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THE RELATIONSHIP BETWEEN DIALOGUE FORMS AND VERBS OF NON-SPEECH IN RUSSIAN AND JAPANESE NOVELS

In literary works, the dialogue is expressed by direct speech construction. The direct speech construction consists of author's words (AW) and character's words (CW). The predicate verbs of AW in the dialogue form include not only verbs indicating speech (TVS) but also verbs that do not denote speech (TVN). The dialogue forms are divided into four types according to the positional combinations of AW and CW. Type A: AW is in preposition to CW; Type B: AW is in postposition to CW; Type C: AW is in interposition to CW; Type D: AW includes CW. Previous studies have not paid sufficient attention to the relationship between TVN and the dialogue forms. This paper proposes two analysis criteria: 1) frequency of the 4 types indicated above and frequency of TVN, 2) frequency of the 4 types and frequency of TVN depending on semantics. Here, we study the material selected from Russian novels and Japanese novels of the second half of the 19th – second half of the 20th century. Our analysis has revealed the following: 1) in Russian novels, TVN appears intensively in type C, while in Japanese novels TVN does not appear disproportionately in a specific type of the dialogue form while the use of TVN depends on the most frequently used dialogue form. 2) TVNs meaning 'facial expression' and 'gesture' are frequently used in all dialogue forms in Russian and Japanese novels. Theoretically, TVN and type C are closely related, but it seems that TVN appears differently in type C due to the difference in recognition of type C between Russian and Japanese.

Key words: *AW, CW, TVN, 4 types of dialogue forms, type C, lexical meanings of TVN.*

1. Introduction. In the history of Japan, 1868 launched a new era ('Meiji'), which was marked by the overthrow of the feudal state system of 'Tokugawa (Edo) shogunate', that had lasted more than 260 years, and the reform of the entire state system according to the models of European countries, including Russia, under the restored authority of the emperor. At that time, in Japanese literature, the thirst for reforms and the desire to catch up with European culture were expressed primarily in numerous translated and original works that introduced European science and life. This imitation of the European style of a literary work by Japanese writers allows us to compare Japanese and Russian literary works on the common basis.

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2. Theoretical justification. According to A.N. Baranov and G.E. Krejdlin (1992, p. 89), "An invariant feature of all types of dialogues is the dynamic nature of speech interaction." In the novels, expressive forms of conveying someone else's speech (direct speech, improper direct speech, indirect speech, etc.) are used. Unlike others, direct speech, as the closest form of conveying someone else's utterance to living speech, is distinguished by special emotionality. In the novels, the dialogue is expressed by direct speech construction. The direct speech construction consists of author's words (hereinafter AW) and character's words (hereinafter CW).

The predicate verbs of AW in the dialogue form in Russian and Japanese novels fall into two groups: verbs indicating speech and verbs that do not denote speech (M. Kitajo (1994, 2020) for Russian, Y. Fujita (2000) for Japanese). We call the direct speech construction with verbs of the first group 'the type of verb of speech (hereinafter TVS)', and the direct speech construction with verbs of the second group 'the type of verb of non-speech (hereinafter TVN)':

In Russian
TVS

(1) –	*Ja*	*ne*	*mogu*	*soglasit'sja!*	–	***skazal***	*Ivan.*
	I	not	can	agree		said	Ivan

["I can't agree!" said Ivan.]
TVN

(2) –	*Ja*	*ne*	*mogu*	*soglasit'sja!*	–	***vstal***	*Ivan.*
	I	not	can	agree		stood up	Ivan

["I can't agree!" Ivan stood up.]

In Japanese
TVS

(3)	*"Watashi-wa*	*sansei*	*dekinai!"*	*to*	*Taro-ga*	***itta***.
	I	agree	can't	QUOT	Taro	said

["I disagree!" said Taro.]
TVN

(4)	*"Watashi-wa*	*sansei*	*dekinai!"*	*to*	*Taro-ga*	***tachiagatta***.
	I	agree	can't	QUOT	Taro	stood up

["I disagree!" Taro stood up.]

Many researchers (V.D. Levin (1960), M.G. Byrka (1986), V.L. Rinberg (1987), etc.) argue that TVN is one of the varieties of TVS and in AW an ellipsis of the verb of speech occurs. According to Yu.A. Bel'chikov (1990), "ellipsis is the omission of one or another member of a sentence, a component of an utterance, easily restored from the context, and semantic clarity is usually provided by semantic and / or syntactic parallelism" (1990, p. 592). In other words, the omitted member of the sentence or the component of the statement is restored without changing the meaning of the sentence. However, sometimes a change in the meaning of the sentence does occur. So, in examples 5, 6 (*vstal*, *tachiagatta* 'stood up') and 7, 8 (*usmekhnulsja, niyaritoshita* 'grinned') represent an action that occurs simultaneously with the speech:

(5) –	*Ja*	*ne*	*mogu*	*soglasit'sja!*	–	*vstal*	*Ivan.* (= 2)
	I	not	can	agree		stood up	Ivan

["I can't agree!" Ivan stood up.]

(6) *“Watashi-wa sansei dekinai.” to Taro-ga tachiagatta.* (= 4)
I agree can’t QUOT Taro stood up
["I disagree," Taro stood up.]

(7) – *Ona tebe navorozhit! – usmekhnulsja Ivan.*
she you will spoil grinned Ivan
[“She will spoil you!” Ivan grinned.]

(8) *“Kanojo-wa anata-o damenisuru daro!” to Taro-ga niyaritoshita.*
she you spoil probably QUOT Taro grinned
[“She will spoil you!” Taro grinned.]

In examples 9, 10 (*vstal* and *tachiagatta*) and 11, 12 (*usmekhnulsja* and *niyaritoshita*) denote the action that followed the speech: (9) Ivan said, then he stood up. / (10) Taro said, then he stood up. / (11) Ivan said, then he grinned. / (12) Taro said, then he grinned.

(9) – *Ja ne mogu soglasit’sja! – skazav, Ivan vstal.*
I not can agree having said Ivan stood up
[“I can’t agree!” Ivan said and stood up.]

(10) *“Watashi-wa sansei dekinai!” to itte, Taro-ga tachiagatta.*
I agree can’t QUOT said Taro stood up
["I disagree!" Taro said and stood up.]

(11) – *Ona tebe navorozhit! – skazav, Ivan usmekhnulsja.*
she you will spoil having said Ivan grinned
[“She will spoil you!” Ivan said and grinned.]

(12) *“Kanojo-wa anata-o damenisuru daro!” to itte, Taro-ga niyaritoshita.*
she you spoil probably QUOT said Taro grinned
[“She will spoil you!” Taro said and grinned.]

In examples 13, 14 (*vstal* and *tachiagatta*) and 15, 16 (*usmekhnulsja* and *niyaritoshita*) denote an action that accompanies in time only one of the moments making a speech. (13) Ivan stood up when he was speaking. / (14) Taro stood up when he was speaking. / (15) Ivan grinned when he was speaking. / (16) Taro grinned when he was speaking.

(13) – *Ja ne mogu soglasit’sja! – govorja, Ivan vstal.*
I not can agree saying Ivan stood up
[“I can’t agree!” Ivan stood up, saying it.]

(14) *“Watashi-wa sansei dekinai!” to iinagara, Taro-ga tachiagatta.*
I agree can’t QUOT saying Taro stood up
[“I disagree!” Taro stood up, saying it.]

(15) – *Ona tebe navorozhit! – govorja, Ivan usmekhnulsja.*
she you will spoil saying Ivan grinned
[“She will spoil you!” Ivan grinned, saying it.]

(16) *"Kanojo-wa anata-o damenisuru daro!" to iinagara, Taro-ga niyaritoshita.*
she you spoil probably QUOT saying Taro grinned
["She will spoil you!" Taro grinned, saying it.]

Thus, the TVN does not always function as an elliptical unit. TVN is not one of the varieties of TVS, but an independent construction of direct speech.

3. Purpose of the article. A number of researchers (N.F. Shumilov (1959), M.K. Milykh (1962), L.V. Umantseva (1980), A.A. Burov (1983), N.I. Chirkova (1992), K. Okutsu (1970), H. Teramura (1981), Y. Sunagawa (1989)) note stylistic and lexical meanings of verbs in AW, without mentioning the difference between TVS and TVN. And M. Kitajo (2020) analyzed lexical meanings of TVN but did not mention dialogue forms in Russian novels. Moreover, previous studies have not conducted cross-lingual contrastive studies on the relationship between AW and dialogue forms in literary works.

This paper analyzes TVN and dialogue forms in Russian and Japanese novels from the second half of the 19th century to the second half of the 20th century. We propose two analysis criteria: 1) frequency of the 4 types and frequency of TVN, 2) frequency of the 4 types and frequency of TVN depending on semantics.

