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INTRAPERSONAL AND INTERPERSONAL CONFLICTIVES IN MODERN ENGLISH FICTIONAL DISCOURSE: COMMUNICATIVE ASPECT

Abstract

The article highlights the main features of interpersonal and intrapersonal conflictives as discursive constructs in modern English fictional discourse from the perspectives of pragmalinguistics, theory of communication, multimodal discourse theory and the communicative approach to the analysis of linguistic units. The article elucidates the results of a pragmalinguistic and communicative study of intra- and interpersonal conflictives in modern fictional discourse realized through the analysis of the corresponding models constructed for different types of conflictives. This construction process is facilitated through basic communicative patterns as well as the main static and dynamic components of conflict communication in fictional discourse. Verbal, nonverbal and other semiotic resources are involved in the process of conflictive constructing. As a result of this multifaceted study of intra- and interpersonal conflictives in modern English fictional discourse, the peculiarities of its multimodal, pragmalinguistic, communicative and dynamic structure have been revealed. Moreover, the detailed examination of interpersonal and intrapersonal conflicts using communicative models has allowed for the identification of the main characteristics of latent and intrapersonal conflictives, which have now become easier to distinguish.

The research also aims to establish a link between different approaches to the interpretation of conflict communication development and the methods used to study them in modern linguistic research. The multimodal nature of conflictives encompasses several modes of multimodality, which are represented in at least one mode within the structure of conflicts constructed during a specific phase of the conflict communication process. The study of these phases and their dynamic types helps reveal the meaning communicated and interpreted in situations of interpersonal and intrapersonal conflict in modern English fictional discourse. The obtained results demonstrate the decoding potential of interpreting interpersonal and intrapersonal conflict communication at different levels of linguistic analysis to achieve the corresponding objectives.

Keywords: conflictive, multimodality, intrapersonal conflictive, interpersonal conflictive, communicative approach, English fiction discourse.

Анотація

У статті запропоновано результати лінгвістичного дослідження інтерперсональних та інтраперсональних конфліктивів як дискурсивних конструктів в англійськомовному художньому дискурсі з позицій теорії прагмалінгвістики, теорії комунікації, мультимодальності, комунікативного підходу до інтерпретації мовних явищ. У пропонованій роботі висвітлено результати лінгвопрагматичної розвідки інтерперсональних та інтраперсональних конфліктивів через аналіз та інтерпретацію відповідних комунікативних моделей, побудованих для різних типів конфліктивів у семіотичному просторі художнього дискурсу. Це конструювання відбувається за допомогою базисних комунікативних моделей, а також статичних і динамічних компонентів конфліктної комунікації в художньому дискурсі. Вербальні, невербальні й інші семіотичні ресурси залучені до цього процесу на певних стадіях розвитку конфлікту. У результаті аспектного дослідження інтра- й інтерперсональних конфліктивів у сучасному художньому дискурсі встановлено особливості їхньої мультимодальної, прагматичної, комунікативної та динамічної структури. Понад те, докладний аналіз інтра- та інтерперсональних конфліктивів за допомогою комунікативних моделей дозволив нам виокремити основні риси латетних і внутрішньоособистісних конфліктивів, які стало легко ідентифікувати й розрізняти.

Мета дослідження полягає також у встановленні зв'язку між різними підходами до трактування процесу розвитку конфліктної комунікації та методів її дослідження в сучасних лінгвістичних студіях. Мультимодальна природа конфліктивів дозволяє залучати до аналізу конфліктної мовленнєвої ситуації в художньому дискурсі одразу декілька модусів мультимодальності, які репрезентовано в дослідженні щонайменше одномодусною структурою конфліктиву, конструйованого в певній стадії конфліктної взаємодії. Вивчення цих стадій та особливостей їхньої динаміки дозволило нам виявити коди та смисли, комуніковані в різних типах інтерперсонального й інтраперсонального спілкування. Отримані результати дослідження дозволять розширити можливості вивчення конфліктивів у художньому дискурсі на різних рівнях лінгвістичного аналізу.

