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ON THE LINGUISTIC FEATURES

OF AUTO-NARRATIVE INVESTIGATION (INTROVERSION, AUTO-REFLECTION, AUTO-QUOTATION, AUTO-CORRECTION AND REFLEXIVES - IN THE CONTEXT OF META-LANGUAGE ELEMENTS).

SOBRE LOS RASGOS LINGÜÍSTICOS DE LA INVESTIGACIÓN AUTONARRATIVA (INTROVERSIÓN, AUTORREFLEXIÓN, AUTOCITACIÓN, AUTOCORRECCIÓN Y REFLEXIVOS - EN EL CONTEXTO DE LOS ELEMENTOS DEL META-LINGUAJE).

Samira Javanshir Mammadova¹

Email: samira.mammadova@au.edu.az

ORCID: <https://orcid.org/0000-0002-2646-8934>

¹ Azerbaijan University, Azerbaijan.

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ABSTRACT

The main hypothesis put forward in the article is that in literary texts, the autonomic or psycho-narrative structure of the work plays a decisive role in the format of realization of reflection. Thus, while the autonomic format requires a different level of processing of lexical inventory, including mental verbs, psycho-narratives, along with mental verbs, have a high frequency of processing of evaluative words and phrases. Also, auto-dialogues are especially distinguished in the format of realization of reflections in auto-narratives, which shows that in these literary texts the auto-reflective solution of situations that led to cognitive dissonance is more common. This, in turn, necessitates the involvement of a different lexical inventory, as well as the structuring of different text architectonics. As auto-dialogic leads to deep self-reflections, polyphony of personality can be observed here, as well as cases of cognitive dissonance accompanied by "self-calming" intensive (auto) dialogic texts.

Keywords: text linguistics, auto-narrative and psycho-narrative, auto-reflection, mental verbs, M. Drabble.

RESUMEN

La principal hipótesis que se plantea en el artículo es que, en los textos literarios, la estructura autonómica o psiconarrativa de la obra juega un papel determinante en el formato de realización de la reflexión. Así, mientras que el formato autonómico requiere un nivel diferente de procesamiento del inventario léxico, incluidos los verbos mentales, las psiconarrativas, junto con los verbos mentales, tienen una alta frecuencia de procesamiento de palabras y frases evaluativas. Asimismo, los auto-diálogos se distinguen especialmente en el formato de realización de reflexiones en autonarrativas, lo que demuestra que en estos textos literarios es más común la solución autorreflexiva de situaciones que condujeron a la disonancia cognitiva. Esto, a su vez, requiere la participación de un inventario léxico diferente, así como la estructuración de arquitecturas de texto diferentes. Como la autodiálogo conduce a profundas autorreflexiones, aquí se puede observar polifonía de la personalidad, así como casos de disonancia cognitiva acompañados de textos intensivos (auto)dialogicos "autotranquilizadores".

Palabras clave: lingüística del texto, autonarrativa y psiconarrativa, autorreflexión, verbos mentales, M. Drabble.

INTRODUCTION

It is known that the format of the narration more or less affects the architectonics, structure, lexical composition, concept, (to some extent) as well as the grammatical order of the literary text. In general, the notion of the “narrative paradigm”, which has recently aroused particular interest and intensity, has made it possible to look at many aspects of research from a new perspective and to emerge new angles of analysis.

M. Kreiswirth, a Canadian linguist and literary theorist, rightly argues that narrative research in its modern sense is cross-disciplinary in nature, and therefore, fields such as linguistics, literary criticism, historiography, psychoanalysis, economics, and so on could be realized in the format of mutual interaction (Kreiswirth, 1995, p. 61). In this sense, it is quite logical that the linguistic studies in narrative research (in the field of narratology) as a cross-disciplinary field are not, so to speak, monochronic, but multidisciplinary in their core. Thus, the analysis of the narrative from the linguistic aspect is impossible only against the background of the analysis angles provided by traditional linguistics, on the basis of psycholinguistic, sociolinguistic, ethno-linguistic, linguo-cultural studies, as well as communication theory, discourse studies, etc. can be found in the “mix” of the analysis angles.