4. Material. We selected the material from Russian novels (18 works, see Table 1) and Japanese novels (23 works, see Table 2) of the second half of the 19th – second half of the 20th centuries. (At the beginning of each work, the abbreviation of the work is written.)

Table 1. Russian novels

[LED] *Ledi Makbet mtsenskogo uezda (Lady Macbeth of the Mtsensk district) (N.S. Leskov, 1864)*
[PRS] *Prestuplenie i nakazanie (Crime and punishmen)(F.M. Dostoevskij, 1866)*
[OBR] *Obryv (The cliff) (I.A. Goncharov, 1869)*
[NOV] *Nov' (part 1) (Virgin Soil) (I.S. Trugenev, 1877)*
[CHE] *Cherny monakh (The black monk) (A.P. Chekhov, 1894)*
[VOS] *Voskresenie (Resurrection) (L.N. Tolstoj, 1899)*
[MAT] *Mat' (Mother)(M. Gor'kij, 1906)*
[KHO] *Khozhdenie po mukam (book 1) (The Road to calvary) (A.N. Tolstoj, 1920)*
[MAS] *Master i Marugarita (The Master and Margarita) (M.A. Bulugakov, 1928)*
[POD] *Podnjataya tselina (book 1)(Virgin Soil Upturned) (M.A. Sholokhov, 1932)*
[KOL] *Kolkhida (Colchis) (K.G. Paustobskij, 1934)*
[PER] *Pervye radosti (Early Joys) (K.A. Fedin, 1945)*
[DOK] *Doktor Zhivago (book 1) (Doctor Zhivago) (B. Pasternak, 1957)*
[LJU] *Ljubaviny (Lubavin's) (V. Shukshin, 1965)*
[RAK] *Rakovyj korpus (book 1) (Cancer ward) (A.I. Solzhenitsyn, 1966)*
[POS] *Paslednij srok (Deadline) (V.G. Rasputin, 1970)*
[DET] *Deti Arbata (part 1) (Children of the Arbat) (A.N. Rybakov, 1987)*
[SHE] *Shest'sot let posle binvy (Six hundred years after the battle) (A.A. Prokhanov, 1990)*

Table 2. Japanese novels

[UKI] *Ukigumo (part 1) (Drifting cloud) (S. Futaba, 1889)*
[GOJ] *Goju no to (The five-storied pagoda) (R. Koda, 1892)*
[KON] *Konjiki Yasha (The golden demon) (K. Ozaki, 1897)*
[HOT] *Hototogisu (The cuckoo) (R. Tokutomi, 1899)*
[KOY] *Koyahijiri (The holy man of mount Koya) (K. Izumi, 1900)*
[ARA] *Arajotai (A new family) (S. Tokuda,1908)*
[DAI] *Daibosatsutoge (The great bodhisattva pass) (K. Nakazato, 1913)*
[ARU] *Aru onna (A certain woman) (T. Arishima, 1919)*
[UMI] *Umini ikuru hitobito (Men who live on the sea) (Y. Hayama, 1926)*
[YOA] *Yoake mae (Before the dawn) (T. Miyazaki, 1929)*
[SAS] *Sasameyuki (part 1) (The Makioka sisters) (J. Tanizaki, 1936)*
[MIY] *Miyamoto Musashi (Miyamoto Musashi) (E. Yoshikawa, 1939)*
[SHA] *Shayo (The setting sun) (O. Dazai, 1947)*
[FUR] *Furenzoku satsujin jiken (The Non-serial Murder Inciden) (A. Sakaguchi, 1948)*
[HAR] *Haru no shiro (Citadel in spring) (H. Agawa,1952)*
[AKA] *Akahige shinryoutan (The tales of Dr. Redbeard) (S. Yamamoto,1958)*
[KOT] *Koto (The old capital) (Y. Kawabata, 1962)*
[HIK] *Hikaru umi (Bright sea) (Y. Ishizaka, 1963)*
[KOK] *Kokotsu no hito (The twilight years) (S. Ariyoshi, 1972)*
[ORO] *Oroshiakokusuimutan (Dreams of Russian) (Y. Inoue1974)*
[KAT] *Kataku no hito (House on fire) (K. Dan, 1975)*
[NAM] *Nami no koyomi (The calendar of waves) (T. Minakami, 1985)*
[IJN] *Ijintachi no natsu (Strangers) (T. Yamada,1991)*

5. Analysis of materials. We analyze dialogue forms by combining AW and CW. Our study identifies 4 possible positions of AW in relation to CW:

Type A: AW is in preposition to CW

Type B: AW is in postposition to CW

Type C: AW is in interposition to CW

Type D: AW includes CW

H. Bonheim (1982) and G. Lacaze (2013) present type A, B, C in English but does not notice the existence of type D. We provide examples of type A, B, C, D in Russian and Japanese. (CW are highlighted graphically (dash, quotation marks). The abbreviations written at the end of the examples indicate the titles of the works in Table 1, 2).

Type A

(17) *Anna* ***perekrestilas'****:*

Anna crossed herself

– *Slava tebe gospodi! Ogljanulsja milostivets nasyu nuzhdu!*

glory you lord looked back merciful person our need [POD]

[Anna crossed herself. "Glory to you, Lord! The merciful one has looked back at our need!"]

(18) *Chieko-wa, haha-no hiza-no uede, chiisai atama-o* ***furi,***

Chieko mother's lap above petite head shake

"Kiishimahen. Watashinokoto-o ojosan te yondarishite…" [KOT]

not come me lady QUOT called

[Hiding her face in her mother's lap, Chieko shakes her petite head. "She won't come. She calls me a lady…"]

Type B

(19) – *Na koj chert on tebe nuzhen? – **smorshchilsja** Pastukhov.*
to what account it you need grimaced Pastukhov
["Why the hell do you need it?" Pastukhov grimaced.] [PER]

(20) *"Mata hiwai" to Osej-wa **mayu-o hisomeru**.*
again obscene QUOT Osej frown [UKI]
["It's obscene again," Osej frowns.]

Type C

(21) – *No chego vy mozhete bojat'sja? – ona **obernulas'** obizhennaja.*
but what you can fear she turned around offended
– Neuzheli vy ne verite.
really you not believe [RAK]
["But what can you be afraid of?" She turned around, offended. "Don't you believe me?"]

(22) *"Yatsuhan-desu" to Uhee-wa shini-no eri-o **kakiawaseta**,*
eight and a half QUOT Uhee nightgown collar roughly adjusted
"Yahej-no nyobo-ga omukaeni kiteimasu, ittekudasaimasu-ka?"
Yahej's wife to take came go-Q [AKA]
["It's eight and a half now," Uhee roughly adjusted the collar of his nightgown, "Yahei's wife has come for you. Could you go?"]

Type D

(23) *Chirva neozhidanno **rasserdilsja**:*
Chirva suddenly became angry
*– Ot etikh nepreryvnykh kutezhej stradaet kto? – No ego **vzjali** v avtomobil'*
from these continuos revelry suffer who but him took into car
vmeste c drugimi.
with others [KHO]
[Chirva suddenly became angry. "Who suffers from these continuous revelry?" But they took him into the car along with others.]

(24) *Arutoki Taeko-wa sotto beni-o **toridashi**,"Kore tsukenasai" to,*
one day Taeko quietly rouge took out this put on QUOT
*Yukiko-ni **watashita**.*
Yukiko handed [SAS]
[One day, Taeko quietly took out a rouge and handed it to Yukiko, saying, "Put this on."]

5.1. Frequency of TVN and the 4 types in Russian novels

5.1.1. Frequency of TVN in Russian novels

All data on TVN and 4 types in Russian novels of the second half of the 19th – second half of the 20th centuries are summarized in Table 3, Table 4, and Table 5. Three tables are structured as follows: the lines indicate the titles of the works, the columns 'A' : AW is in preposition to CW; 'B' : AW is in postposition to CW; 'C' : AW is in interposition to CW; 'D' : AW includes CW. High frequencies

of TVN are indicated in bold. For example, in '*Prestuplenie i nakazanie* (Crime and punishment)' [PRS] (see Table 3), in type A, TVN is used 1 time (2.4%), in type B, TVN is used 15 times (36.6%), in type C, TVN is used 25 times (61.0%), and in type D, TVN is not used. Here type C shows the prevailing frequency of TVN.