Ключові слова: конфліктив, мультимодальність, інтраперсональний конфліктив, інтерперсональний конфліктив, комунікативний підхід, англійськомовний художній дискурс.

Introduction. The study of the relationship and mutual influence between the components of the "language/conflict" dichotomy has always been a focus of attention in both modern and ancient linguistic studies, and it continues to be relevant in various fields of discourse analysis today.

In the diverse English-speaking communicative space, semiotically complex forms of communication and technical communication systems are increasingly becoming objects of linguistic research, as linguistics provides a sufficient toolkit for analysing various communicative phenomena, with a particular emphasis on multimodality – the perception and transmission of information using different sensory systems (O'Halloran, Tan & K.L.E., 2017), metacommunication, manipulative strategies and tactics (Гнезділова, 2021), discourses of conflict, crises, and methods of their resolution (Білоконенко, 2019; Войцехівська, 2018; Cap, 2023; Kregel, 2022).

On the other hand, the search for a meta-method to study various forms of communication and their components leads to difficulties in forming a single, universal, accurate, and detailed toolkit for analysing units at different levels, one that would encompass all aspects of the studied phenomenon, particularly conflict communication in English-language fiction discourse. The combination and symbiosis of pragmalinguistic, communicative, cognitive, stylistic, linguosemiotic, and other methods of analysis, along with the correlation of these findings to a specific socio-cultural context, as well as the analysis of behavioral, emotional, individual, and personal factors that influence the course of conflict communication in a literary text, make it possible to reveal ambivalent, hidden, implicit, and latent meanings in the process of decoding and interpreting conflict communication as a whole, along with its fragments and functionally integral structural units – conflictives (Черненко, 2023, с. 129).

Studying the course of conflict communication in fictional discourse presents the researchers with a number of several complex, multilevel tasks. These tasks require not only a deep understanding of specific cognitive and communicative-pragmatic structures that facilitate the construction of conflict in fictional discourse but also the identification and analysis of functionally integral units of conflict, which represent conflicts in fictional discourse within both characters' dialogue and the author's narrative (Chernenko, 2023, pp. 230-231).

These units include intra- and interpersonal conflictives, which are constructed at various stages of the dynamic development of conflict interaction in English-language fictional discourse. This article explores the pragmatic, functional, and communicative characteristics of these conflictives.

Therefore, **the relevance** of our research is determined by the need to analyse the communicative and pragmatic features of intra- and interpersonal conflictives in the English-language fictional discourse, to differentiate the dynamics of their functioning, to build and develop appropriate communicative models.

Analysis of recent research and publications. The complexity of conflict, represented in a literary text, coupled with its attitudinal and extralinguistic aspects, poses an exploratory dilemma for scholars striving to develop a successive, coherent and comprehensive methodology for its research. The study of conflict in modern linguistics is distinguished by a set of various theories, methods, strategies, and approaches to its analysis.

Conflict discourse has been studied from various perspectives within linguistic research. For example, cognitive pragmalinguistics has been employed to explore conflict discourse (Фролова & Омецинська, 2013). Long-term conflict discourse has been analysed as a distinctive political genre (Cap, 2023). The structural-semantic and cognitive-communicative aspects of Ukrainian-language interpersonal conflicts in fictional discourse have been examined (Білоконенко, 2019; Войцехівська, 2018). A dynamic model for the multimodal study of low-tension conflicts has also been proposed (Bonacchi & Mela, 2015). Additionally, the role of language in shaping the nature and dynamics of conflicts has been investigated (Kregel, 2022). However, many questions remain unresolved regarding the emergence, progression, resolution, settlement, and interpretation of conflict speech interaction in English-language fictional discourse. These include identifying and uncovering the specific features of how such interactions function from the perspectives of the communicative-pragmatic approach, the theory of multimodality, cognitive linguistics, linguistic semiotics, and other relevant frameworks.

