his objective activity and proceeding from the fact that various spheres of human activity are mediated in the language, and the use of language in each of these spheres has its own specific conditions and goals, is marked by its content, language style, set of vocabulary, phraseological and grammatical means and, above all, by its compositional structure, [1] defines speech genres as stable types of statements produced by a certain sphere of speech activity.

According to M Bakhtin, "Language communication is realized through various genres of speech (hereinafter referred to as SG), due to the specifics of our objective activity, and mastering speech skills involves mastering a diverse repertoire of speech genres, without which speech communication would be impossible" [1].

A large number of SG s is due to the variety of types of human activity. Each region operates with its own SG ensemble, which expands and enriches itself along with its development. Everyday conversation, business conversation, scientific article, telephone conversation, private letter, telegram, advertisement, radio broadcast, etc. are numerous SG written and oral, forming different types of verbal communication.

M. Bakhtin divided the SG into primary and secondary. "Secondary (complex) speech genres – novels, dramas, various scientific studies, extensive journalistic genres, etc. – arise in conditions of a more complex and relatively highly organized cultural communication (mainly written) – artistic, scientific, socio-political, etc. in the process of their formation, they absorb a variety of primary genres that have developed in the conditions of direct verbal communication [1]

The aim of research is to determine how the speech genres present in the text of the novel enter into dialogical connections, what type of these connections are and how this correlates with the general structure of the text of the novel, and with other types of texts outside of fiction.

2. Materials and methods

Dialogic relations often arise between speech genres in the texts of works of art. These relationships occupy an important place in the novel and often serve the author by conveying additional information. Let's clarify what specific types of these relationships can be distinguished.

In the first group, let's single out the relations of confrontation and opposition. This can manifest itself not only as an opposition to the spheres of activity to which the SG belongs, but also as an opposition of form and content. Let's analyze a few examples that can illustrate this.

Thus, in E. Bazin's novel Lève-toi et marche [10], the author contrasts two texts of an invitation to an evening of lyceum graduates: one is the official text received by the main character Constance by mail, and the other text is her version of this invitation. Two texts dedicated to the same event have completely opposite forms: one is dry and official; the other is full of spiritual warmth and friendliness. Contrasting these two texts, the author better characterizes Constance, his warm memories of studying at the Lyceum and the importance that she attaches to relationships with her former classmates. Even the fact that she, in a very difficult state of health, takes up the processing of this invitation is proof of her special character, her love of life and the resistance she renders to her illness.

This complex presentation of dialogical relations in a literary text is especially characteristic of the novels of the 20th century, where complex dialogical relations can be created between several MFs at once. Consider an example from the novel by J. P. Sartre's La nausée [11], where complex dialogic connections are established between the dialogues of the characters in the novel, the text of the menu, an order in a restaurant, and the internal dialogue of one of the participants in the communication.

« L'Autodidacte a sorti de son portefeuille deux rectangles de carton violet. Il les donnera tout à l'heure à la caisse. Je déchiffre à l'envers sur l'un deux :

Maison Bottanet, cuisine bourgeoise.
Le déjeuner à prix fixe: 8 francs.
Hors-d'œuvre au choix.
Viande garnie.
Fromage ou dessert.
140 francs les 20 cachets.

[…]
L'Autodidacte rit avec innocence et le soleil se joue dans ses rares cheveux:
– Voulez-vous choisir votre menu?
Il me tend la carte : j'ai droit à un hors-d'œuvre au choix : cinq rondelles de saucisson ou des radis ou des crevettes grises ou un ravier de célérie rémoulade. Les escargots de Bourgogne sont supplémentés.
– Vous me donnez un saucisson, dis-je à la bonne.
Il m'arrache la carte des mains:
N'y a-t-il rien de meilleur? Voilà des escargots de Bourgogne.
– C'est que je n'aime pas beaucoup les escargots.
– Ah ! Alors des huîtres?
– C'est quatre francs de plus, dit la bonne.
– Et bien, des huîtres, mademoiselle – et des radis pour moi.
Il m'explique en rougissant :
– J'aime beaucoup les radis.
Moi aussi.
– Et ensuite? demande-t-il.
Je parcours la liste de viande. Le bœuf en daube me tenterait. Mais je sais d'avance que j'aurai du poulet chasseur, c'est la seule viande supplémentée.
– Vous donnerez, dit-il, un poulet chasseur à monsieur. Pour moi, un bœuf en daube, mademoiselle [11].

