

ной литературы с английского языка на армянский. Во время перевода необходимо учитывать социальное положение героя, что может отражаться в тех языковых формах, которые используются в речи героя. В статье анализируются те случаи неадекватного перевода с английского на армянский, когда, в силу неучета фактора принадлежности героя к определенной социальной прослойке, а также его социального статуса, в переводе происходит смещение прагматического значения и стиливой окраски, которые присущи оригиналу. Автор статьи предлагает свои варианты перевода.

#### **ON SOCIOLINGUISTIC ASPECT OF TRANSLATION (BASED ON ENGLISH AND ARMENIAN)**

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This article emphasizes the importance of sociolinguistic aspect in the process of translation of fiction from English into Armenian. The main argument in the article is that a translator should take into consideration the social background and status of the hero, which is reflected in his linguistic forms. The article highlights those points where there is divergence in pragmatic meaning and style in the translation, which was caused by the overlook of the social status of the speaker. The author of the article makes suggestions as to what linguistic forms would be most appropriate in the Armenian translation.

#### **THE RELATION OF INNER SPEECH TO THE TEXTUAL CATEGORIES OF COHESION AND COHERENCE**

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In modern literature appeared the style of writing which makes disorder in text. Between sentences, there are no structural relations, and this is reason why the study of cohesion and coherence become important. A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. (Halliday and Hasan 1976, p.1) Text is such unity in which everything has close connection with each other. When we analyze one component of text it always brings necessity of analyzing another component, because they are related to each other.

Cohesion and Coherence were considered to be synonymous terms for a long time. Cohesion and coherence are terms used in discourse analysis and text linguistics to describe the properties of written texts.

At the end of 19th century linguists separated them from each other; Coherence can be thought of as how meanings and sequences of ideas relate to each other; How is made the main idea of the text. Cohesion is the surface of the text - How sentences are structured, how prepositions are used, how words are selected and so on. How is cohesion different from coherence? It is difficult to separate the two. However, think of coherence as the text making sense as a whole at an ideas level, and cohesion as rather more mechanical links at a language level. You can imagine that it is possible for a piece of writing to

contain plenty of cohesion yet little coherence.

Modern linguist Alice Maclin states that “coherence means that all parts of a composition are clearly related to each other in order to explain one idea or give one impression. If all parts of your composition are arranged in order, if the relation between your ideas is clear and if everything you have written is relevant to your subject, your composition will have unity or coherence.” (“Reference Guide to English” – Alice Maclin, p. 84).

Coherence in writing is much more difficult to sustain than coherent speech simply because writers have no nonverbal clues to inform readers if their message is clear or not. Therefore, writers must make their patterns of coherence much more explicit and much more carefully planned. Moreover, they meet many difficulties while describing thoughts. As thought is mental process, it is characterized by disorder of linguistic norms. The term thoughts in literature is known under different names, like “inner speech, interior speech, interior monologue, silent speech, silent reading, non verbal speech, stream of consciousness”. We prefer to use the term ‘inner speech’ to describe thoughts.

Inner speech in writing aims to provide a textual equivalent to the imagined stream of consciousness in the mind of a fictional character. Writers wanted to display for readers’ inspection, in a way that is impossible in real life, their characters’ private inner lives. These were imagined as containing many different kinds of “mind stuff” (as it was called by William James, the psychologist who coined the term “stream of consciousness” (1890)): verbalized thoughts, subliminal thoughts, perceptions, images, sensations and so on. Inner speech, or quoted stream of consciousness, presents characters’ thought streams exclusively in the form of silent inner speech, as a stream of verbalized thoughts. Inner speech represents characters speaking silently to themselves and quotes their thoughts, often without marking this with speech marks, without punctuation, without keeping stylistic norms.

Inner speech often also attempts to mimic the unstructured free flow of thought, presenting it as shifting abruptly among topics, jumping by association from one thing to another, and proceeding by incomplete sentences. It is this that can give inner speech its apparently mimetic quality, its vividness and liveliness. Authors’ use of inner speech varies greatly, from many pages of uninterrupted thoughts streams to merely a few words. To represent the full richness, speed, and subtlety of the mind at work, the writers incorporated snatches of incoherent thought, ungrammatical constructions, and free association of ideas, images, and words at the pre-speech level.