The article aims to elucidate the distinctive features of the communicative structure of intra- and interpersonal conflictives within English-language fictional discourse. To achieve this goal, the following **tasks** were addressed:

– to systematize theoretical advancements in the fields of communication theory, linguopragmatics, and related disciplines, and to apply these insights to the analysis of intra- and interpersonal conflictives in contemporary English-language fictional discourse;

– to reveal the concept of conflictive as a functionally integral and multimodal unit of research, and to investigate its functioning across various phases of the unfolding conflict communicative situation;

– to build communicative models of intra- and interpersonal conflictives and trace the patterns of their functioning in contemporary English-language fictional discourse.

Research methods and methodology. The work employs a range of general scientific methods (such as analysis and synthesis) alongside specific linguistic methods, including the method of multimodal discourse analysis to determine the modus component structure of conflictive, and the method of communicative-pragmatic analysis to identify the criteria for distinguishing intra- and interpersonal conflictives at different stages of conflict speech interaction, as well as for constructing their models.

Results and discussion. Modern trends in the development of multimodal linguistic studies emphasize the use of a complex toolkit, the synergy of theoretical approaches and directions, and the diversity and depth of analysis in conflict communication, viewing it as an artistically modelled reality of disharmonious interpersonal communication (Hyland, Paltridge & Wong, 2021; Kregel, 2022). In fictional discourse, conflict is represented through various levels of verbal, non-verbal, graphic, visual, and other means, depending on the plane of manifestation of the two main types of conflict: external (interpersonal) and internal (intrapersonal).

The presence of dynamic phases in the development of interpersonal conflict within fictional discourse necessitates the construction of structural units for each phase – functionally complete conflict fragments – whose semiosis is constructed through the complementary interaction of sign systems, characterized by the disharmony of interpersonal relations between communicators. The results of the study demonstrate the existence of a

deep semiotic internal structure of conflict within fictional discourse, whose component content varies depending on the semantic-pragmatic nature of each phase, ranging from a one-mode to a four-mode multimodal structure (Черненко, 2023).

The construction of conflict in a literary work involves the integration of verbal, non-verbal, and graphic multimodal semiotic resources, situated at the intersection of the intentional and resulative interpretant, forming a distinct stage of conflict, which is presented structurally and pragmatically as a communicative act.

In addition to the aforementioned *linguosemiotic model* of interpersonal conflictive construction in modern English-language fictional discourse, which includes the intentional and resultive interpretant as pragmatic components of the communicative act (propositional/illocutionary/perlocutionary act), it is of great interest to a researcher in conflictology to position and examine the dynamics of conflict in fictional discourse from the perspective of communicative linguistics. The antinomy of "intentional (aspiration) – conventional (agreement)" (Штерн, 1998), postulated in the theory of communicative acts, and the interpretation of a communicative act as a unit of socio-speech behavior in the context of conflict communication, is characterized by a violation of linguistic and non-linguistic conventions. This violation complicates the realization of the communicative intention and the perlocutionary effect, as actions that align with the principles and rules of language behavior accepted in society. Moreover, in addition to illocutionary principles, the foundation of Leech (1983) classification of speech acts is primarily based on the "principle of social interaction", which involves the establishment and maintenance of politeness. Among these, the scholar distinguishes competitive and conflictive speech acts as ways of expressing competition or conflict with the social goal of managing social interaction.

In modern linguistics, the communicative theory of language intersects not only with multimodal linguistics, cognitology, and other disciplines, but also with pragmalinguistics and communicative grammar. This intersection arises from the need to include in the field of communicative analysis not only the speaker, meanings, and means of thought fixation, but also the addressee with the appropriate tools, as well as the conditions of communication. These conditions encompass not only the context (who, what, where, when), but also a variety of other factors, such as communicative and psychological roles, types of linguistic personalities, emotional factors, gender, and more. In addition, conflict communication, whether interpersonal or intrapersonal, aligns with the core principles of communicative linguistics, which posit that language is not merely a means of fixing thoughts but also a tool for communication. During this process, the meaning of statements evolves and is enriched through possible transitions (shifts) from one type to another, as well as their combinations, even within a single communicative act. Historically, it is believed by researchers, philosophers, and linguists that language primarily emerged from the need to influence the actions of others, to compel them to take certain actions (Штерн, 1998; Kregel, 2022). This reflects the power hierarchy of the world system, the foundation of which is conflict.