In this sense, our use of research methods, techniques and tools such as lexical-statistical, translanguistic, linguo-personality, psycholinguistic based on C. Jung’s dichotomies, as well as linguo-personality and psycholinguistic in terms of E. Berne’s transaction theory in the analysis of the differences of the linguistic format in the realization of the autonomic and psycho-narrative formats is understandable. Although many valuable studies have been published on the linguistic analysis of the narrative (Hirsh & Peterson, 2009, pp. 524–527; Labov & Waletzky, 1997), the focus on the linguistic analysis of the narrative has been expanding recently. As V. Lekhtsier, who studied “Narrative turn” and the actuality of the narrative mind; he noted that the epoch of “story ecstasy” (a very correct diagnosis given by Jean Baudrillard for modern times) has formed a practical code, a moral imperative: tell your story! This imperative was once proposed by Freud and, without exception, had a methodological-therapeutic meaning.

However, over time, it has emerged from psychoanalytic cabinets and become a “wealth” of extensive daily practice. This imperative has given rise to a new mechanism of ontological legitimacy for modern man, and it is also a communicative mechanism: as you tell a story, as long as there are those who listen to you, you exist. (*Italic is ours.* - S. M.). Narraro, ergo sum, I narrate, so I exist” (Lekhtsier,

2013, pp. 5–8). In this context, it would be appropriate to recall the approach of M. Bakhtin, who considered any narrative as a dialogue (see M. Bakhtin (1963, p. 338): “...dialogic communication is, in fact, the realization of language”). For this reason, there is no doubt that the analysis of the linguistic aspects of the narrative can be complete and adequate, taking into account the aspects of that communication.

Thus, if it is possible to attract a different linguistic arsenal in terms of autonomic nature, to express different speech behaviors, to verbalize different reflection formats. In psychoanalysis, it is possible to identify different mechanisms of realization, both in lexical-statistical terms, in terms of concepts, as well as in many related aspects. In this study, we will focus on some features of linguistic expression of different narrative formats.

It should be noted that auto-narrated narrative is not deprived of psychotherapeutic nature in a sense. (e.g., the more tenuous a link, the more pleasure it would give me, as I could no longer fail to admit: ... (Drabble, 2010, p. 44)). Thus, in the auto-narrative, the narrator directly reveals his identity, giving wide space to certain meta-linguistic confessions. At the same time, in many cases, the author’s identity is revealed through the alter ego, which takes place in an auto-narrative. In this case, we observe these signs of identity in new and different semantic paradigms formed by verbal signs. Thus, as J. Lotman noted, “it is known that in such conditions the semanticization of non-semantic (syntactic) elements of natural language takes place in the literary text.

A complex “intertwining” of semantic elements is possible: units that have a syntagmatic solution at one level in the literary text are settled at the semantic level in the hierarchy of other literary texts” (Lotman, 1992, p. 33). At the same time, the auto-narrative itself is not homogeneous in nature and can manifest itself in the formats “I - for myself” and “I - for others”, which necessitates the appropriate lexical-semantic structure. Thus, as V. Tyupa, who studied the problem of the crisis of sociocultural identity in the literature, noted, in the first case (i.e., within the framework of the auto-narrated narrative format “I am for myself”), a kind of “sociocultural autism phenomenon” is observed. In this sense, it is interesting that, as we will see visually on the basis of samples, in the analyzed text of the novel “The Millstone” by M. Drabble autonomous, that is, outside the phenomenon of sociocultural autism, realized in the format of “I - for others”. This can be seen in the author’s elements used throughout the literary text, as well as (albeit in the implicit form) the fact that the existence of “others”, i.e. the addressee - the reader - is taken into account in the implicit format.