Is cohesion and coherence sustained if the text contains inner speech? For answering this question we should describe the relationship of text toward coherence and cohesion. Text consists of micro themes and nominative blocks. We separate one micro theme from another with abolished cohesion. One micro theme follows another and there is associative, implicative connection between them through the text. That means that they have the same main topic and they have associative connection with it. This is the way how we reach the main idea of the text, coherence. We can describe two different levels at which cohesion can be abolished: a) when there is no proper connection between micro themes b) and in micro themes themselves, when nominative nucleus of micro theme and end even its predicate is changed.

According to the relationship between blocks of micro themes and nominative nucleus

are formed the following kinds of micro themes: dotted, radial, spectral and split micro themes. We would like to speak to pay attention to split micro theme as it is the main topic connected with inner speech, the topic we have been going to discuss.

The split spectrum is a case when the connection between starting signal and nominative signal of micro theme is abolished at the representative level. But we should mention that even if the connections between signals are undone at representative level it does not exclude associative connection between them. Moreover it implies such relationship between them.

The following example shows well how split spectrum works, the disorders that inner speech makes in the text:

*"I went to the dresser and took up the watch, with the face still down. I tapped the crystal on the corner of the dresser and caught the fragments of glass in my hand and put them in to the ashtray and twisted the hands off and put them in the tray. The watch ticked on. I turned the face up, the blank dial with little wheel clicking and clicking behind it, not knowing any better. Jesus walking on Galilee and Washington not telling lies. Father brought back a watch-charm from the Saint Louise Fair to Jason: a tiny opera glass into which you squinted with one eye and saw a skyscraper, a ferris wheel all spidery, Niagara Falls on a pinhead. There was a red smear on the dial. When I saw it my thumb began to smart. I put the watch down and went into Shreve's room and got the iodine and painted the cut. I cleaned the rest of the glass out of the rim with the towel"* /William Faulkner "The Sound and the Fury", p. 98/.

Inner speech starts with the sentence "...Jesus walking ....." "And ends where starts the sentence "There was a red smear on the dial....." Inner speech splits the paragraph in above example and gives additional information about the situation, about watch -" Father brought back a watch-charm from the Saint Louise Fair to Jason: a tiny opera glass into which you squinted with one eye and saw a skyscraper, a ferris wheel all spidery, Niagara Falls on a pinhead". Also appears the sentence which has not any connection with the given situation. The sentence "Jesus walking on Galilee and Washington not telling lies" has no any connection with the character or situation. Such kind of inclusion is called split spectrum in linguistics; when starting signal of micro theme-that main character is angry and he breaks the watch, because it reminds him that time goes quickly, disagrees with the nucleus of micro theme, with "Jesus walking on Galilee and Washington not telling lies".

Thus when we think, we are jumping from one topic to another, they may have connection with each other or no. Thinking is psychological process and we can't control it, but when we are thinking in words, when we write our thoughts we see that it is meaningless if we read it like a text. Because there are many inclusions and a lot of split micro themes. The following paragraph is an example of split spectrum too. Sometimes authors try to make reading process easier and they make some notes or try to separate somehow inner speech from narration. W. Faulkner uses different typeface to separate them from each other. He writes sinner speech in italics. But he does not do it always, mostly he gives thoughts like narration and reader should watch out to identify them. In the following example we have the case when inner speech is given in italics.

"I went on. Then I looked back. She was behind me. "Do you live down this way?" she said nothing. She walked beside me, under my elbow sort of, eating. We went on. It was

quite, hardly anyone about *getting the odour of honeysuckle all mixed* She would have told me not to let me sit there on the steps hearing her door twilight slamming hearing Benjy still crying Supper she would have to come down then getting honeysuckle all mixed up in it We reached the corner.” /William Faulkner”The Sound and the Fury”, p. 160/.

