С.С. Ковальчук, Ю.Н. Мухина

ИЗУЧЕНИЕ ТИПОВ МОНОЛОГОВ В ТРАГЕДИЯХ У. ШЕКСПИРА

Изучается три типа монологов в трагедиях У. Шекспира: фабульно-проблематичный (или интригующий), фабульно-направляющий (или инструктивный) и фабульно-завершающий (или подытоживающий). Монологи рассматриваются в соотношении театральной речи с внешней и внутренней речью персонажей. Анализируются их специфические черты и направленность, дается подробная характеристика.

Ключевые слова: внутренний монолог, монолог, адресованный самому себе, аудитория, внешний монолог.

S.S. Koval'chuk, Yu.N. Mukhina

THE STUDY OF MONOLOGUES IN W. SHAKESPEARE'S TRAGEDIES

Three types of monologues are studied in the tragedies of W. Shakespeare: plot-problematic (or intriguing), plot-directing (or instructive) and plot-final (or summarizing). Monologues are considered in the ratio of theatrical speech with the external and internal speech of the characters. Their specific features and orientation are analyzed, a detailed description is given.

Keywords: soliloquy, monologue, self-addressed, audience, external monologue.

Our research divides monologues by plot-problematic (or intriguing), plot-directing (or instructive) and plot-concluding (or summarizing) types.

The purpose of this paper is to analyze the results of a study on relations between the theatrical speech and the common external and internal speech in three types of monologues: plot-problematic, plot-directing and plot-concluding ones.

Plot-problematic or intriguing monologue requires concentration of mind according to its pronunciation. It is characterized by self-addressed speech, a system of strong arguments and decision-making [8]. Self-addressed speech is a soliloquy speech. Soliloquy refers to any dramatic passage with the following characteristics: (1) it is spoken by a single actor and (2) the character portrayed by that actor does not intend the words to be heard by any other character [12; 15; 16]. An author removes all actors surrounding the speaker from the stage to emulate a true internal speech [3]. Thus, we have an internal speech of a monologue in a theatrical sense. The monologue doesn't have special signs which differ internal and external speech. For example, it may be noticed in the plot-problematic monologue of Hamlet in the tragedy *Hamlet, prince of Denmark*:

Ay, so, God bye to you. – Now I am alone.
O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wanned,

> Tears in his eyes, distraction in his aspect,
> A broken voice, and his whole function suiting
> With forms to his conceit?...
> …Yet I,
> A dull and muddy-mettled rascal, peak
> Like John-a-dreams, unpregnant of my cause,
> And can say nothing… [17].

The plot of the monologue shows that Hamlet doesn't make right decision immediately. Hamlet evaluates himself in terms of his own behavior, before he verifies the king's action by his reaction on the acting [11]. Hamlet is not resolute enough to express his anger and contempt to the regicide like the actor who doesn't have any family feelings to Hamlet's father (and yet

I, a dull and muddy-mettled rascal, peak like John-a-dreams, unpregnant of my cause, and can say nothing) [19]. This judgment is followed by an extensive speech ending with the question: "Who does me this?" However, arguing Hamlet comes to the idea that he is not a coward, but just a fool, juggling with words to get away from the truth. Let's compare his statements:

> Why what an ass I am!
> This is most brave,
> That I, the son of a dear father murdered.
> Prompted to my revenge by heaven and hell,
> Must like a whore unpack my heart with words
> And fall a-cursing like a very drab,
> A stallion! Fie upon't, foh! About, my brains.

Expansion of external speech is preserved in a plot-problematic monologue from the very beginning. This type of a monologue is characterized by a descriptive speech situation. It contains the evidence of arguments. There is an explanation why Hamlet calls himself a scoundrel and coward. In the monologue of this type, we see a logical transition to the solution of the main semantic position – a test of the behavior of King Claudius during the performance. The monologue studied does not allow any violations of grammatical models and forms.