Table 3. Frequency of use of TVN in Russian novels of the second half of the 19th

	A	B	C	D	Total
[LED]	0 (0%)	2 (40%)	**3 (60.0%)**	0 (0%)	5
[PRS]	1 (2.4%)	15 (36.6%)	**25 (61.0%)**	0 (0%)	41
[OBR]	0 (0%)	7 (29.2%)	**17 (70.8%)**	0 (0%)	24
[NOV]	1 (2.7%)	9 (25.0%)	**26 (72.2%)**	0 (0%)	36
[CHE]	1 (9.1%)	2 (9.1%)	**20 (81.8%)**	0 (0%)	23
[VOS]	1 (3.8%)	8 (30.8%)	**16 (61.5%)**	1 (3.8%)	26

χ^2=5.4822. ν=5. p<0.975

Table 4. Frequency of use of TVN in Russian novels of the first half of the 20th

	A	B	C	D	Total
[MAT]	5 (26.3%)	5 (26.3%)	**7 (36.8%)**	2 (10.5%)	19
[KHO]	17 (27.0%)	10 (15.9%)	**27 (42.8%)**	9 (14.3%)	63
[MAS]	1 (3.3%)	3 (10.0%)	**24 (80.0%)**	2 (6.7%)	30
[POD]	13 (12.1%)	43 (40.2%)	**47 (43.9%)**	4 (3.7%)	107
[KOL]	14 (29.8%)	3 (6.4%)	**30 (63.8%)**	0 (0%)	47
[PER]	5 (9.8%)	**23 (45.1%)**	**23 (45.1%)**	0 (0%)	51

χ^2=15.8370. ν=5. p<0.010

Table 5. Frequency of use of TVN in Russian novels of the second half of the 20th

	A	B	C	D	Total
[DOK]	3 (12.5%)	8 (33.3%)	**13 (54.2%)**	0 (0%)	24
[LJU]	17 (11.0%)	43 (27.9%)	**92 (59.7%)**	2 (1.3%)	154
[RAK]	37 (19.4%)	63 (33.0%)	**90 (47.1%)**	1 (0.5%)	191
[POS]	15 (15.8%)	19 (20.0%)	**61 (64.2%)**	0 (0%)	95
[DET]	15 (22.1%)	25 (36.8%)	**28 (41.2%)**	0 (0%)	68
[SHE]	1 (1.5%)	9 (13.6%)	**55 (83.3%)**	1 (1.5%)	66

χ^2=43.4663. ν=10. p<0.005

Three tables (Table 3, Table 4, Table 5) show that in all 18 works from the second half of the19th century to the second half of the 20th century, TVN is most frequently used in type C. Next, let's examine the frequency of use of the four types of 18 works in relation to the above results.

5.1.2. The frequency of use of 4 types in Russian novels

In addition to TVN, four types using TVS are also used, as shown in the examples below.

Type A

(25) *Odnazhdy mat' **sprosila** ego:*
onday mother asked him
– *Nu chto, veselo tebe bylo vchera?*
well fun you was yesterday [MAT]
[One day his mother asked him. "Well, did you have fun yesterday?"]

Type B

(26) – *Ne toskuj, Mikola, – **skazal** Platonych.*
not grieve Mikola said Platonych [LJU]
["Do not grieve, Mikola," said Platonych.]

Type C

(27) – *Poslushaj, chto ja khotela tebja – **skazala** odnazhdy babushka, –*
listen what I wanted you said once grandmother
Zachem ty opjat' v shukolu postupil?
why you again to school enrolled [OBR]
["Listen, I wanted you," my grandmother once said, "Why did you go back to school?"]

Type D

(28) *Pered smert'ju ona **skazala**: Esli ja vyzdoroveju, vy zhenites' na mne?" –*
before death she said if I get well you will marry me
*"Chestnoe slovo, zhehjus'", – **otvetil** Ivan Il'ich.*
honestly will marry answered Ivan Il'ich [KHO]
[Before she died, she said: "If I get well, will you marry me?" "Honestly, I'm getting married," answered Ivan Ilyich.]

All data including TVS and TVN on 4 types in Russian novels of the second half of the 19th – second half of the 20th centuries are summarized in Tables 6, 7, and 8. Each table is structured as follows: the lines indicate the titles of the works, the columns 'A' : AW is in preposition to CW; 'B' : AW is in postposition to CW; 'C' : AW is in interposition to CW; 'D' : AW includes CW. High frequencies are indicated in bold. For example, in '*Prestuplenie i nakazanie* (Crime and punishment)'[PRS], type A is used 14 times (2.7%), type B is used 267 times (52.5%), type C is used 227 times (44.6%), and type D is used one time (0.2%). Here, type B demonstrates high frequency.

Table 6. Frequency of use of 4 types in Russian novels of the second half of the 19th

	A	B	C	D	Total
[LED]	8 (5.4%)	**103 (69.1%)**	38 (25.5%)	0 (0%)	149
[PRS]	14 (2.7%)	**267 (52.5%)**	227 (44.6%)	1 (0.2%)	509
[OBR]	2 (0.5%)	182 (45.4%)	**217 (54.1%)**	0 (0%)	401
[NOV]	14 (4.2%)	119 (36.0%)	**196 (59.2%)**	2 (0.6%)	331
[CHE]	14 (14.9%)	16 (17.0%)	**62 (66.0%)**	2 (2.1%)	94
[VOS]	28 (4.2%)	**411 (62.1%)**	222 (33.5%)	1 (0.2%)	662

χ^2=169.4721. ν=10. p<0.005

Table 7. Frequency of use of 4 types in Russian novels of the first half of the 20th

[MAT]	**298 (42.3%)**	257 (36.5%)	146 (20.7%)	3 (0.4%)	704
[KHO]	**502 (48.7%)**	259 (25.1%)	258 (25.1%)	11 (1.1%)	1030
[MAS]	88 (20.6%)	133 (31.1%)	**200 (46.8%)**	6 (1.4%)	427
[POD]	72 (19.8%)	**194 (53.4%)**	94 (25.9%)	3 (0.8%)	363
[KOL]	49 (20.5%)	66 (27.6%)	**124 (51.9%)**	0 (0%)	239
[PER]	132 (21.4%)	**276 (44.8%)**	206 (33.4%)	2 (0.3%)	616

χ^2=350.1222. ν=10. p<0.005

Table 8. Frequency of use of 4 types in Russian novels of the second half of the 20th

[DOK]	115 (30.2%)	108 (28.4%)	**156 (41.1%)**	1 (0.3%)	380
[LJU]	255 (28.7%)	**372 (41.8%)**	259 (29.1%)	3 (0.3%)	889
[RAK]	173 (26.9%)	204 (31.7%)	**265 (41.1%)**	2 (0.3%)	644
[POS]	114 (22.3%)	121 (23.7%)	**274 (53.6%)**	2 (4%)	511
[DET]	62 (26.5%)	45 (19.2%)	**127 (54.3%)**	0 (0%)	234
[SHE]	49 (14.9%)	70 (21.3%)	**209 (63.7%)**	0 (0%)	328

χ^2=134.6670. ν=10. p<0.005

As can be seen from Tables 6, 7, and 8, Russian works predominantly use type A in 2 literary works ([MAT], [KHO]), type B in 6 works ([LED], [PRS], [VOS], [POD], [PER], [LJU]) and type C in 10 works ([OBR], [NOV], [CHE], [MAS], [KOL], [DOK], [RAK], [POS], [DET], [SHE]). And there are no works in which type D is the most frequent.

Based on the above, Table 9 summarizes the relationship between the most frequently used dialogue forms and dialogue forms with the most frequent use of TVN in the 18 works. (The alphabet written in the table indicates the type of dialogue forms.)

Table 9. The most frequently used dialogue forms and dialogue forms with the most frequent use of TVN in Russian novels

	The most frequently used dialogue forms	Dialogue forms with the most frequent use of TVN
[LED]	B	C
[PRS]	B	C
[OBR]	C	C
[NOV]	C	C
[CHE]	C	C
[VOS]	B	C
[MAT]	A	C
[KHO]	A	C
[MAS]	C	C
[POD]	B	C
[KOL]	C	C
[PER]	B	B, C
[DOK]	C	C
[LJU]	B	C
[RAK]	C	C
[POS]	C	C
[DET]	C	C
[SHE]	C	C

Table 9 reveals the following.

In 10 works ([OBR], [NOV], [CHE], [MAS], [KOL], [DOK], [RAK], [POS], [DET], [SHE]), the most frequently used dialogue forms and dialogue forms with the most frequent use of TVN match, on the other hand, in 7 works ([LED], [PRS], [VOS], [MAT], [KHO], [POD], [LJU]), they don't match. [PER] has characteristics of both.

In other words, whatever type the most frequently used dialogue forms are, there is a high possibility that the dialogue forms with the most frequent use of TVN will be type C. Next, we consider TVN and the 4 types in Japanese novels.