The split spectrum is very clear in above paragraph. We see that the subject of starting signal of micro theme – ‘main character is walking with girl, speaking with her’ and the nucleus of micro theme – ‘the odour of honeysuckle and Benjy’ are totally different topics. There is no cohesive connection between them.

To invade narration is the main characteristic feature of the inner speech, thought. Mostly Inner speech enters the author’s narration without warning, without any mark. As we have seen it in split spectrum; it invades the narration spontaneously and occupies the place in narration without permission; it stops and ignores all kinds of events, and actions of narration. And it leaves the narration in the same way without notifying it advance; like in real life our thoughts are coming and going themselves. Sometimes we think when we want to think, we think ourselves about our problems or remembering something from our past life; maybe even somebody is speaking with us during this moment while we are thinking but we don’t listen to them; or we pretend that we are listening from time to time our mind catches some words or sentences from their speech but we again continue thinking. We are just thinking; we don’t think where we should put point or comma; we don’t care about repetitions that can be ridiculous or is mistake in speech; we can repeat the word or sentence how many times we want. But if we try to write our thoughts, to write it exactly how we really are thinking and don’t miss even one word that passed in our mind during thinking, and write the phrases that we hear from other people while we are thinking, we will see that it is a very difficult process, almost impossible to put your thoughts on paper as we really think. There are authors who did it well -William Faulkner, James Joyce, Virginia Woolf and so on. But there are no many writers who dared to give readers the thoughts of their character like it is in reality, because they are afraid of the risk that their message will not reach properly and clearly to the readers. So they always try to say when characters start thinking in the novel or when finish it. They try to do it in different ways: Sometimes author tells that main characters started thinking..., sometimes they use verbs, like remember, remind, feel, miss, wish which indicates to reader that character is thinking. But we can’t find such indications in Faulkner’s” The Sound and the Fury”. Faulkner gives thought as it is in real life: with punctuation disorder, false grammar structure, with repetitions, he does not try to make situation or event stylistically colored with literary words; he explains and describes with simple words while writing characters thought; therefore, thoughts written by Faulkner are life, we really don’t use exaggerations or stylistic substitutions of words while we are thinking.

Of course it is not easy to read the book in which a stream of consciousness is given. If we take” The Sound and the Fury” like narration and we don’t consider that there are given thought of characters, it will be difficult to understand the novel itself. When I was reading it at first time I did not understand well. I was thinking that I could guess the inner speech according to punctuation marks. But it was impossible, because there were cases where were not used punctuation mark at all; or they were used incorrectly; there were mixed capital and small letters. But when everything is mixed, you don’t know where to stop while

you are reading makes the sense of thinking; you really start thinking together with characters; you follow his stream of mind or do the same actions what he does, 'walking on the shadow' or 'catching the shadow' like Faulkner's character does. The following examples clearly show the peculiarities of punctuation in thoughts. I have tried to find out what were the cases and order of punctuations in "The Sound and the Fury" you can see it below:

a) -No punctuation between narration and inner speech

-To move from inner speech to narration starts with always capitals; it does not matter is there any punctuation mark used or not between them.

*"The street lamps would go down the hill then rise toward town I walked upon the belly of my shadow " /p.119/*

*"I suffered for to have no respect Trampling my shadow's bones into the concrete with hard heels....." /p.119/*

*"..I don't care at us stay mad she went away We to hear the shouts, the splashings." /p.169/*

b) If speech starts with narration and it follows inner speech, we can meet punctuation mark between them; but inner speech can start with capital or with small letter

-With capitals

*"I wouldn't have I wouldn't have. I know you wouldn't I didn't mean to speak so sharply but women have no respect for each other for themselves but why did she The chimes began as I stepped on my shadow, but it was the quarter hour. "(p.119)*

-Inner speech starts with small letter

*"The Deacon wasn't in sight any where. think I wouldn't have could not have..." /p. 119/*

*"...They do, when they can get it," Spoad said. Hey Shreve?" her knees he face looking at the sky the smell of honeysuckle upon her face and throat*

*"Beer, too," Shreve said. His hand touched my knees again. like a thin wash of lilac coloured paint talking about bringing*

*"You're not a gentleman," Spoad said..." /p.183/*

c) There is no punctuation mark and inner speech starts with small letter when first is narration and after comes inner speech:

*"I brought a hamper of wine because I think young gentleman should drink wine, although my father ,Gerald 's grandfather ever do that have you ever done that in the grey darkness a little light her hands locked about..." /p. 183/*

d) There are whole paragraphs in "The Sound and the Fury" in which punctuation marks are not used at all.