DEVELOPMENT

In this case, the ambivalent space of the novel in the auto-narrative format is formed, which includes auto-dialogues, auto-reflections, auto-quotation; at the same time, the format of interpersonal dialogue is realized. In the words of Y. Kristeva, "in this case, the ambivalent space of the novel is ranked according to two formative principles: monologue (each new sequence is determined by the previous one) and dialogic (transfinite sequence, in which the causal sequence is directly there is a sequence that precedes the causal)" (Lobkova, 2019, p. 436).

In auto-narrative, the author is more active in pronouncing meta-language expressions. This is because the narrator has the opportunity to make extensive use of assessment and explanatory meta-language expressions in the expression of his reflection. That is, in fact, auto-reflection is, in essence, the basis for a more fertile realization of such meta-language expressions. It should be noted that, as Vepreva noted, language reflection, that is, the activity of language thinking aimed at self-perception (narrator's – S.M.) - is the main distinguishing feature of meta-language expressions, and the study of verbalization of language personality allows you to look at the reconstruction of different stages (stages of the cognitive process), as well as the "black box" of the human mind (Vepreva, 2005, p. 32). That is why they have a lower processing frequency in psycho-narrative literary texts. Thus, in a psycho-narrative format, meta-language performances (that is, reflexives in different terminology (Vepreva, 2014, p. 5) can "take refuge" in one of the dichotomous features of the novel, which is the ambivalent nature of the novel - the part of auto-dialogue texts.

Dick, for example, had entrusted to me one or two of his works, hitherto unpublished and, in my opinion, unpublishable (Drabble, 2010, p. 8). As can be seen, in an auto-narrative narrator first presents the information that exists in objective reality, and then his own subjective assessment. It should be remembered that A. Vezhbítskaya, when talking about the elements of meta-text, notes the notions such as "by the way", "in other words", "really", "in short", "in other words", "however", "in fact" and etc. and in some cases they are simply elliptical in form and are associated with the implicit main sentence "I say" ("I will say") (Vezhbítskaya, 1978, pp. 402–421). Given the autonomous nature of the text, the reflexive form "I say" ("I will say") mentioned by A. Vezhbítskaya can be replaced by variants composed of mental verbs (Vezhbítskaya, 1978).

Nevertheless, I felt that I must approach these first, if only because they looked, **as I have said**, dependable (Drabble, 2010, p. 116). Auto-narrative fictional text is

characterized by the frequency of processing of mental verbs many times higher (compared to psycho-narrative fictional text). He was at heart rather a serious puritanical young man, and **I think** it gave him great pleasure to live in such a wicked warm atmosphere, all jokes and deceitfulness, prostituting his talent (Drabble, 2010, p. 8); **I suppose** I felt ashamed of an emotion as irrational as dislike (Drabble, 2010, p. 59).

Suffice it to say that in M. Drabble's auto-narrative novel "The Millstone", the "I suppose" reflex is used 38 times. **I suppose** poor Clare had an intellectual inferiority complex; she should have done if she had not, as she was certainly dim. Andrew was not as dim as she was, though he was not as bright as his two sisters or either of his parents: **I suppose** this may have been one of the causes of his curious social revolt (Drabble, 2010, p. 59). For comparison, in the author's novel "The Sea Lady" reflexives with similar components were repeatedly given less space (for example: **I suppose** - 7 times, **he supposes** - 2 times). **I suppose** you think I want to think I had control over it, even if that makes me out to be a criminal (Drabble, 2007, p. 170).

It should be noted that the fact that the narrator of a literary text in auto-narrative format is introverted leaves no doubt that it will create a text that is more "loaded" with self-reflection and auto-dialogue. Thus, many linguists point out that introverted authors have a different autonomic narrator's "speech mask" due to its linguistic and proprietary features, i.e. its tendency to internal audit, internal reporting, self-calming, self-correcting (auto-correction) reflection (Mamedova, 2000, pp. 66–68; Maslechkina, 2015, pp. 199–207). In particular, this point was voiced both in relation to the work of Margaret Drabble, who studied the linguistic features of the narrative format of her novels, i.e. in the analysis of the texts of her works (Maslechkina, 2015, pp. 118–126).