5.2. Frequency of use of TVN and 4 types in Japanese novels

5.2.1. Frequency of use of TVN in Japanese novels

All data on TVN and 4 types in Japanese novels of the second half of the 19th – second half of the 20th centuries are summarized in Table 10, Table 11, Table 12. The tables are structured as follows: the lines indicate the titles of the works, the columns 'A' : AW is in preposition to CW; 'B' : AW is in postposition to CW; 'C' : AW is in interposition to CW; 'D' : AW includes CW. High frequencies of TVN are indicated in bold. For example, in '*Ukigumo* (Drifting cloud)' [UKI] (see Table 10), in type A, TVN is used 43 times (25.0%), in type B, TVN is used 49 times (28.5%), in type C, TVN is used 41 times (23.8%), and in type D, TVN is used 39 times (22.7%). Here type B shows high frequency of TVN.

Table 10. Frequency of use of TVN in Japanese novels of the second half of the 19th century

	A	B	C	D	Total
[UKI]	43 (25.0%)	**49 (28.5%)**	41 (23.8%)	39 (22.7%)	172
[GOJ]	3 (3.4%)	6 (6.9%)	9 (10.3%)	**69 (79.3%)**	87
[KON]	**170 (98.3%)**	1 (0.6%)	0 (0%)	2 (1.1%)	173
[HOT]	**58 (72.5%)**	8 (10.0%)	9 (11.3%)	5 (6.3%)	80

χ^2=405.8897. ν=9. p<0.005

Table 11. Frequency of use of TVN in Japanese novels of the first half of the 20th century

	A	B	C	D	Total
[KOY]	14 (31.1%)	**18 (40.0%)**	4 (8.9%)	9 (20.0%)	45
[ARA]	7 (7.8%)	**42 (46.7%)**	24 (26.7%)	17 (18.9%)	90
[DAI]	**74 (96.1%)**	0 (0%)	1 (1.3%)	2 (2.6%)	77
[ARU]	13 (14.6%)	3 (3.4%)	5 (5.6%)	**68 (76.4%)**	89
[UMI]	1 (4.2%)	**17 (70.8%)**	4 (16.7%)	2 (8.3%)	24
[YOA]	16 (28.6%)	15 (26.8%)	8 (14.3%)	**17 (30.4%)**	56
[SAS]	3 (4.1%)	17 (23.0%)	12 (16.2%)	**42 (56.8%)**	74
[MIY]	**98 (53.3%)**	13 (7.1%)	12 (6.5%)	61 (33.2%)	184
[SHA]	9 (10.8%)	4 (4.8%)	14 (16.9%)	**56 (67.5%)**	83
[FUR]	**105 (76.6%)**	11 (8.0%)	17 (12.4%)	4 (3.0%)	137

χ^2=496.2759. ν=27. p<0.005

Table 12. Frequency of use of TVN in Japanese novels of the second half of the 20th century

	A	B	C	D	Total
[HAR]	6 (9.7%)	1 (1.6%)	2 (3.2%)	**53 (85.5%)**	62
[AKA]	23 (24.5%)	7 (7.4%)	**56 (59.6%)**	8 (8.5%)	94
[KOT]	32 (14.3%)	**87 (38.9%)**	86 (38.4%)	19 (8.5%)	224
[HIK]	**177 (70.8%)**	31 (12.4%)	24 (9.6%)	18 (7.2%)	250
[KOK]	23 (37.7%)	0 (0%)	2 (3.3%)	**36 (59.0%)**	61
[ORO]	15 (31.3%)	1 (2.1%)	1 (2.1%)	**31 (64.6%)**	48
[KAT]	**117 (68.0%)**	33 (19.2%)	17 (9.9%)	5 (2.9%)	172
[NAM]	22 (17.3%)	**58 (45.7%)**	12 (9.4%)	35 (27.6%)	127
[IJN]	2 (2.9%)	**37 (52.9%)**	9 (12.9%)	22 (31.4%)	70

χ^2=790.7658. ν=24. p<0.005

It can be seen from the data in Tables 10, 11, 12 that in 7 studies, ([KON], [HOT], [DAI], [MIY], [FUR], [HIK], [KAT]), type A has the highest frequency of TVN usage. Among 7 works ([UKI], [KOY], [ARA], [UMI], [KOT], [NAM], [IJN]), type B has the highest frequency of use of TVN. In one work ([AKA]), TVN is used most frequently in type C. Among 8 works ([GOJ], [ARU], [YOA], [SAS], [SHA], [HAR], [KOK], and [ORO]), TVN is used most frequently in type D.

As mentioned above, in Japanese novels TVN is not concentrated in any type. Next, we examine the frequency of the four types in 23 works.

5.2.2. The frequency of use of 4 types in Japanese novels

Similar to the Russian novels, in addition to TVN, four types using TVS are also used, as shown in the examples below.

Type A

(29) *Akiko-wa* **oogoeodashite**, *"Mama, yoseyo!"*
Akiko yelled *mam stop* [KOK]
[Akiko yelled, "Mom, stop!"]

Type B

(30) *"Okinoshima-wa ii tokorodesu-ka" to, Setsuko-wa* ***kiita.***
Oki Island good place-Q QUOT Setsuko asked [NAM]
["Is the Oki Island a good place?" Setsuko asked.]

Type C

(31) *"Watashi-wa Tsugawa Genzo toiu mono-desu" to seinen-ga*
I Tugawa Genzou named person QUOT young man
aisoyoku ***itta****, "Anata-ga kurukoto-o matteitandesu".*
cheerfully said you arrival waited [AKA]
["My name is Genzo Tsugawa," said the young man cheerfully, "I was waiting for you to come."]

Type D

(32) *Fujitasan-wa itsumono o-yasashii kao-de, "Odoroita desyou*
Fujita usual gentle face surprised probably
doushitanodesu-ka." to ***otazuneninaru****.*
what-Q QUOT ask [SHA]
[With his usual gentle face, "You must be surprised. What happened?" Mr. Fujita asks.]

All the data including TVS and TVN on the four types in Japanese novels of the second half of the 19th – second half of the 20th centuries are summarized in Table 13, Table 14, Table 15. Three tables are structured as follows: the lines indicate the titles of the works, the columns 'A' : AW is in preposition to CW; 'B' : AW is in postposition to CW; 'C' : AW is in interposition to CW; 'D' : AW includes CW. High frequencies are indicated in bold. For example, in '*Ukigumo* (Drifting cloud)' [UKI] (see Table 13), type A is used 54 times (17.9%), type B is used 107 times (35.4%), type C is used 57 times (18.9%), and type D is used 84 times (27.8%). Here type B shows high frequency.

Table 13. Frequency of use of 4 types in Japanese novels of the second half of the 19th

	A	B	C	D	Total
[UKI]	54 (17.9%)	**107 (35.4%)**	57 (18.9%)	84 (27.8%)	302
[GOJ]	4 (2.1%)	14 (7.3%)	25 (13.0%)	**149 (77.6%)**	192
[KON]	**201 (96.6%)**	3 (1.4%)	1 (0.5%)	3 (1.4%)	208
[HOT]	**65 (58.0%)**	24 (21.4%)	9 (8.0%)	14 (12.5%)	112

χ^2=612.2662. ν=9. p<0.005

Table 14. Frequency of use of 4 types in Japanese novels of the first half of the 20th

	A	B	C	D	Total
[KOY]	15 (15.2%)	**61 (61.6%)**	5 (5.1%)	18 (18.2%)	99
[ARA]	11 (6.5%)	**96 (56.8%)**	33 (19.5%)	29 (17.2%)	169
[DAI]	**106 (91.4%)**	1 (0.9%)	2 (1.7%)	7 (6.0%)	116
[ARU]	25 (9.7%)	42 (16.3%)	11 (4.3%)	**179 (69.6%)**	257
[UMI]	6 (5.2%)	**89 (77.4%)**	4 (3.5%)	16 (13.9%)	115
[YOA]	27 (12.7%)	**111 (52.1%)**	35 (16.4%)	40 (18.8%)	213
[SAS]	4 (1.8%)	79 (34.8%)	27 (11.9%)	**117 (51.5%)**	227
[MIY]	**120 (42.1%)**	39 (13.7%)	23 (8.1%)	103 (36.1%)	285
[SHA]	10 (4.1%)	57 (23.6%)	44 (18.2%)	**131 (54.1%)**	242
[FUR]	**169 (68.1%)**	46 (18.5%)	26 (10.5%)	7 (2.8%)	248

χ^2=1047.9639. ν=27. p<0.005

Table 15. Frequency of use of 4 types in Japanese novels of the second half of the 20th

	A	B	C	D	Total
[HAR]	8 (4.8%)	14 (8.4%)	5 (3.0%)	**140 (83.8%)**	167
[AKA]	39 (6.4%)	49 (8.0%)	**485 (79.6%)**	36 (5.9%)	609
[KOT]	39 (7.9%)	**257 (52.3%)**	160 (32.6%)	35 (7.1%)	491
[HIK]	**223 (56.3%)**	112 (28.3%)	31 (7.8%)	30 (7.6%)	396
[KOK]	41 (31.8%)	4 (3.1%)	6 (4.7%)	**78 (60.5%)**	129
[ORO]	56 (35.7%)	6 (3.8%)	9 (5.7%)	**86 (54.8%)**	157
[KAT]	**212 (60.2%)**	91 (25.9%)	31 (8.8%)	18 (5.1%)	352
[NAM]	25 (5.2%)	**343 (71.2%)**	25 (5.2%)	89 (18.5%)	482
[IJN]	2 (1.0%)	**101 (49.8%)**	47 (23.2%)	53 (26.1%)	203

χ^2=2638.0324. ν=24. p<0.005

As can be seen from Tables 13, 14, 15, Japanese works predominantly use type A in 7 works ([KON], [HOT], [DAI], [MIY], [FUR], [HIK], [KAT]), type B in 8 works ([UKI], [KOY], [ARA], [UMI], [YOA], [KOT], [NAM], [IJN]), type D in 7 works ([GOJ], [ARU], [SAS], [SHA], [HAR], [KOK], [ORO]), and type C in one work ([AKA]).