In this passage from Sartre's novel, it is possible to see how a dialogue-conversation of two characters is built around two speech genres – a restaurant ticket and a restaurant menu, namely, an order in a restaurant depends on the dishes indicated in the flower (the author can only afford dishes on which are not discounted). At the same time, this delicate conversation serves as an implicit characteristic of these two heroes of the novel, each of whom has good intentions but the opposite line of behavior.

Another type of dialogism between SGs in the novel can be called synthetic, since in this case one or more SGs complement the other (others). So very often, in communication, the heroes of novels resort to quoting secondary speech genres (artistic, philosophical, historical texts) or primary genres (quotes from the statements of others) for better argumentation or illustration of their opinion. Sometimes it is possible to find whole blocks of SG in the text of the novel, complementing the character's characterization for the reader. So quite unexpected for the reader of the novel Les Thibaults by Roger Martin du Gard [12] becomes a folder with papers dedicated to the upbringing of children and letters from penal colonies, which belonged to old Thibault and characterizes him from a completely different side.

Another type of dialogical tie-ins is a synonymous relationship that arises between the SGs. This type is close to synthetic, but has its own nuances, since it is not about complementarity, but about identity and about trying to express the same opinion with the help of another SG. Let's find an interesting case in the text of Proust's novel A la recherche du temps perdu [13] The author resorts to using a statement that characterizes a hopelessly ill person in order to convey the state of Swann's feelings:

«A partir de cette soirée, Swann comprit que le sentiment qu'Odette avait eu pour lui ne renaîtrait jamais, que ses espérances de bonheur ne se réaliserait plus. Et les jours où par hasard elle avait encore été gentille et tendre avec lui, si elle avait eu quelque attention, il notait ces signes

apparents et menteurs d'un léger retour vers lui, avec cette sollicitude attendrie et sceptique, cette joie désespérée de ceux qui, soignant un ami arrivé aux derniers jours d'une maladie incurable, relatent comme des faits précieux:

«Hier, il a fait ses compte lui-même et c'est lui qui a relever une erreur d'addition que nous avions faite; il a mangé un œuf avec plaisir, s'il le digère bien on essaiera demain d'une côtelette», quoiqu'ils les sachent dénués de signification à la veille d'une mort inévitable» [13].

This dialogic connection is very subtle and imperceptible at first glance. It has rather the function of a metaphor and is built by analogy. Statements, due to their stereotyped semiotic nature, can convey implicit information to the reader.

Another technique that writers often use is to build certain chains of associations with the help of SG. This dialogue is established between the SGs that are present in the text of the novel, and the SGs that make up the speech cultural baggage of the reader. By this baggage, we mean, first of all, really existing secondary SG. This knowledge is necessary when the author refers or simply hints at a philosophical, artistic work or myth, thereby connecting its content.

This type of dialogic opening is also very common in 20th-century novels. Thus, in the novel by Anatole France, La vie en fleurs [14], there is an episode when the narrator tells about the daughter of Marc Ribera. At the moment of their first meeting, he remembered three things most of all: a large picture depicting Ophelia, a girl with flowers, and a song that she sang. Many years later, a song his mother sang brought to mind the image of this girl. He later learned that she had gone mad because of an unhappy love. For a reader who is familiar with the text of Shakespeare's Hamlet, the chain of associations is obvious: the picture representing Ophelia – a girl with flowers, singing a sad song – is madness.

Another chain of associations, of a more implicit nature, let's find in Michel Butor's novel L'emploi du temps [15]: the construction of the text of the novel, the plot of the novel, the representation of the myth of Theseus in the paintings and stained glass windows of the cathedral, presented in the novel, all this conjures up the reader's imagination labyrinth.

The writer can also appeal to texts already familiar to the reader and at the same time give them a new interpretation. Thus, another type of connection is established – a dialogic relationship between the already familiar understanding of a real-life text and its new reading in the novel. So in the novel Ingénu, Voltaire [16] gives a new understanding of the text of the Bible, read through the eyes of a "savage", naive and free from any interpretations imposed by education. And this naive interpretation is opposed to the classical and known to the whole world. In the reader's mind, this leads to a correlation of two interpretations, gives rise to new ideas and new reflections.

