



## NARRATIVE POLYPHONY IN LITERARY DISCOURSE

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### ABSTRACT

*This study examines the dynamic interplay between authorial and character voices within literary texts, focusing on the linguistic representation of these voices and their amalgamation within the narrative framework. Narrative polyphony emerges from the convergence of these subject-speech spheres, offering a rich tapestry of perspectives and insights.*

**KEY WORDS:** *polyphony, literature, narration, literary text.*

In contemporary linguistics, which gravitates towards anthropocentrism, scholarly attention towards textuality has surged, underscoring the indispensability of human agency in textual analysis. This article delves into the intricate nuances of narrative polyphony, a concept that has captivated modern linguists seeking to unravel its complexities within literary discourse.

At the present stage of development of linguistics, which has long been established in the status of anthropocentrism, the interest of scientists in the problem of text has noticeably increased, since its study cannot be imagined without taking into account the human factor. Active research into text issues gave rise in the 20th century to an entire branch of scientific knowledge - text linguistics. The text is the object of study of other linguistic disciplines: communicative grammar, syntax, linguistic and philological analysis of a literary text, stylistics, narrative linguistics, linguoculturology, etc. This article directly concerns the study of the speaking personality in the text, since at the center of our attention is paid to the problem of the linguistic embodiment of the voice of the author and character in the structure of a work of art. The combination of the subject-speech spheres of the author and characters within the literary text leads to the creation of narrative polyphony. The problem of narrative polyphony, posed in the works of foreign philologists (M.M.Bakhtin, V.V.Vinogradov), continues to be the focus of attention of modern linguists aimed at developing the concept of polyphony in literary text (M.M.Bakhtin, V.V. Vinogradov, B.A.Uspensky, S.V.Amvrosova, E.A.Ivanchikova, E.A.Popova, E.I.Shendels, M.L.Korshunova, E.A.Demina, etc.)

Narrative polyphony is a constant feature of a literary text, in which, within one fragment or even a sentence, two or more equal voices, subjective-speech ones, belonging to different intratextual subjects, are combined. Such grammatical methods of implementing polyphony in a literary text, such as *as. if, say* are intended mainly to distinguish between the speech parts of the narrator and the character. With their help, the narrator can not only convey, but also interpret someone else's speech, and

some of them even become one of the characteristic features of the writer's idiosyncrasy.

Various methods of transmitting someone else's speech have a high potential for the formation of polyphony. Indirect speech and its varieties are a polyphonic syntactic formation that has two or more speakers. Constructions with a picturesque variety of indirect speech not only contain information about the speech or mental act of the character, but also plausibly show the speech and mental activity of the hero. The voices of the author and the character are combined within the framework of indirect speech, and the pictorial elements in these constructions focus attention on the point of view of the character, to whom the author-narrator gives the right to speak. The main property of collective and indirect speech with three speakers is to combine the voices of different characters. In collective indirect speech, which is indirect speech with two speakers, the subject of the primary speech act is a multitude of persons, the subject of the secondary is the narrator. In indirect speech with three speakers, the first two are the characters (one character retells or recalls the speech of another), and the third speaker is the narrator. Indirect direct speech is characterized by the overlapping of the speech parts of the character and the narrator, resulting in the creation of a multi-layered narrative in which two voices are heard simultaneously. This allows us to identify polyphonic improperly direct discourse, which is a special type of structuring of artistic narrative, built on the complex interaction of the discourses of the author, narrator and character.

In addition to grammatical means, textual means also play a significant role in creating the polyphonic structure of a work. These include quotation nominations, intertextual elements in the speech of the author and character, which, as a rule, are at the disposal of the author-narrator. Quotational nominations represent the use by the narrator (less often by the character) of words, phrases and entire sentences from the character's direct speech. In a literary text they have their own characteristics and take on various forms. Intertextual elements fill the speech of the author or character with polyphony and semantic diversity. Fragments of other people's texts, most of which are literary in



nature, are a sign of another voice in the composition of the author's narrative.

Certain textual means, including colloquial elements in the narrator's speech, the change of primary and third-personal narrator, free indirect discourse, various forms of manifestation of the author's voice, indicate a change in the narrating subjects, which indicates a multi-vocal organization of a work of art.