*"There was only one man he ever gave that recipe to; That was' we did how can you not know it if you'll just wait I'll tell you how it was it was a crime we did a terrible crime it cannot be hid you think it can but wait Poor Quentin youve never done that have you and I'll tell you how it was I'll tell Father then itll have to be because you love Father then we'll have to go away amid the pointing and the horror the clean flame I'll make you say we did I'm stronger than you I'll make you know we did you thought it was them but it was me listened I fooled you all the time it was me you thought it was in the house where that damn honeysuckle trying not to think the swing the cedar the secret surges the breathing locked drinking the wild breath the yes Yes Yes yes' never be got to drink wine himself , but he always said that a hamper what book did you read that in the one where Gerald's rowing*

suit of wine was a necessary part of any gentleman's Picnic basket....."/p.184-185/

The aim of disorder made by disarrangement of punctuations and letters is to make sense of think, to force readers to think and feel the thinking process of character of the novel. But has the text cohesion and coherence if everything is mixed and sentence structure is grammatically undone? If we read the following passage carefully we will see what kinds of relationship exist between cohesion and coherence in a case when inner speech and narration are mixed.

"Spoad had a shirt on; then it must be. When I can see my shadow again if not careful that I tricked into the water shall tread again upon my impervious shadow. But no sister. I wouldn't have done it. ***I want have my daughter spied on*** I wouldn't have.

***How can I control any of them when you have always taught them to have no respect for me and my wishes I know you look down on my people but is that any reason for teaching my children my own children I suffered for to have no respect*** Trampling my shadow's bones into the concrete with hard heels and then I was hearing the watch, and I touched the letter through my coat.

***I will not have my daughter spied on by you or Quentin or anybody no matter what you think she has done.***

***At least you agree there is reason for having her watched.***

I wouldn't have. ***I know you wouldn't I didn't mean to speak so sharply but women have no respect for each other for themselves***

***But why did she*** The chimes began as I stepped on my shadow, but it was the quarter-hour. The Deacon wasn't in sight any where. ***think I wouldn't have could have***

***She didn't mean that that's the way women do things its because she loves Caddy***

***The street lamps would go down the hill then rise toward town*** I walked upon the belly of my shadow. I could not extend my hand beyond it. ***feeling Father behind me beyond the rasping darkness of summer and August the street lamps*** Father and I protected women from one another from themselves our women ***Women are like that they dont acquire knowledge of people we are for that they are just born with a practical fertility of suspicion that makes a crop every so often and usually right they have an affinity for evil for supplying whatever the evil lacks in itself for drawing it about them instinctively as you do bed-clothing in slumber fertilizing the mind for it until the evil has served it purpose whether it ever existed or no*** He was coming along between a couple of freshmen. He hadn't quite recovered from the parade, for he gave me a salute, a very superior- officious kind "/p. 118-119/

When we read this passage we need to be careful, because inner speech and narration are mixed with each other. Sentence structure and punctuation are mixed. Micro themes are split; and the signals of micro themes and nucleus of micro themes don't coincide with each other. The surface of the text is abolished it means that cohesion is abolished. But if cohesion is abolished has the passage any meaning? Has it coherence? Yes, it has. Let's try to read separately at first inner speech which is given in bold capital letters. If we read just inner speech of this passage and omit narration through this passage, we see that the sentences have connection with each other; moreover the idea of main topic is always maintained in it. The main character speaks about his sister and complains with his mother about her; also adds explanations about the nature of women. And it is subject of his thoughts in

all sentences of the given inner speech.

If we read the narration of above example and omit the inner speech, we will receive the same result. The sentences have associative and topic connection to each other; and the idea, the meaning of passage is not lost. That means that coherence is not abolished.