Thus, the communicative model of interpersonal conflict, along with its integral fragments – conflictives – in the semiotic space of English-language fictional discourse can be represented schematically as shown in Figure 1:

The speaker and the addressee (the subjects of the conflict) represent the characters in the literary work, whose involvement in the unified semiosphere of the work allows the conflict to be separated into a functional whole, enclosed within its structural boundaries. A conflict speech situation is not merely a set of circumstances relevant to the conflict or a reflection of opposition through communication aimed at defending

one's interests. Instead, it possesses a specific organization at the cognitive level (the subjective perception of the situation). Once the parties define the situation as a conflict, their subsequent understanding and interpretation of it will be shaped by this definition, effectively "adapting" to it. Thus, the conflict speech situation has an objective-subjective nature, and its overall analysis can be approached in two ways: by examining how the situation is described in objective terms and by analyzing how it is perceived and defined by the speaking individual.

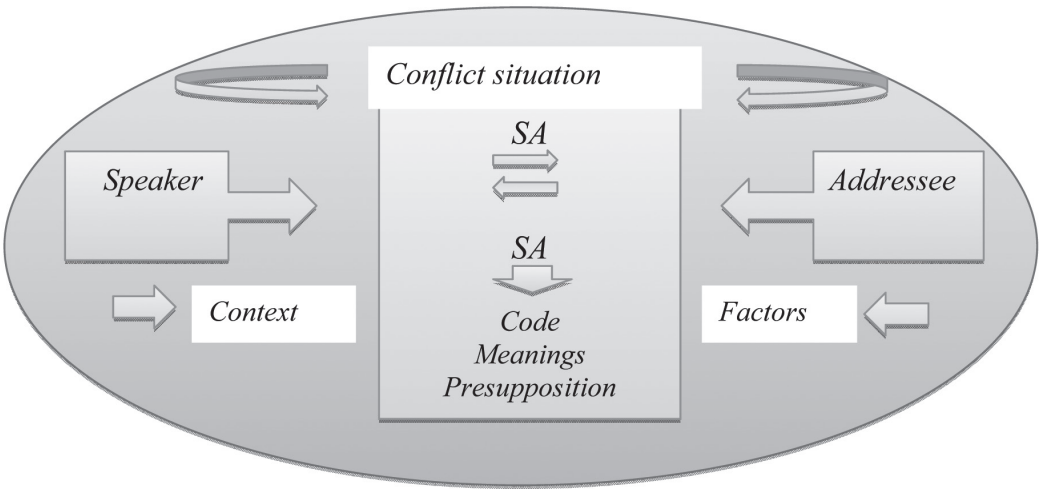

Fig. 1. **Communicative model of interpersonal conflictive**
Source: Own processing

The aforementioned statements provide a basis for distinguishing between internal (intrapersonal) and external (interpersonal) conflicts, as well as identifying the appropriate tools for their analysis.

The dynamics of interpersonal conflict development in a literary work demonstrates the presence of functionally complete structural units – *conflictives* – which are discursive constructs. These constructs correspond *in form* to specific stages (or substages) of conflict communication and, *in structure*, align with the concept of a communicative act (Черненко, 2023, с. 128).

It is important to note that, unlike interpersonal conflicts, intrapersonal conflicts do not exhibit external dynamics. Interpersonal conflicts are based on incidents that function as communicative acts involving verbal, non-verbal, and other means of interaction, which subsequently unfold through escalating, culminating, and other phases. In contrast, intrapersonal conflicts are internal and rely on a single medium of information and its subsequent recoding. Moreover, a character's internal conflict is often conveyed through the author's informative monologue, intended to be heard by the recipient (reader), who independently formulates their response. Such a conflict is represented at the narrative level of the semiotic space of the literary work through the first-person limited narration technique and closely aligns with the concept of self-communication.