Also, the involvement of Jung's dichotomies in the context of the "theory of linguistic identity" (Zykova, 2012), as well as in terms of the identity of the speaker, author, narrator in general, has recently become particularly active (Beukeboom et al., 2013, pp. 191–201; Chen et al., 2020; Lekhtsier, 2013, pp. 457–500). It is from the prism of Jung's dichotomies that the auto-narrative of the novel "The Millstone" is distinguished by its introversion: (my isolation (through superiority of intellect) as a child (Drabble, 2010, p. 12); ... I never told anybody ... nobody even knew that I knew him (Drabble, 2010, p. 11); Luckily, I paid for the more shaming details in secret. Nobody ever knew quite how odd my sexual life was and nobody, not even the men I deluded, would have been prepared to enter the idea of my virginity (Drabble, 2010, p. 11).

At the same time, it uses higher processing frequencies than the relevant identification indicators. As lexical markers of the introvert's identity, the word "**myself**" is used 178 times in the auto-narrative novel "The Millstone", and only 11 times in the author's psycho-narrative (and, as we have already mentioned, twice in the novel) "The Sea Lady". It should also be noted that we share the conclusion of M. Drabble's introvert identity came by the linguists who studied her linguistic identity (Maslechkina, 2015, pp. 118–126) and we think that in the novel "The Millstone", it is M. Drabble's alter-ego auto-narrator who exhibits the same non-extroverted speech behavior as the author.

This, in turn, indirectly confirms the different conclusions of other linguists who have studied language reflection, referring to the views of Jung (2016). Thus, as rightly emphasized, "reflexive discourse will prevail over the linguistic identity of a person of an egocentric nature, ... an introvert-personality" (Vepreva, 2002, p. 224).

Among the distinguishing linguistic features of the auto-narrative format is the wide range of points of self-correction and self-inspection. If the latter situation is more related to the detection of facts of cognitive dissonance and the auto-dialogue, auto-reflection that occurs on this basis, (in contrast, the conversation in auto-correction is the speech of the narrator himself in the format of visual internal speech or dialogue) grammatical, stylistic flaws, shortcomings and errors are identified and corrected.

It should be noted that the concept of *linguo-didactics*, auto-correction, means the correction of lexical and grammatical errors in the process of language acquisition by the individual (Kristeva, 2000, pp. 134–137). In a broad sense, this term also characterizes reflection on the examination and correction of one's own behavior in psychology (Schmid, 2003, pp. 52–56). That is why in linguistics, narratology, the concept of self-examination is more often associated with self-reflection. On this basis, it is safe to say that self-examination, which reflects the contamination of these two closely related semantic areas and can be characterized as a psycholinguistic term, along with the correction of grammatical, stylistic, lexical-semantic errors, as well as or at least the awareness of the presence of emotional stressors that lead to those errors. For example: **'Talk it over with who?'** I said, **ungrammatically**, crossly, teetering on **the edge of my self-control** (Drabble, 2010, p. 89).

Apparently, auto-reflection indicates that the investigator has an objective assessment of him and is familiar enough to determine whether the act of speaking conforms to the grammatical rules of the English language. Here we are confronted with an evaluative assessment that can be

characterized as an element of meta-language, which, in turn, makes it clear that the motivating force of that grammatical error stems from emotional expression. That is, the auto-narrator not only notices the grammatical error, but also identifies the cause.

It should be noted that a large number of theoretical, such as Johnson-laird & Oatley (1989, pp. 201–203), and experimental studies Rahimova (2021, pp. 135–143), have shown that an individual's emotional state has a significant effect on his or her speech. Specifically, as noted by S. Maslechkina, who studied the ways of expression of emotions in language and speech, the emotional state of an individual depends on the syntactic structure of his speech (in the form of a change in word order); as well as affects the grammatical formulation), i.e. in the form of a violation of harmony; as well as emotional expression in the form of a violation of the logical sequence of the text. Also, in the midst of emotional tension, the syntactic "coefficient" of the sentence may decrease, and grammatically unresolved sentences (in fact, just a "stack" of words) may appear. At the same time, there may be cases of "increasing the proportion of grammatical errors that are not corrected by the individual" (italic is ours - S. M.) (Nosenko, 1979, pp. 232–235).