Based on the above, Table 16 summarizes the relationship between the most frequently used dialogue forms and dialogue forms with the most frequent use of TVN in 23 works. (The alphabet written in the table indicates the type of dialogue forms.)

Table 16. The most frequently used dialogue forms and dialogue forms with the most frequent use of TVN in Japanese novels

	The most frequently used dialogue forms	Dialogue forms with the most frequent use of TVN
[UKI]	B	B
[GOJ]	D	D
[KON]	A	A
[HOT]	A	A
[KOY]	B	B
[ARA]	B	B
[DAI]	A	A
[ARU]	D	D
[UMI]	B	B
[YOA]	B	D
[SAS]	D	D
[MIY]	A	A
[SHA]	D	D
[FUR]	A	A
[HAR]	D	D
[AKA]	C	C
[KOT]	B	B
[HIK]	A	A
[KOK]	D	D
[ORO]	D	D
[KAT]	A	A
[NAM]	B	B
[IJN]	B	B

As shown by Table 16, in 22 works ([UKI], [GOJ], [KON], [HOT], [KOY], [ARA], [DAI], [ARU], [UMI], [SAS], [MIY], [SHA], [FUR], [HAR], [AKA], [KOT], [HIK], [KOK], [ORO], [KAT], [NAM], [IJN]), the most frequently used dialogue forms and dialogue forms with the most frequent use of TVN match, and in one work ([YOA]), they don’t match.

In other words, TVN tends to appear in the most commonly used dialogue forms. Japanese TVN usage is determined by the frequency of use of the dialogue form, rather than always being aware of a particular type of the dialogue form.

5.3. Summary of 5.1 and 5.2

Comparing the frequency of use of the dialogue forms with the frequency of use of TVN, we observe that TVN appears intensively in type C in Russian novels, while in Japanese novels TVN does not appear disproportionately in a specific type of the dialogue form and the use of TVN depends on the most frequently used dialogue form.

In the above, we have analyzed the relationship between the frequency of TVN usage and the dialogue form. In the following paragraphs, we will examine the relationship between TVN's lexical meaning and dialogue forms in Russian and Japanese novels.

5.4. The lexical meanings of TVN and 4 types

We divided the verbs in AW with TVN, found with great frequency in Russian and Japanese novels, according to certain semantic features to obtain 8 ranks, which include verbs with the meaning:

a) facial expression (*usmekhnut'sja* 'grin', *smorshchit'sja* 'grimace', *vzdokhnut'* 'sigh') / *warau 'laugh, smile'*, *mayu-o hisomeru* 'frown', *hohoemu* 'smile');
b) gesture (*obratit'sja* 'turn', *kivnut'sja* 'nod', *makhnut' rukami* 'wave hands' / *furimuku* 'turn', *unazuku* 'nod', *kubi-o furu* 'shake one's head', *kagamu* 'stoop down');
c) direct action (*stuknut'* 'knock', *podtolknut'* 'push', *vzjat'* 'take' / *nigiru* 'hold', *tsukamu* 'grab', *toru* 'take');
d) emotion (*serdit'sja* 'get angry', *obidet'sja* 'take offense', *obradovat'sja* 'rejoice' / *okoru* 'get angry', *yorokobu* 'rejoice', *kanashimu* 'become sad');
e) perception (*posmotret'* 'look', *gljadet'* 'see', *uvidet'* 'see' / *miru* 'look', *mitsumeru* 'stare', *jittomiru* 'watch');
f) thought (*podumat'* 'think', *reshit'* 'decide' / *omou* 'think', *kesshinsuru* 'decide', *nayamu* 'worry');
g) motion (*ujti* 'leave', *podojti* 'come closer' / *tachisaru* 'walk away', *chikazuku* 'come closer', *yattekuru* 'come')
h) stop (*ostanovit'sja* 'stop', *pomolchat'* 'pause' / *tachidomaru* 'stop', *damaru* 'pause').

The features chosen for classification are a modification of the properties that T. Tsunoda (1985) uses when defining prototypical transitive verbs.

5.4.1. The lexical meanings of TVN and four types in Russian novels

All data on the lexical meanings of TVN and four types in Russian novels of the second half of the 19th – second half of the 20th centuries are summarized in Table 17, Table 18, and Table 19. The tables are structured as follows: the lines indicate semantic features [a) facial expression / b) gesture / c) direct action / d) emotion / e) perception / f) thought / g) motion / h) stop], the columns 'A' : AW is in preposition to CW; 'B' : AW is in postposition to CW; 'C' : AW is in interposition to CW; 'D' : AW includes CW. High frequencies of TVN are indicated in bold. For example, in Type B in Table 17, the TVN meaning 'a) facial expression' is used 7 times (16.3%), the TVN meaning 'b) gesture' is used 22 times (51.2%), the TVN meaning 'c) direct action' is used once (2.3%), and the TVN meaning 'd) emotion' is used 3 times (7.0%), TVN meaning 'e) perception' is used 5 times (11.6%), TVN meaning 'f) thought' is used 2 times (4.7%), TVN meaning 'h) stop' is used 3 times (7.0%), and TVN meaning 'g) motion' is not used. In this case, TVN with meaning 'b) gesture' shows the highest frequency.

Table 17. Frequency of use of TVN depending on semantics in Russian novels of the second half of the 19th
[a) facial expression / b) gesture / c) direct action / d) emotion / e) perception / f) thought / g) motion / h) stop]

	A	B	C	D
a	0 (0%)	7 (16.3%)	25 (23.4%)	0 (0%)
b	1 (25.0%)	**22 (51.2%)**	**46 (43.0%)**	0 (0%)
c	0 (0%)	1 (2.3%)	11 (10.3%)	0 (0%)
d	0 (0%)	3 (7.0%)	6 (5.6%)	0 (0%)
e	2 (50.0%)	5 (11.6%)	6 (5.6%)	0 (0%)
f	0 (0%)	2 (4.7%)	8 (7.5%)	0 (0%)
g	1 (25.0%)	0 (0%)	1 (0.9%)	1 (100%)
h	0 (0%)	3 (7.0%)	4 (3.7%)	0 (0%)
Total	4	43	107	1

χ^2=1.6715. ν=2. p<0.975

Table 18. Frequency of TVN depending on semantics in Russian novels of the first half of the 20th
[a) facial expression / b) gesture / c) direct action / d) emotion / e) perception / f) thought / g) motion / h) stop]

	A	B	C	D
a	16 (29.1%)	**34 (39.1%)**	50 (31.7%)	0 (0%)
b	**17 (30.9%)**	20 (23.0%)	**51 (32.3%)**	7 (41.2%)
c	7 (12.7%)	12 (13.8%)	21 (13.3%)	4 (23.5%)
d	4 (7.3%)	9 (10.3%)	14 (8.9%)	1 (5.9%)
e	8 (14.5%)	7 (8.1%)	12 (7.6%)	0 (0%)
f	0 (0%)	1 (1.1%)	1 (0.6%)	0 (0%)
g	2 (3.6%)	3 (3.5%)	7 (4.4%)	4 (23.5%)
h	1 (1.8%)	0 (0%)	2 (1.3%)	1 (5.9%)
others	0 (0%)	1 (1.1%)	0 (0%)	0 (0%)
Total	55	87	158	17

χ^2=8.4937. ν=10. p<0.975

Table 19. Frequency of use of TVN depending on semantics in Russian novels of the second half of the 20th
[a) facial expression / b) gesture / c) direct action / d) emotion / e) perception / f) thought / g) motion / h) stop]

	A	B	C	D
a	22 (25.0%)	41 (24.6%)	73 (21.5%)	0 (0%)
b	**38 (39.8%)**	**43 (25.7%)**	**111 (32.7%)**	2 (50.0%)
c	5 (5.7%)	26 (15.6%)	38 (11.2%)	0 (0%)
d	10 (11.4%)	22 (13.2%)	46 (13.6%)	0 (0%)
e	4 (4.5%)	8 (4.8%)	28 (8.3%)	0 (0%)
f	4 (4.5%)	18 (10.8%)	26 (7.7%)	1 (25.0%)
g	4 (4.5%)	6 (3.6%)	13 (3.8%)	0 (0%)
h	0 (0%)	3 (1.8%)	4 (1.2%)	1 (25.0%)
others	1 (1.1%)	0 (0%)	0 (0%)	0 (0%)
Total	88	167	339	4

χ^2=18.6868. ν=10. p<0.05

The following is apparent from the three tables (Tables 17, 18, and 19).