Let us compare, for example, interrogative sentences like: "Am I a coward?", "Who does me this?" and the following detailed answers to the questions: "Ha, 'swounds, I should take it, for it cannot be I!" However, the exclamation sentences correspond to the principle of speech expression, which is a distinctive feature of this type of speech.

For example: "O, vengeance!" or "Bloody, bawdy villain!" [7], interjections "Ha", "O" characterize the internal speech. This means that in the problematic type of the monologue there are signs of internal speech, which manifest themselves in the formation of its linguistic structure [1]. However, their percentage in relation to the total language means in the monologue is very small and is compensated by gestures, facial expressions and individual behavior of the actor on the stage, transmitting the expression [9].

The speed of soliloquy speech is much faster than external speech by saving unpronounceable language means arising from the speech situation already known to the speaker [10]. In the plot-problematic monologue such savings are not observed. The scenic speech situation does not appear in this type of a monologue as an additional peripheral background for omitting the facts

known to the speaker. In the monologue the description of known facts is expressed by elliptical structures. At the same time, the problematic monologue necessarily includes the previous situation familiar to the speaker.

It is not necessary to remove all other characters from the stage in the plot-instructive monologue. It is pronounced in their presence. This fact underlines the theatrical openness of such a monologue, but it is conditional and has different goals. On the one hand, the speaker seeks to communicate with other characters on the stage, on the other hand, the speaker wishes to avoid such communication.

A gradation of order forms is usual for the plot-instructive monologue. Requests transfer into a clarifying agreement, and the last one goes into a command for action. For example, the monologue of King Claudius from the tragedy *Hamlet, Prince of Denmark* pronounced with his wife Queen Gertrude and his faithful servant Polonius. One part of the monologue puts to sleep the attention of people surrounding the speaker; the other part is a persuasive one. The purpose of the persuasive part is to attract the attention of those who hesitate or doubt their proper assessment of the object of the speech situation and get ready for further action.

> Though yet of Hamlet our dear brother's death
> The memory be green, and that it us befitted
> To bear our hearts in grief, and our whole kingdom
> To be contracted in one brow of woe,
> Yet so far hath discretion fought with nature
> That we with wisest sorrow think on him
> Together with remembrance of ourselves…

The second part, called command one, follows after sleepy and persuasive parts immediately. King's utterance:

> "This must be so". We pray you throw to earth
> This unprevailing woe, and think of us
> As of a father, for let the world take note
> You are the most immediate to our throne,
> And with no less nobility of love
> Than that which dearest father bears his son
> Do I impart toward you… [17].

At the same time, the characters on the stage do not participate in the monologue. They can support the speaker like Queen Gertrude or outwardly agree with him like Hamlet in a conversation with the ghost-father. After such a scenic consent gap, there comes the final or triumphal part of the monologue, for example:

> (Queen)   Let not thy mother lose her prayers, Hamlet.
>   I pray thee stay with us, go not to Wittenberg.
> (Hamlet) I shall in all my best obey you, madam.
> (King)   Why, 'tis a loving and a fair reply.
>   Be as ourself in Denmark. Madam, come.
>   This gentle and unforced accord of Hamlet
>   Sits smiling to my heart, in grace whereof
>   No jocund health that Denmark drinks to-day
>   But the great cannon to the clouds shall tell,

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> And the king's rouse the heaven shall bruit again,
> Respeaking earthly thunder. Come away [17].

It is noteworthy that this monologue closes in its initial and final parts. In this case the speech is directed at the interlocutor, which means that the speech is not centripetal, but centrifugal because it is targeted from the speaker to the perceiving protagonist, and therefore it is an external speech in the scenic and general language respect [13].

The plot-concluding monologue is characterized by: (1) the lack of address to communicators, (2) the presence of other characters on the stage (the speaker tries to conceal his speech from them) and (3) relative brevity of the monologue (the volume of the monologue does not exceed the pause between the conversations of the actors on the stage). The speaker does not perceive the characters next to him as receivers of the information. Let us consider the example of this type of a monologue from the tragedy of William Shakespeare *Hamlet, Prince of Denmark* in relation to the speech of other characters.