That is, in all these cases, the speaker may not be aware of the grammatical and stylistic errors he has made due to his intense emotional state. The point of interest for us here is the emergence of a situation in the auto-narrative novel "The Millstone", which in a sense refutes the views of V. Maslechkina and E. Nosenko. Thus, the self-correction of the narrator is established here, which can be directly attributed to the fact that the novel has a high intellectual value of the narrator's language identity. Thus, the fact that the narrator has a deep knowledge of the language and is a highly intelligent person who writes a dissertation on English literature allows him (the narrator) to immediately make room for self-correction.

Of course, this exception is due to the fact that the auto-narrator has a high "language-style sensitivity". Probably, as the protagonist of her novel, M. Drabble, who signed valuable scientific researches on the history of the English literature, transferred her "language-style sensitivity" to the self-reflection of the narrator, whom she portrayed as her alter ego: because she was a highly intelligent hero writing English dissertations (I went to a very good grammar school ...; my director of studies, a don in Cambridge, had approved my synopsis (Drabble, 2010, p. 61,65). The automation of Rosamond's self-inspection is not surprising. 'I said, ungrammatically, crossly, teetering on the edge of my self-control (Drabble, 2010, p. 89). That is, the decisiveness of the narrator's language identity factor emerges

here (see more on the theory of language identity: (Gut & Shumayeva, 2011, pp. 25–29; Uluoglu, 2015)). As is clear from the example, an autonomic self-reflection can exhibit features such as auto-inspection (“self-inspection”) and self-quotation.

For comparison, the point about grammatical errors in the author’s psycho-narrative work serves a completely different intensity. There is no allusion either to Martin Pope or to Tommy Kelman. **There are no misspelled words, no grammatical errors, no solecisms** (Drabble, 2007, p. 258). As it is clear from the example, here the author aimed to visualize a kind of “sociolinguistic portrait” of her characters.

Self-quotation can also be considered one of the characteristics of auto-narrative. However, it should be noted that auto-quote are not so characteristic of auto-narratives of “sociocultural autism” in the “I - for myself” format. This form of intertextuality appears only in the form of “reminders” of the narrator in the autonomic essence of “I - for others”. And in this case, the presence of the reader (readers) of the person (people) to whom the reminder is addressed is implied in an obvious or implicit form. Let’s look at examples: I think I have said elsewhere that drink always cheers me up, and it even managed to cheer me now (Drabble, 2010, p. 90).

Here it is a combination of the reflexive (**I think**) auto-quote element (**I have said elsewhere that**). It should be noted that the following types of auto-intertextuality are distinguished: 1) the author’s reference to the problems mentioned earlier; 2) referral to the previously considered “other” material (i.e., to a different intertext - S.M.); 3) the use of “extracts” from earlier books of the author (author - S.M.); 4) use of auto-quotation; 5) **quasi-autoquotation - an appeal to the facts related to her literary biography** (italic is ours - S.M.) (Panchenko, 2003, p. 141). As can be seen, here we are confronted with the repeated appeals of Rosamund Stacey, the embodiment of M. Drabble’s alter ego, to her autobiographical facts.

I have already recounted my ludicrous attempt with the gin ... (Drabble, 2010, p. 25); George listened to Joe, and he too seemed impressed, though he would make the odd sided comment and joke, **as I have said** (Drabble, 2010, p. 25); ... And as **I have said** it did not seem worth upsetting quite needlessly my parents (Drabble, 2010, p. 25).

In most cases, the phrase **as I have said** “marks” the transition to the fact of quasi-quotation, that is, the recollection of the narrator’s “biographical” details. The repeated use of this expression, as well as the widespread use of other expressions of “specialization” (i.e., to exaggerate quasi-quotation, to direct the reader’s attention to the fact

of auto- quotation), clearly demonstrates the autonomy of the narrative format, but also the dialogue with the reader. That is, here, too, we are once again confronted with the essential ambivalence of the novel genre.