Type A:

As far as the second half of the 19th century is concerned, the total number of TVN is low, so that it is not possible to clearly point out any trends in their use. Looking at the frequency of TVN from the first half of the 20th century to the second half of the 20th century, TVN with meaning of 'gesture' is most frequently used, and the total usage frequency of TVN meaning 'gesture' and 'facial expression' is about 60%.

Type B:

In the second half of the 19th century, TVN meaning 'gesture' is most frequently used, while in the first half of the 20th century, TVN meaning 'facial expression' is most frequently used. In the second half of the 20th century, TVN meaning 'facial expression' and TVN meaning 'gesture' are used equally in most cases. From the second half of the 19th century to the second half of the 20th century, the total usage frequency of TVN meaning 'gesture' and 'facial expression' is more than 50%.

Type C:

In the second 19th century and the second 20th century, TVN mening 'gesture' is most prevalent. In the first half of the 20th century, TVN meaning 'facial expression' and TVN meaning 'gesture' are used equally. From the second half of the 19th century to the second half of the 20th century, the total usage frequency of TVN meaning 'gesture' and 'facial expression' exceeds 50%.

Type D:

The total number of examples of TVN is very small, so it is not possible to point out the usage trends.

To summarize the above, type A, type B, and type C stand out in their use of TVN to mean 'gesture' and 'facial expression', as the following examples illustrate.

Type A

(33) *Lapshin* ***makhnul rukoj****:*
Lapshin waved hand
– *Dajte otdyshat'sja!*
let breathe [KOL]
[Lapshin waved his hand. "Let me breathe!"]

(34) *Ignatij* ***podnjal glaza****:*
Ignatius raised eyes
– *Kogo?*
whom [LJU]
[Ignatius raised his eyes. "Whom?"]

Type B

(35) – *Ved' vot zadacha! –* ***obratilsja*** *on k Raskolnikov.*
after all here task turned he to Raskolnikov [PRS]
["After all, here is the task!" he turned to Raskolnikov.]

(36) – *Spasibo na dobrom slove! –* ***ulybnulas'*** *ona emu.*
thank you for kind word smiled she him [MAT]
["Thank you for the kind words!" she smiled at him.]

Type C

(37) – *Nu chto zhe, – **pozhal plechami** Kirill, – v svoem dome steny pomogajut.*
well shrugged shoulders Kirill in his house walls help
["Well," Kirill shrugged his shoulders, "walls help in your house."] [PER]

(38) – *Nikto ne uklonjaetsja, – **nakhmurilsja** Baulin, – no est' porjadok. Pust' komsomol obsudit.*
nobody not shirk frowned Baulin but is order let komsoml discuss [DET]
["No one shirks," Baulin frowned, "but there is order. Let the Komsomol discuss."]

Next, let's look at the lexical meanings of TVN and 4 type in Japanese novels.

5.4.2. The lexical meanings of TVN and 4 type in Japanese novels

All data on the lexical meanings of TVN and 4 types in Japanese novels of the second half of the 19th – second half of the 20th centuries are summarized in Table 20, Table 21, Table 22. The tables are structured as follows: the lines indicate semantic features [a) facial expression / b) gesture / c) direct action / d) emotion / e) perception / f) thought / g) motion / h) stop], the columns 'A' : AW is in preposition to CW; 'B' : AW is in postposition to CW; 'C' : AW is in interposition to CW; 'D' : AW includes CW. High frequencies of TVN are indicated in bold. For example, in Type A of Table 20, the TVN meaning 'a) facial expression' is used 62 times (22.6%), the TVN meaning 'b) gesture' is used 83 times (30.3%), the TVN meaning 'c) direct action' is used 47 (17.2%), and the TVN meaning 'd) emotion' is used 17 times (6.2%), TVN meaning 'e) perception' is used 40 times (14.6%), TVN meaning 'f) thought' is used 14 times (5.1%), TVN meaning 'g) motion' is used 11 times (4.0%), and TVN meaning 'h) stop' is not used. In this case, TVN with meaning 'b) gesture' shows the highest frequency.

Table 20. Frequency of use of TVN depending on semantics in Japanese novels of the second half of the 19th
[a) facial expression / b) gesture / c) direct action / d) emotion / e) perception / f) thought / g) motion / h) stop]

	A	B	C	D
a	62 (22.6%)	**19 (29.7%)**	15 (25.4%)	28 (24.3%)
b	**83 (30.3%)**	18 (28.1%)	**18 (30.5%)**	**31 (27.0%)**
c	47 (17.2%)	10 (15.6%)	8 (13.6%)	24 (20.9%)
d	17 (6.2%)	1 (1.6%)	5 (8.5%)	11 (9.6%)
e	40 (14.6%)	10 (15.6%)	5 (8.5%)	5 (4.3%)
f	14 (5.1%)	3 (4.7%)	3 (5.1%)	1 (0.9%)
g	11 (4.0%)	3 (4.7%)	5 (8.5%)	15 (13.0%)
h	0 (0%)	0 (0%)	0 (0 %)	0 (0%)
Total	274	64	59	115

χ^2=28.21712. ν=18. p<0.975

Table 21. Frequency of use of TVN depending on semantics in Japanese novels of the first half of the 20th
[a) facial expression / b) gesture / c) direct action / d) emotion / e) perception / f) thought / g) motion / h) stop]

	A	B	C	D
a	61 (17.9%)	36 (25.7%)	26 (25.7%)	42 (15.1%)
b	**124 (36.5%)**	**38 (27.1%)**	**33 (32.7%)**	**93 (33.5%)**
c	49 (14.4%)	25 (17.9%)	18 (17.8%)	55 (19.8%)
d	20 (5.9%)	6 (4.3%)	7 (6.9%)	12 (4.3%)
e	34 (10.0%)	7 (5.0%)	6 (5.9%)	32 (11.5%)
f	9 (2.6%)	21 (15.0%)	4 (4.0%)	13 (4.7%)
g	39 (11.5%)	7 (5.0%)	6 (5.9%)	31 (11.2%)
h	4 (1.2%)	0 (0%)	1 (1.0%)	0 (0%)
Total	340	140	101	278

χ^2=34.5141. ν=18. p<0.050

Table 22. Frequency of use of TVN depending on semantics in Japanese novels of the second half of the 20th
[a) facial expression / b) gesture / c) direct action / d) emotion / e) perception / f) thought / g) motion / h) stop]

	A	B	C	D
a	**102 (24.5%)**	58 (22.7%)	45 (21.5%)	45 (19.8%)
b	99 (23.7%)	**76 (29.8%)**	**86 (41.1%)**	**67 (29.5%)**
c	76 (18.2%)	42 (16.5%)	21 (10.0%)	41 (18.1%)
d	18 (4.3%)	24 (9.4%)	11 (5.3%)	7 (3.1%)
e	53 (12.7%)	21 (8.2%)	21 (10.0%)	21 (9.3%)
f	27 (6.5%)	15 (5.9%)	14 (6.7%)	11 (4.8%)
g	39 (9.4%)	15 (5.9%)	6 (2.9%)	34 (15.0%)
h	3 (0.7%)	4 (1.6%)	5 (2.4%)	1 (0.4%)
Total	417	255	209	227

χ^2=65.9215. ν=21. p<0.005

From Tables 20, 21, 22, the following is inferred.

Type A:

In the late 19th century and the early 20th century, TVN, meaning ‘gesture’, was most frequently used. In the latter half of the 20th century, the frequency of TVN meaning ‘facial expression’ and ‘gesture’, is the highest at the same level. From the late 19th century to the late 20th century, the combined usage rate of TVN which means ‘gesture’ and ‘facial expression’ is about 50%.

Type B:

From the latter half of the 19th century to the first half of the 20th century, the frequency of use of TVN with meaning ‘gesture’ and ‘facial expression’ is high at the same level. In the latter half of the 20th century, TVN meaning ‘gesture’ is most frequently used. From the late 19th century to the late 20th century, the combined usage rate of TVN meaning ‘gesture’ and ‘facial expression’ is over 50%.