In addition to recoding (assigning a message a new meaning), intrapersonal, internal conflicts can be interpreted more broadly as processes of personal change or restructuring. Accordingly, the communicative model of intrapersonal conflictive can be conceptualized as a specific structure and constructed as shown in Figure 2:

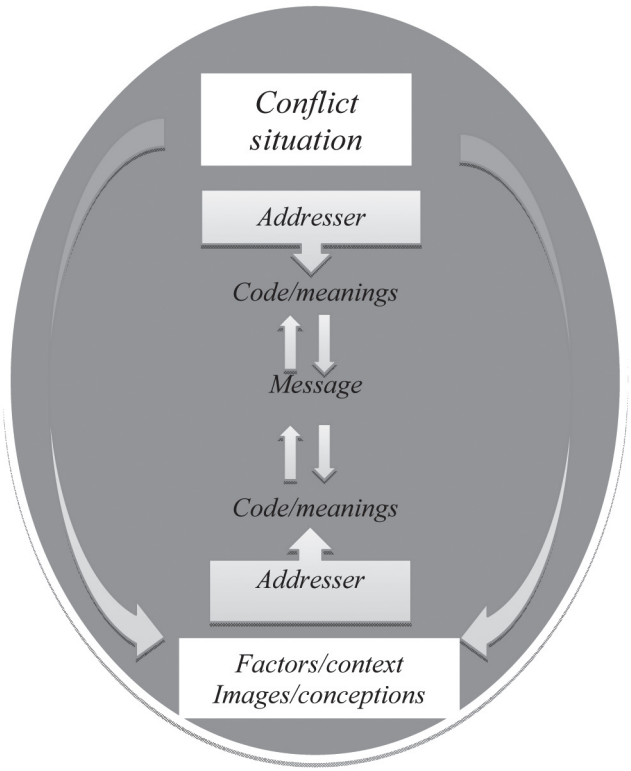

Fig. 2. **Communicative model of intrapersonal conflictive**
Source: Own processing

Based on studies examining the specifics of fictional discourse, it can be concluded that interpersonal conflicts reside in the "character zone", associated with the implementation of the secondary (character) narrative strategy, whereas intrapersonal conflicts are situated in the "author's zone", linked to the primary narrative strategy (Фролова & Омецинська 2018, с. 55). However, the analysis of various types of conflict in English-language fictional discourse revealed not only the presence of the narrator's and character's discourse zones but also an intermediate zone. This intermediate zone allows for the realization of both internal and external conflicts in a mixed form, utilizing artistic characters, verbal and non-verbal conflict units, as well as the author's techniques found in the lyrical and fictional elements of the work (Chernenko, 2023, p. 231).

In turn, the dynamic, prominent, and externally "breakthrough" nature of interpersonal conflictives – such as *collisions (incidents)*, *escalations*, or *culminations* – clearly demonstrates their action-driven and interpersonal orientation. However, the internal nature and low degree of "manifestation" of *latent* conflictives in the "character zone" necessitate specialized tools to differentiate between *latent* interpersonal and *intrapersonal* conflictives. Both types share characteristics such as concealment, the creation of tension potential, the absence of active verbal or non-verbal counter-directed conflict actions, and alignment with the socio-psychological concept of deprivation – a state of discrepancy between expectations and the ability to satisfy them.

Let us examine fragments of conflict situations in English-language fictional discourse that contain the aforementioned types of conflictives and analyse them using the proposed toolkit of communicative models.

He wanted to walk out but checked himself. He'd been rough on her lately, last Monday because she couldn't find her car keys, and the argument yesterday about mislaying the department store credit card made her cry. He had to let up on her. She really tried, but lifelong habits were difficult to change <…>.

"Well," she said, sitting down to join him with an ill-concealed sigh of relief, 'we've decided tentatively on Hedda Gabler.'"

"You're going to play Hedda Gabler?"

"What do you mean by that?" <…>.

"The role of Nora suited you."

She frowned and pulled her housecoat tighter and looked around her. "I see," her voice trembling. "You're probably right."

"That's not what I meant." But he knew he had said too much already.

She shrugged <…> (Keyes, 2003, pp. 16–17).