Mental verbs, which are widely used in internal autonomy for internal self-examination, in fact show that meta-language elements and, accordingly, reflexive units are used here as well. That is, in all these cases it is possible to use a common lexical-semantic base.

People were called maids in those days, even in our household: I didn’t think twice about using the word then, though I think twice about putting it in writing now (Drabble, 2010, p. 62).

What makes the quote interesting for our study is that although the internal focalization format is realized here, we also encounter elements of the external focalization narrative here. That is, mental verbs of the same reflex nature led to the formation of a polycode context in a different linear context. It should be noted that the concept of focalization introduced by G. Genette [6] in narratology has led to the distinction of three formats of inquiry: 1) zero focalization (in this case, inquiry is expressed by a neutral narrator who “sees everything”); 2) internal focalization (where the pronunciation is expressed in the language of one character); 3) external focalization (where the plot line of events is traced (from the outside) through the prism of individual analysis and assessments of the objective narrator) (Jung, 2016, pp. 112–113).

When evaluating this information in a linguistic format, the fact that the last two narrative formats are more loaded with meta-language elements and reflexes, i.e. more open to evaluative assessments, and the fact that mental verbs have a higher frequency of processing will emerge. However, the difference is that while internal focalization is distinguished by meta-language elements expressing subjective position, external focalization differs by meta-language expressing conditional objectivity (because in any case, the author’s objective position is conditional objectivity based on standards dictated by his linguistic identity). *People were called maids in those days, even in our household: I didn’t think twice about using the word then, though I think twice about putting it in writing now* (Drabble, 2010, p. 62) – in this quote we are confronted with an ambivalent nature of focalization (see more about ambivalent nature of focalization (Lotman, 1992, pp. 157–158).

In other words, self-examination is carried out “from outside”, while at the same time indirectly acknowledging the existence of the party to whom the objective assessment is “addressed”. In the first case, the mental verb “serves”

auto-reflection, in the second case, its (auto-reflection) addressee is “known”. However, in both cases it is impossible to unequivocally determine whether the mental verb is an internal or external focalization inventory: the author both examines himself and makes an objective assessment of him from the outside by realizing the reader’s existence (I think twice about putting it in writing now). By the way, at this point we would like to note that there is a significant correlation between the difference in the frequency of development of mental verbs and the narrative format of the novel. Thus, in M. Drabble’s auto-narrative novel “**The Millstone**”, the verb **to think** mental is used 135 times, while in the novel “**The Sea Lady**”, which is almost twice in its size, it is used 113 times in the psycho-narrative novel.

CONCLUSIONS

The format of fiction plays an exceptional role in the formation of the architectonics of the literary text. In this case, this effect is manifested at the most different levels that make up the literary text. Thus, whether the narration’s being auto-narrative or psycho-narrative can play an exceptional role in regulating the frequency of pronouns. Also, depending on the choice of the format of the investigation, the possibility of including the facts of auto-reflection, auto-dialogue, and auto-correction is resolved. That is, since the auto-narrative text format allows for a model of reflection prone to social autism, works in the auto-narrative format give more space to meta-language elements, reflexives, “internal texts”. The fact that the same author (Margaret Drabble) examines two different novel texts (“The Millstone” and “The Sea Lady”) in terms of the narrative format suggests that because the first novel embodies an autonomous narrative text, the internal dialogic hypotheses are distinguished by their heavy weight. The analysis also shows that the coefficient of introversion and social autism of the text can vary depending on whether the author “takes into account” the presence of the reader in an autonomous text. Thus, the explicit and implicit “consideration” of the reader, the explicit and implicit “sending”, “reminder” appeals to him (the reader) in the text significantly reduces the level of social autism of the text. Then, meta-language elements and reflexives are used with a higher processing frequency in the autonomous narrative text.

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