Violation of the laws of discourse is also one of the means by which it achieves a certain effect on the reader. In this case, the author already relies on the reader's knowledge of discursive models that are primary MFs. In this case, the dialogue is established between the norm, the model-image present in the mind of the reader and the violations committed.

3. Results

Thus, it is possible to single out external and internal intertextual connections presented in two diagrams (**Fig. 1, 2**).

External intertextual relations represent emerging dialogic connections

– between external SGs (not presented directly in the text itself) and the text of the novel taken as a whole (the impact of style, ideas, sources of writing the novel, etc.) (Scheme I A)

– between external SG and SG present in the work (citation, plagiarism, parody, violation of discourse norms, etc.) (Scheme I B).

– Internal intertextual relations represent emerging dialogic connections

– between the internal SG present in the work and the text as a whole (dialogism concerning the main idea, the leitmotif of the novel (Scheme II B);

– between the SGs themselves present in the work (Scheme II B). (different relations of opposition, synonymy and synthesis)

These groups are distributed according to schemes for visual analysis, while in the text of the novel itself it is possible to find all types of intertextuality.

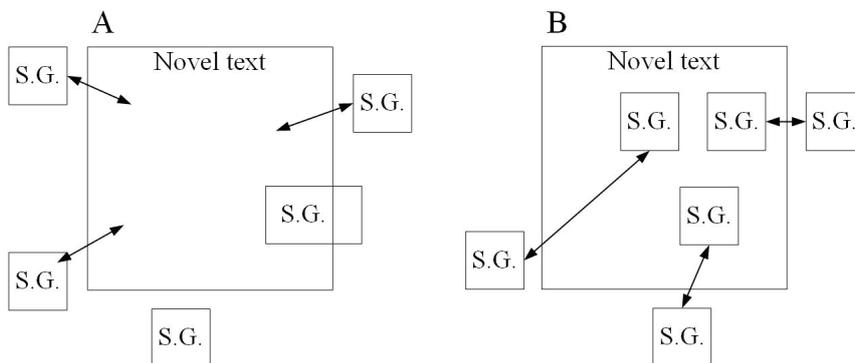Scheme I: Intertextual relations,
EXTERNAL

Fig. 1. External intertextual connections: A – dialogic connections between the external SG text of the novel; B – dialogic links between external SGs and SGs present in the text of the novel.
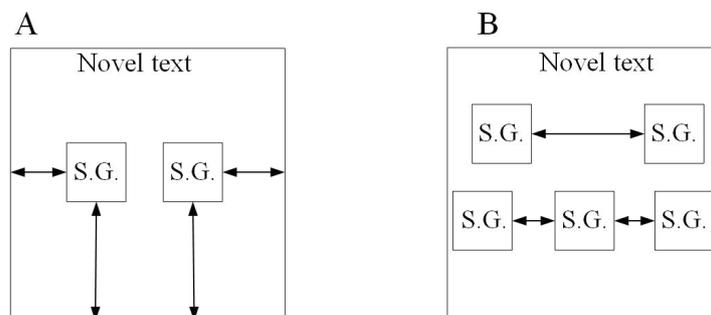
Scheme II: Intertextual
relations, INTERNAL

Fig. 2. Internal intertextual connections: A – dialogic connections between internal SG and the text of the novel; B – Dialogic connections between internal SGs in the text of the novel.

4. Discussion

The proposed analysis tool was also used by the author to study the dialogic relationship between text and image in advertising discourse, where the image may conflict with the proposed text, illustrate or supplement it, depending on the pragmatic goals that the author of the advertising message sets for itself [17].

The study does not cover technical industries, with the exception of IT technologies that are created to process arrays of texts for various purposes. It also has further prospects, since it concerns all types of communications that have a textual and non-textual nature (dialogical connections between images in advertising, for example) and can be applied to political discourse, election campaigning, etc.

5. Conclusion

Thus, the results of the analysis presented in the article can be used to study effective communication and the implementation of the author's pragmatic intention not only in the field of fiction, but in the field of advertising, social agitation, and the election campaign. The relevance of the study is due to the fact that due to different types of Internet communication, the intertext turns into hypertext, which requires its further understanding and study.

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