> (Queen)   I will not speak with her.
> (Gentleman) She is importunate, indeed distract.
>   Her mood will needs be pitied.
> (Queen)   What would she have?
> (Gentleman) She speaks much of her father, says she hears
>   There's tricks i' th' world, and hems, and beats her heart,
>   Spurns enviously at straws, speaks things in doubt
>   That carry but half sense…
> (Horatio)   'Twere good she were spoken with, for she may strew
>   Dangerous conjectures in ill- breeding minds.
> (Queen)   Let her come in. [Exit Gentleman]. *(Aside)* [17].

This monologue presents an external speech from a common point of view. External speech is pronounced aloud without lexical, grammatical or phonetic abbreviations and omissions. Remarks define the inner speech of scenic nature. They show how an actor, who is expressing inner speech, should behave (profound silence, pause, gestures, accompanied by barely understandable sounds like *Hm, O, Alas*). For example, Hamlet's monologue from the tragedy of William Shakespeare *Hamlet, Prince of Denmark*:

> "Ay, so, good bye to you. – Now I am alone.
> O, what a rogue and peasant slave am I!
> Ha, 'swounds, I should take it, for it cannot be I!"

Punctuation is a key factor in the author's indications (dots, dashes, question and exclamation marks, as well as the author's remarks, the most frequent one is *Aside*). The remark *Aside* defines the stage speech as the inner one because the speaker intends to conceal his speech from other characters on the stage; speaker's thoughts represent his revelation; the speaker tries to find a position on the stage where he will be able to attract the attention of the audience and conceal his speech from the surrounding actors; the speaker utters a speech chronometrically inscribing it into a pause between the dialogues of other actors [4].

However, the plot-concluding monologue addressed to the viewer as the receiver of information has a centripetal line according to the stage addressing. In accordance with the above, this monologue should be perceived as a character's conversation with himself [20]. Thus, the content of the monologue is

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characterized by reversibility to the speaker, noted by a remark for distinguishing the speaker's speech from other characters' speech. This type of monologue is not always short, although brevity is usually its dominant feature. Speech can be a regular replica. Speech in this monologue is a special type of inner speech similar to a monologue speech because there is the centripetal orientation to the speaker, deliberately concealed speech from listeners and discontinuity of meaning [8]. The remarks indicate the stage division of speech according to its appeal. If we are talking about the protagonists on the stage, it means that the speech is external, if the speech returns to the actor who says it, concealing it from others, and then it becomes an internal speech [2]. Soliloquy speech can turn into external speech being interrupted by author's remarks (to all, to Rosse, to the Lords, to Banquo). The volume of plot-concluding speech is significantly expanded due to the leaving the stage of other characters who are aware of the speech situation or come to a definite clear decision. Removal of the

character who utters a monologue emphasizes the final stage of such a monologue.

The communicative situation does not correlate with its essence. The last one implies concealing the content of thought in terms of the speech situation, namely, the presence of people on the stage. The confrontation arises and in order to avoid it the author must put the secret thoughts expressed by the character in a short pause between the conversations of characters who are next to the speaker on the stage. This leads to the fact that the thoughtfulness of characters of a plot-concluding speech is expressed concisely and briefly. However, with the accumulation of information, there is a significant increase in a plot-concluding monologue. A similar situation occurs at the beginning of a scene or act, since other characters have not yet managed to attract the viewer's attention, and an actor who is uttering a monologue can come to the proscenium. At the same time, the monologue has the corresponding remark of the author (the most frequent of them is *Aside*). Here is another example from the tragedy of W. Shakespeare *Macbeth*:

(Macbeth) *(Aside)* If it were done, when 'tis done, then 'twere well,
It were done quickly: if th' assassination
Could trammel up the consequence, and catch
With his surcease, success: that but this blow
Might be the be-all, and the end-all… [18].