The example illustrates a *latent* conflictive that incorporates all the key elements forming the structure of a conflict. These include the presence of two parties – the subjects of the conflict (the speaker and the addressee) – and the contradiction that arises between them (Barney and Karen), which serves as the foundation for the future conflict.

The state of discrepancy between expectations and the possibility of their realization (emotional deprivation) is depicted in the author's zone through various linguistic and narrative elements. These include the statement *(He'd been rough on her lately)*, reinforced by an infinitive construction *(the argument yesterday… made her cry)*, and a compound sentence with adversative type of connection *(She really tried, but lifelong habits were difficult to change)*. This foundation is contextual, as the analysis of connections with other statements reveals discrepancies between ideas about marriage and the roles and duties of the partners. These discrepancies are further influenced by individual, personal, gender, emotional, and other factors.

Indirect speech acts, whose illocutionary meaning differs from the formal meaning of the illocutionary frame *(The role of Nora suited you)*, demonstrate this distinction. In form, such an utterance appears as a statement, but in content, it conveys an indirect reproach or depreciation (implying, for example, *"Another role would suit you better; this one is too difficult for you"*). *"You're probably right"* appears as a statement in form but carries the content of an insult. Additionally, the direct speech act of an excuse *("That's not what I meant")* plays a significant role in shaping the latent phase of the conflict. This act creates the potential for conflict by fostering one or both parties' awareness of the situation as confrontational.

Non-verbal means of communication play a significant role in latent conflict. These include prosodic features *(her voice trembling)*, and kinetic actions, such as *frowning, pulling her housecoat tighter, or shrugging*. Thus, although the participants in the conflict are deeply immersed in their internal experiences and contradictions, the construction and interpretation of latent conflictive are decisively shaped by the message – whether conveyed through speech acts or non-verbal means –and by active communication that involves receiving and interpreting this message.

Moreover, the foundation of the conflict, established during the latent phase, eventually materializes within the fabric of the literary work. The next phase unfolds at a distance through the construction of a *conflictive-collision (incident)*, followed by *conflictive-escalation*, and so on. This progression provides grounds for discussing the horizontal nature of the dynamics in the further development of interpersonal conflict.

<…> "I almost forgot to tell you that Lila and Dale are having some of the cast over tonight and they want us to stop in after dinner."

He stared at her. "How can we? The Winters are coming for bridge."

She looked at him in wild terror.

He groaned. "It was all arranged when we played at their place last month, after we came back from Torch Lake. Don't you remember?"

"Of course, I remember. What makes you think I don't remember? I thought it was tomorrow, that's all."

"That's all? Well, you should have made a memo of it somewhere. That's exactly what I mean."

"What do you mean, that's exactly what you mean?"

"I mean you should have marked it down on your calendar. Is that too much to ask?"

"Yes, it is," she snapped. "My calendar is too damned marked up as it is."

"Have a good day," he mumbled, heading for the door. "I've got to go."

"We'll have to break up the bridge game early tonight," she taunted. "Today is the eighth – a red-number day on your Fertility Clock." (Keyes, 2003, p. 19)

Rhetorical questions *(e.g., "How can we?")*, non-verbal semiotic resources *(stared, looked in wild terror, groaned?)*, and various repetitions *(What do you mean, that's exactly what you mean? Is that too much to ask?)* indicate a high degree of emotional tension. This emotional intensity is one of the factors that justifies defining communication as conflictual. Additionally, reinforcing particles *(Don't you remember? What makes you think I don't remember?)*, stylistically reduced vocabulary *(My calendar is too damned marked up as it is)*, and, ultimately, irony *("We'll have to break up the bridge game early tonight," she taunted)* further contribute to this dynamic.

So, the *latent conflictive* triggers the development of conflict, leading to active verbal and non-verbal actions. These are accompanied by negative emotions and are based on the reception of a message. The conflict is characterized by horizontality and an "external" nature, involving action-oriented communication and emotional deprivation. It also contains indirect speech acts and non-verbal means of communication, and occurs both in the "narrator zone" and the "character zone".

Now let us analyze *intrapersonal* or *internal* conflictive using the constructed communicative model. The structure of this conflictive is vertical in nature and focuses on recoding received messages and auto-communication.