Type C:

From the latter half of the 19th century to the latter half of the 20th century, the frequency of TVN meaning ‘gesture’ is the highest. From the late 19th century to the late 20th century, the combined usage rate of TVN meaning ‘gesture’ and ‘facial expression’ is over 50%.

Type D:

In the latter half of the 19th century, the frequency of use of TVN meaning ‘gesture’ and ‘facial expression’ is almost the same and its rate is the highest. From the first half of the 20th century to the second half of the 20th century, the usage rate of TVN meaning ‘gesture’ is the highest. From the late 19th century to the late 20th century, the combined usage rate of TVN meaning ‘gesture’ and ‘facial expression’ is about 50%.

To summarize the above, type A, type B, type C and Type D stand out in their use of TVN to mean ‘gesture’ and ‘facial expression’, as the following examples illustrate.

Type A

(39) *Untenshu-wa watashi-o* ***furikaeri****, “Sensei kocchini itandesu-ka.”*
driver me looked back doctor, here are-Q [KAT]
[The driver looked back at me, “Doctor, are you here?”]

(40) *Takao-wa* ***mayu-o hisomete****, “Aitsu-ga sonnakoto-o ittano-ka.”*
Takao frowned he that said-Q [HIK]
[Takao frowned, “Did he say that?”]

Type B

(41) *“Chigau, chigau” to, haha-wa hageshiku* ***kubi-o futta****.*
no no QUOT mother violently neck shook [KAT]
[“No, no,” my mother shook her head violently.]

(42) *“Aneue-ni nano tsumi-ga arunoka” to, Musashi-wa* ***me-o urumaseta****.*
sister what guilty is QUOT Musashi eyes moistened
[MIY]
[“What is my sister guilty of? ” he moistened his eyes.]

Type C

(43) *“Iie” to Osaku-wa* ***akai kaooshite****, “Nanika-ga hendato*
no QUOT Osaku blushed something wrong
omotteimashita.” [ARA]
thought
[“No,” said Osaku with a red face, “I've always felt something was wrong.”]

(44) *“Chigaimasu” to Ono-wa* ***unazuite,*** *“Onna-wa angai*
no QUOT Ono nodded women surprisingly
gamanduyoidesu.”
patient [ARA]
[“No,” Ono nodded, “Women are surprisingly patient.”]

Type D

(45) *Kangofu-ga futon-no hashi-ni* ***suwari,*** *“Nani?” to watashi-ni*
nurse quilt edge sat what QUOT me
kao-o yoseta*.*
face brought closer [SHA]
[A nurse sat on the edge of the quilt and brought her face closer to mine, "What?"]

(46) *Onna-ga* ***kao-o dashi,*** *"Irasshai" to* ***nikoritowaratta****.*
woman face poked welcome QUOT smiled [IJN]
[A woman poked her head out and said, "Welcome," with a big smile.]

5.5. Summary of 5.4

Our comparison of the relationship between the lexical meanings of TVN and the four types of dialogue forms in Russian and Japanese revealed that TVNs meaning 'facial expression' and 'gesture' are frequently used in all dialogue forms in both languages.

6. Discussion. To summarize the analysis results, 1) in Russian novels TVN is manifested intensively in type C, while in Japanese novels TVN does not appear disproportionately in a specific type of the dialogue form and the use of TVN depends on the most frequently used dialogue form, 2) TVNs meaning 'facial expression' and 'gesture' are frequently used in all dialogue forms in Russian and Japanese.

The central question that emerges from this fact is why the relationship between TVN and type C is different in Russian and Japanese. In the following chapter, we attempt to explain this phenomenon.

6.1. TVN and type C in Russian

In Russian novels, TVN, meaning 'gesture' and 'facial expression' in C type, is a typical use of TVN. The characteristic that the C type is decisively different from the other three types (A type, B type, D type) is that it has two CWs. Type C is the dialogue form that emphasizes that the characters 'keep talking'. In general, it is difficult for humans to concentrate on another activity while talking. For example, it is practically impossible to 'do math while talking', 'operate on a patient while talking', 'snipe the enemy while talking', etc. Actions that can be performed while talking are limited to relatively simple actions. For this reason, it is natural that many verbs meaning 'facial expression' and 'gesture' are used in Type C.

According to B.A. Uspenskij (1995, p.21), "The artistic space in a literary work is the result of the interaction of multiple points of view – the author, the character, the recipient." In the novel, the author tries to catch the reader's attention as the story progresses. One of such devices is the dialogue form. In connection with this, let us consider the effect of TVN on the readers. In the dialogue form where the characters are supposed to 'keep talking', the author's use of 'verbs that imply speech' in AW does not make a strong impression on the reader. Its effect can be compared to that of a red picture hanging on a red wall, that is, the impression of the picture on the viewer is weak. However, when a blue picture hangs on a red wall, the impression of the picture on the viewer is strong. The effect of using TVN is the same as the relationship between the red wall and the blue picture.

Here are several examples of TVS and TVN in novels. The AW in example (47) only indicates that Stolper is 'talking', and the focus is on the content of speech, not on Stolper's figure. Because of this, the reader's attention is focused only on what Stolper says.

(47) *– Ne takie ljudi stanovilis' vragami partii, –* ***skazal*** *Stolper.*
not that people became enemies party said Stolper
– Poslushaem Pankratova."
Let's listen Pankratov [DET]
["People like that didn't become enemies of the party," said Stolper. "Let us listen to Pankratov."]

However, the AWs in examples (48) and (49) refer not only to the content of speech, but also to Stolper's facial expressions (*skrivil guby* (pursed his lips), *usmekhnulsja* (grinned)), so that the readers feel a sense of realism.

(48) – *U nego net dannykh! – Stolper* ***skrivil guby****. – Pankratov vystupaet protiv*
in his not data Stolper pursed lips Pankratov oppose against
markisizma v nauke.
Marxism in science [DET]
"He has no data!" Stolper pursed his lips. "Pankratov opposes Marxism in science."

(49) – *Nichego sebe oganzatsija, –* ***usmekhnulsja*** *Stolper, – ne sluchajno vas*
wow organizatuin grinned Stolper not by chance you
obvodjat vokrug pal'tsa.
be fooled [DET]
["Wow organization," Stolper grinned. "It is not by chance that you are being fooled."]

Related to this, other researchers (N.S. Volgina (1979), V.L. Rinberg (1987), I.A. Mel'chuk (1995)) indicate that the verbs in AW with TVN have a pronounced emotional nuance. Moreover, the textual functions of the dialogue forms, including type C, have been mentioned by many researchers: 'expressive nuances' (V.V. Vinogradov, 1959), 'theatricality' (A. Wierzbicka, 1974), 'subjectification of the narrative' (I.B. Golub, 1989), 'figure' (M. Kitajo, 2014, 2019). The authors skillfully use these characteristics of TVN and Type C in their novels.

6.2. TVN and type C in Japanese

Considering the characteristics of TVN and Type C in Russian novels mentioned above, TVN should be used intensively in Type C in Japanese novels as well. However, this is not the case. In Japanese novels, TVN does not appear disproportionately in a specific type of the dialogue form. In other words, TVN is indifferent to Type C. Japanese authors' perception of type C seems to be fundamentally different from the Russian authors'.

We have increased the number of materials from the 23 works already mentioned to 72 works and analyzed the frequency of the four types. Our materials are listed in Table 23 (the abbreviation of the work is indicated in brackets).

Table 23. 72 Japanese novels of the second half of the 19th – second half of the 20th centuries

[UKI] *Ukigumo (part 1) (Drifting cloud) (S. Futaba, 1889)*
[MAI] *Maihime (The dancing girl)) (O. Mori, 1890)*
[SAN] *Sansho dayu (Sansho the steward) (O. Mori, 1915)*
[TAK] *Takasebune (The boat on the Takase river) (O. Mori, 1916)*
[GOJ] *Goju no to (The five-storied pagoda) (R. Koda, 1892)*
[KON] *Konjiki Yasha (The golden demon) (K. Ozaki, 1897)*
[HOT] *Hototogisu (The cuckoo) (R. Tokutomi, 1899)*
[KOY] *Koyahijiri (The holy man of mount Koya) (K. Izumi, 1900)*
[FUT] *Futon (The quilts) (K.Tayama, 1907)*
[ARA] *Arajotai (A new family) (S. Tokuda,1908)*
[DAI] *Daibosatsutoge (The great bodhisattva pass) (K. Nakazato, 1913)*
[KOKO] *Kokoro (part 1) (Heart) (S. Natsume, 1914)*
[ARU] *Aru onna (A certain woman) (T. Arishima, 1919)*

Table 23 (continued)