In conclusion, the study of narrative polyphony is one of the methods that seek to study in more detail the anthropocentric essence of a literary text. Through polyphony, the fullness of the relationship between two personalities is revealed - the author-narrator and the character. In the hands of the author there is a living instrument - the word of the character, with the help of which he achieves his goals and objectives. This word, in turn, is intended for the reader. Thus, thanks to narrative polyphony in the text of a work of art, a close relationship between the author and the character is created, expressed in the functioning of the communicative triangle "author - character - reader".

Anthropocentrism has become the main paradigm-forming idea that currently exists in science, and the recognition of man as the dominant of scientific research has recently been observed not only in linguistics, but also in other humanities. "Anthropocentrism as a special principle of research is that scientific objects are studied, first of all, according to their role for a person, according to their purpose in his life, according to their functions in the development of the human personality and its improvement" [1]. Also, in addition to anthropocentrism, scientists include the following among the basic principles of modern language knowledge: expansionism, functionalism and explanatoryness (explanation), textocentrism and semanticocentrism. The principle of text-centrism is manifested, in particular, in the fact that the text has become the main object of linguistics. The idea expressed many years ago by M.M.Bakhtin's idea that the text is the primary given of all humanitarian and philological thinking finds its practical expression in textual studies of recent years [2]. The choice of characters in a work and the creation of their speech parts is one of the most important and at the same time difficult moments in the birth of any literary text. Consideration of its narrative structure through the prism of philological analysis of the text reveals to the reader and researcher the entire system of relationships between the author and the characters. Therefore, character voices can be detected in this system, complementing the narrator (storyteller), who takes into account their points of view, and with their interaction, the inner world of the work.

The concept of "polyphony" was first introduced by M.M. Bakhtin in the book "Problems of the poetics of F.M.Dostoevsky" [3]. It should be said that the musicological term "polyphony" was used metaphorically by M.M.Bakhtin in relation to works of art. Studying the work of F.M.Dostoevsky, M.M.Bakhtin established that "the multiplicity of independent and unmerged voices and consciousnesses, the true polyphony of full-fledged voices is indeed the main feature of Dostoevsky's novels" [3]. It should be noted that in the scientist's work the concept of polyphony was associated

primarily with the identification of a new genre - the polyphonic novel. On the basis of an objective and extremely frank disclosure of the character's personality, that phenomenon arises in the writer's works that M.M.Bakhtin called it polyphony. Now there is no longer any doubt about the correctness and accuracy of the use of this term in philological science, since the laws of organization of a musical work also apply in a literary text, in which the speech parts of the author and characters, like a musical symphony, merge into a single polyphonic whole. The multifaceted term "polyphony" finds its expression not only in literary criticism. It becomes an object of study in a variety of humanities. Concept of M.M.Bakhtin had and continues to influence the development of literary studies, linguistics, and philosophy. O.I.Valentinova considers the phenomenon of polyphony as an integral aesthetic system that has specific semiotic patterns [5]. Based on the works of F.M.Dostoevsky, the researcher studies the aesthetic essence of polyphony. The scientist's close attention turned to a detailed reconstruction of the ideal model of a polyphonic text, expressed in the form of a semantic quadrangle: the subject of the statement - the statement - the meaning of the statement - the object of the statement. However, despite the fact that most studies of literary and linguistic aspects of polyphony are not opposed and even in some moments are organically combined with each other, the linguistic essence of narrative polyphony is not always identical to the literary understanding of this phenomenon. We are primarily interested in narrative polyphony, with the help of which different voices are reflected and interact within the speech structure of a work of art. Therefore, in this research, we adhere to the following definition: Narrative polyphony is a constitutive feature of a literary text in which, within one fragment or even a sentence, two or more equal voices, subjective-speech planes, belonging to different intra-textual subjects are combined. The voice (word) of each character or author is a full-fledged consciousness in the work. In one fragment of text expressing a certain position of either the author-narrator or a character, two semantic positions belonging to different subjects of the narrative can be combined. At the same time, two embodied meanings cannot be next to each other, like two things, they must internally touch, i.e. enter into a semantic connection. This type of construction of a literary text is characteristic of both a large novel and a small story or short story, which gives the right to talk about polyphony as a "generic characteristic" of artistic literature.

Thus, the essence of the phenomenon of narrative polyphony is that in the speech structure of a work of art there is an obligatory contamination of the author's and character's speech. The duet of the voices of the author and the character can give rise to a wide variety of linguistic phenomena in the text, which are barely noticeable during a cursory reading of a work of art.

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