Watching him back the car out of the garage and then drive out of sight, she felt angry and lonely. She hated herself for having forgotten about tonight. <…> She should have done the dishes last night, no matter how tired. She sighed and rested her head on the table.

Before their marriage, it had seemed like a wonderful life: keeping house while he sculpted, bringing his food, shielding him from distractions <…>. At first, she had thought they would move to Greenwich Village or to the artists' quarter in San Francisco, where they would find friends <…>. If they ran out of money she could work as a fashion model and help him through the difficult years until he became recognized. <…>

The terrible thing was her fear that in some way she was to blame for his inability to create. If only she were different, practical enough to take everyday problems off his hands, fertile enough to give him a child without all this fussing and worrying that strained both of them. <…> She had to change. Be efficient, she commanded herself. <…> If only she could force herself out of this chair, she'd get started. But her body refused to obey. <…>

Damn him for not picking up the broken cup and saucer! Leaving it all for her. She wasn't ready to change and be a housewife, cooking and washing and cleaning and every damned thing else on demand! She wasn't Nora in A Doll's House to be picked up and put down whenever it pleased him. She was herself. Why did she have to change into someone else? (Keyes, 2003, p. 25)

The internal conflict of the heroine (Karen) is highlighted in the text through references to the emotional components of anger and loneliness *(she felt angry and lonely)*. These emotions are the key components of existential-conflict internal states of the individual, alongside emotional pain, despair, anxiety, fear, loneliness and other feelings of isolation (Verderber & MacGeorge, 2016). The psychological state of cognitive deprivation, expressed through self-hatred and the inability to live up to the image of the ideal wife *(She hated herself… She should have done…)*, reflects a loss of personal value orientations and the meaninglessness of existence, among other issues. Karen reproaches herself *(she was to blame for his inability to create)*, believing she is to blame for his inability to create. She insists on the need to change and rebuild her personality, using imperatives, modal verbs, and conditional mood *(She had to change. Be efficient, she commanded herself, If only she were different, If only she could force herself)*.

These static elements of the conflict (images/conceptions in Fig. 2) illustrate the internal representations of the conflict situation, where the concept of the Self (the "Self-concept") clashes with the real Self *(But her body refused to obey)*, where the meaning is conveyed through kinetic nonverbal means in the "narrator zone". Ultimately, this results in the recoding of the message and the resolution of the internal conflict at the presented stage *(Damn him, She wasn't ready to change and be a housewife, She wasn't Nora in A Doll's House, She was herself)*.

Thus, we observe that the dynamics of intrapersonal conflictive are characterized by verticality and an internal nature of communication. This communication is based on receiving a code, ritual and auto-communication, and cognitive deprivation. It includes direct speech acts, non-verbal means of communication, and is primarily located in the "narrator's zone".

Conclusions. The construction of both interpersonal and intrapersonal conflictives in English-language fictional discourse involves the integration of verbal, non-verbal, and graphic multimodal semiotic resources. These resources operate at the intersection of the intentional and resultative interpretant, shaping specific stages of conflict that are structurally and pragmatically presented as communicative acts.

Interpersonal conflictives are characterized by external dynamics with a horizontal orientation. They include latent conflictives, the psychological state of emotional deprivation, and action communication. These conflictives incorporate direct and indirect speech acts, non-verbal means of communication, and are realized in a mixed manner across both the "narrator's zone" and the "character zone". In contrast, intrapersonal conflictive is marked by a vertical orientation of auto-communication, message recoding, and the psychological state of cognitive deprivation. It primarily includes direct speech acts, nominations of non-verbal means of communication, and is realized predominantly in the "narrator's zone".

When outlining future research prospects, it is essential to emphasize the need to develop a cognitive model of inter- and intrapersonal conflictives in English-language fictional discourse. This includes their classification and further exploration from the perspectives of gender linguistics, speech act theory, pragmalinguistics, critical discourse analysis, cognitive linguistics, and related fields.

Conflict of Interest

No conflicts of interest were declared.

Use of Artificial Intelligence

Artificial intelligence was not used.

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