Noteworthy is the fact that the plot of a concluding monologue presents the content deliberately concealed from other communicants.

We can conclude that the plot-instructive type of a monologue has a composite structure in which the introductory part stands out. This part is very significant, being addressed to the actors on the stage; it is designed for the psychological impact on people. Therefore, such an introductory part has a sleeping effect, placing the communicants on the side of the character, uttering a monologue and psychologically mobilizing the audience in a

clearly opposite sense [6]. The semantic idea is formulated in such a way that unambiguity is reached between the spectator and the actor who utters a monologue.

The final part of the plot-instructive monologue appears as triumphal one. The character must achieve a psychological effect, on the basis of which he can fully rely on the characters around him as the executors of his intention.

The plot-instructive monologue is of centrifugal nature, since it has a targeted focus on the actors being on the stage. In this regard, the speech used in the plot-instructive monologue is theatrically external.

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The plot-problematic type of the monologue shows the speaker's concentrated thinking of some serious fact, alone with himself [5]. This monologue refers to the form of external speech. It is constructed as a systematization of evidence for the purpose of making a decision. The stage pronunciation of such a monologue is accompanied by the removal of all other characters from the stage, but such monologue has a number of signs that distinguish the external and internal speech on stage, namely, the expansion of speech characterizes external speech; the sequence of evidence, which is usually put forward to convince the protagonist; obvious appeal to the viewer who is the receiver of logical argumentation without any phonetic or lexical abbreviations.

However, in syntax models of exclamation sentences used in monologues, some features of soliloquy speech are observed [14]. More significant in the separation of soliloquy and external speech is the fact that in the soliloquy speech omission of known information occurs. Speech flows inside a person for whom this information is known. In a problematic monologue, the stage soliloquy speech is the main and leading means of proof.

Soliloquy stage speech in a monologue of a plot-problematic type develops before the viewer spontaneously. The speaker's speech involves the viewer through the logic of reasoning to mental complicity in solving the problem of the entire stage speech situation. This monologue is centrifugal, since it is directed from the actor to the viewer as a protagonist and his true addressee.

The stage plot-concluding monologue is characterized by a centripetal address line that comes from the actor and returns to him. Thus, the actor becomes the sender and receiver of information.

The monologue, outgoing and returning to the character who utters it, fits into a pause in the verbal communication of two communicants who are synchronously situated on the stage and enthusiastic about their conversation. The key role in this situation is assigned to the author's remark, which distinguishes the pronounced monologue from the parallel current conversation. The most common author's remark of the plot-concluding type of the monologue is "Aside", which defines this speech as a soliloquy. The actor has to hide his speech from other communicants who are simultaneously present on the stage at the time of its utterance. The speaker should create an impression that he formulates a definite conclusion for himself alone, as his own revelation and awareness of the situation. The actor must also have a psychological impact on the viewer; namely, focus on his personality moving away from the other actors.

The plot-concluding monologue has a non-communicative character (the addressee is the speaker himself). Such a monologue is characterized by the simultaneous presence of other actors on the stage, as well as the shortness of pronunciation.

The final character of the monologue is usually underlined by its utterance at the end of the mise en scene, scene or act, since, having said it, the actor is removed. The outer side of the monologue is consistent with the inner meaningful one and affects the viewer psychologically.

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ИНТЕРНЕТ-ПРОСТРАНСТВО КАК ИСТОЧНИК ЗАИМСТВОВАНИЙ В СОВРЕМЕННОМ РУССКОМ ЯЗЫКЕ

Посвящено заимствованию слов из других языков как постоянно происходящему во всех живых языках процессу, причинами которого являются разнообразные факторы: от лингвистических (недостатка лексемы в языке, отсутствия внутренней формы у слова) до психолингвистических (моды на определенные слова, желания подражать иноязычной культуре). Отмечено, что несколько последних десятилетий в русский язык проникает большое количество английских слов, так называемых англицизмов, и их освоение часто вызывает затруднения в понимании у носителей языка.