Of course there are sentences grammatically and stylistically not right but they serve the idea to express uncontrollable nature of mind, thoughts. There are many repetitions in above example. And words are always repeated at the beginning or at the end of narration or inner speech; this repetitions give the sign to the reader that the narration is changed. For example in above example we can find the following words and phrases that are repeated several times: *Women, I wouldn't have could have, I will not have my daughter spied on, shadow, I wouldn't have I wouldn't have, I know you wouldn't I didn't.*

We can analyze above paragraph and the same we can tell about the whole book, about "The Sound and the Fury". This one paragraph can be taken as the example of entire book; the whole novel has the same structure, narrations are mixed and micro themes are split; the cohesion is abolished, but text always has kept the meaning, coherence.

We can conclude that in spite of the disorder that is made by inner speech in literature text keeps its coherence. Coherence and cohesion are interrelated terms; but coherence dominates cohesion; coherence has a commanding position over cohesion; thus text can have cohesion but if it has not coherence, meaning, it has not any linguistic or semantic value. Thoughts in literature disarrange the surface of the text; the inner speech can abolish cohesion of text therefore it does not make any disorder in keeping of coherence. Coherence, the main idea of the text is maintained.

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**ՆԵՐՔԻՆ ԿԱՊԻ ԴՐՍԵՎՈՐՈՒՄԸ ԽՈՍՔՈՒՄ.  
ՀԱՐԱՎՑՄԱՆ ԵՎ ԿԱՊԱԿՑՈՒԹՅԱՆ ՀԱՍԿԱՑՈՒԹՅՈՒՆՆԵՐԸ**

**Ս. Ս. Ամիրխանյան**

Սույն հոդվածի նպատակն է բացահայտել կապը ներքին խոսքում՝ ելնելով կապակցվածության և հաջորդականության գործոններից: Չնայած որոշ խճճվածությանը՝ ներքին խոսքում պահպանվում է մտքերի համախմբվածությունը, որը կարող է արտահայտվել կետադրության բացակայությամբ, բառերի կրկնություններով, միակազմ նախադասություններով:

Իբրև ուսումնասիրության նյութ վերցրել ենք ժամանակակից ամերիկյան գրող Վիլյամ Ֆոլկների «Հառաչանք և ցատուն» ստեղծագործությունը, որտեղ էլ մտքերի ձևակերպման և նախադասությունների կառուցվածքի մեջ նկատելի են որոշակի շեղումներ ընդհանուր օրինաչափություններից, որոնց արդյունքում խախտվում է տեքստի միասնականությունը՝ ստեղծելով մի «խառնաշփոթ»: Չնայած գրողի՝ մտքերն արտահայտելու համար նախընտրած ինքնատիպ միջոցների կիրառմանը (երկխոսության և պատումի միջև ժամանակային հաջորդականության խախտում, կետադրության ակնհայտ բացթողումներ)՝ ընթերցողը նախադասությունները ընկալում է որպես այդպիսիք, քանի որ պահպանված է խոսքի ներքին տրամաբանական կապը:

**ПРОЯВЛЕНИЯ ВНУТРЕННЕЙ СВЯЗАННОСТИ РЕЧИ:  
СПОСОБЫ СОГЛАСОВАННОСТИ И СМЕННОСТИ**

**С. С. Амйрханян**

В работе выявляются связи во внутренней речи, исходя из принципов последовательности и связанности. Несмотря на определенную "запутанность", что отражается в отсутствии знаков препинания, в повторе слов, в широком употреблении неполных предложений, во внутренней речи сохраняется сплоченность мыслей.

Материалом для наших исследований послужило произведение современного американского писателя Уильяма Фолкнера "Шум и ярость", где в формировании мыслей и в структуре предложений заметны определенные отклонения от общей закономерности, в результате чего "меркнет" единство текста, создавая "беспорядок". Но несмотря на то, что писатель для выражения своих мыслей предпочел применение таких своеобразных средств как нарушение хронологической последовательности между диалогом и рассказом, явные пропуски знаков препинания, читатель воспринимает предложения как таковые, поскольку сохраняется внутренняя логическая связь речи.