[ANY] *Anyakoro (A dark night's passing) (N. Shiga, 1921)*
[JIG] *Jigokuhen (Hell screen) (R. Akutagawa, 1918)*
[TOS] *Toshisyun (Tu Tze-chun) (R. Akutagawa, 1920)*
[KAP] *Kappa (Kappa) (R. Akutagawa, 1927)*
[SHI] *Shinju fujin (Madame peal) (K. Kikuchi, 1920)*
[UMI] *Umini ikuru hitobito (Men who live on the sea) (Y. Hayama, 1926)*
[SHA] *Shanghai (Shanghai) (R. Yokomitsu, 1928)*
[KAN] *Kanikosen (The factory ship) (T. Kobayashi, 1929)*
[YOA] *Yoake mae (Before the dawn) (T. Miyazaki, 1929)*
[KAZ] *Kaze no Matasaburo (Matasaburo of the wind) (K. Miyazawa, 1934)*
[SOB] *Sobo (Common peole) (T. Ishikawa, 1935)*
[SAS] *Sasameyuki (part 1) (The Makioka sisters) (J. Tanizaki, 1936)*
[BOK] *Bokuto kidan (A strange tale from east of the river) (K. Nagai, 1937)*
[KAZE] *Kaze tachinu (The wind has risen) (T. Hori, 1938)*
[MIY] *Miyamoto Musashi (Miyamoto Musashi) (E.Yoshikawa, 1939)*
[MEO] *Meoto zenzai (Marital relations) (S. Oda, 1940)*
[ROB] *Robo no ishi (Roadside stone) (Y. Yamamoto, 1940)*
[SHA] *Shayo (The setting sun) (O. Dazai, 1947)*
[FUR] *Furenzoku satsujin jiken (The Non-serial Murder Inciden) (A. Sakaguchi, 1948)*
[UKIG] *Ukigumo (Floating clouds) (F. Hayashi,1951)*
[OTO] *Otosan (Father) (F. Hayashi,1977)*
[HOR] *Horoki (Daiary of a vagabond) (F. Hayashi,1928)*
[HAN] *Hana to ryu (Flowers and dragons) (A. Hino, 1952)*
[NIJ] *Nijushi no hitomi (Twenty-four eyes) (S. Tsuboi, 1952)*
[YON] *Yonjuhachininme no otoko (The forty-eighth man) (J. Osaragi, 1952)*
[HAR] *Haru no shiro (Citadel in spring) (H. Agawa,1952)*
[BAR] *Bara hanbainin (The rose seller) (J. Yoshiyuki,1950)*
[GEN] *Genshoku no machi (City of primary colors) (J. Yoshiyuki,1951)*
[SHU] *Shuu (Sudden shower) (J. Yoshiyuki,1954)*
[TAD] *Tadayou heya (The drifting room) (J. Yoshiyuki,1955)*
[NAT] *Natsu no kyuka (summer vacation) (J. Yoshiyuki,1955)*
[KIN] *Kinkakuji (The Temple of the Golden Pavilion) (Y. Mishima, 1956)*
[UMIT] *Umi to dokuyaku (The Sea and poison) (S. Endo, 1957)*
[HANA] *Hananoren (The flower shop curtain) (T. Yamazaki, 1958)*
[AKA] *Akahige shinryoutan (The tales of Dr. Redbeard) (S. Yamamoto,1958)*
[KAI] *Kaihen no kokei (A View by the sea) (S. Yasuoka, 1959)*
[FUK] *Fukuro no shiro (Owls' castle) (R. Shiba,1958)*
[ONN] *Onna zaka (The waiting years) (F. Enchi,1961)*
[SUN] *Suna no onna (The woman in the dunes) (K. Abe,1962)*
[MOE] *Moetsukita Chizu (The ruined map) (K. Abe,1967)*
[KOT] *Koto (The old capital) (Y. Kawabata, 1962)*
[HIK] *Hikaru umi (Bright sea) (Y. Ishizaka, 1963)*
[KAS] *Kashin (Center of a flower) (H. Setouchi,1965)*
[RIN] *Rinkan (The ring) (H. Setouchi,1974)*
[KOK] *Kokotsu no hito (The twilight years) (S. Ariyoshi, 1972)*
[ORO] *Oroshiakokusuimutan (Dreams of Russian) (Y. Inoue1974)*
[KAT] *Kataku no hito (House on fire) (K. Dan, 1975)*
[TAR] *Taro monogatari (Taro story) (A. Sono,1976)*

Table 23 (continued)

[GAR] *Garasu no shiro (Glass castle) (S.Matsumoto, 1976)*
[JIK] *Jiken (The incident) (S. Ooka,1977)*
[AIS] *Aisyu no machi ni yukiga hurunoda (It snows in the city of sorrow.) (M. Shiina, 1982)*
[SOR] *Sora no kaibutsu agui (Sky monster"Agui")*
[ATA] *Atarashii hito yo mezame yo (Rouse up, young men of the newage!) (K. Oe, 1983)*
[NAM] *Nami no koyomi (The calendar of waves) (T. Minakami, 1985)*
[NOR] *Norwe no mori (Norwegian wood) (H. Murakami, 1987)*
[IJN] *Ijintachi no natsu (Strangers) (T. Yamada,1991)*
[KOTE] *Kotei no mori (Forest under the lake) (N. Takahashi,1993)*
[GEK] *Gekko no higashi (The moonlight east) (T. Miyamoto, 1998)*
[KAR] *Karafuru (Colorful) (E. Mori, 1998)*

All data including TVS and TVN on 4 types in Japanese novels of the second half of the 19th – second half of the 20th centuries are summarized in Table 24. Table 24 is arranged in the same way as the previous one: the titles of the works are indicated in the rows, the columns 'A' : AW is in preposition to CW, 'B' : AW is in postposition to CW, 'C' : AW is in interposition to CW, 'D' : AW includes CW. High frequencies are indicated in bold. For example, in '*Ukigumo*' [UKI], type A is used 54 times (17.9%), type B is used 107 times (35.4%), type C is used 57 times (18.9%), and D is used 84 times (27.8%). Here, type B shows high frequency.

Table 24. Frequency of use of 4 types in 72 Japanese novels

	A	B	C	D	Total
[UKI]	54 (17.9%)	**107 (35.4%)**	57 (18.9%)	84 (27.8%)	302
[MAI]	0 (0%)	1 (6.7%)	6 (40.0%)	**8 (53.3%)**	15
[SAN]	0 (0%)	**15 (53.6%)**	1 (3.6%)	12 (42.8%)	28
[TAK]	0 (0%)	4 (40.0%)	0 (0%)	**6 (60.0%)**	10
[GOJ]	4 (2.1%)	14 (7.3%)	25 (13.0%)	**149 (77.6%)**	192
[KON]	**201 (96.6%)**	3 (1.4%)	1 (0.5%)	3 (1.4%)	208
[HOT]	**65 (58.0%)**	24 (21.4%)	9 (8.0%)	14 (12.5%)	112
[KOY]	15 (15.2%)	**61 (61.6%)**	5 (5.1%)	18 (18.2%)	99
[FUT]	19 (30.1%)	**28 (44.4%)**	9 (14.3%)	7 (11.1%)	63
[ARA]	11 (6.5%)	**96 (56.8%)**	33 (19.5%)	29 (17.2%)	169
[DAI]	**106 (91.4%)**	1 (0.9%)	2 (1.7%)	7 (6.0%)	116
[KOKO]	0 (0%)	44 (44.0%)	10 (10.0%)	**46 (46.0%)**	100
[ARU]	25 (9.7%)	42 (16.3%)	11 (4.3%)	**179 (69.6%)**	257
[ANY]	0 (0%)	**252 (56.2%)**	42 (9.4%)	154 (34.4%)	448
[JIG]	6 (17.6%)	4 (11.8%)	3 (8.8%)	**21 (61.8%)**	34
[TOS]	1 (6.7%)	2 (13.3%)	0 (0%)	**12 (80.0%)**	15
[KAP]	1 (4.8%)	1 (4.8%)	0 (0%)	**19 (90.4%)**	21
[SHI]	10 (10.7%)	**66 (71.0%)**	7 (7.5%)	10 (10.8%)	93
[UMI]	6 (5.2%)	**89 (77.4%)**	4 (3.5%)	16 (13.9%)	115
[SHA]	1 (0.7%)	**120 (86.3%)**	0 (0%)	18 (12.9%)	139
[KAN]	6 (8.7%)	13 (18.8%)	2 (2.9%)	**48 (69.6%)**	69
[YOA]	27 (12.7%)	**111 (52.1%)**	35 (16.4%)	40 (18.8%)	213
[KAZ]	5 (6.3%)	26 (32.9%)	3 (3.8%)	**45 (57.0%)**	79
[SOB]	1 (0.5%)	**129 (71.3%)**	9 (5.0%)	42 (23.2%)	181

Table 24 (continued)

[SAS]	4 (1.8%)	79 (34.8%)	27 (11.9%)	**117 (51.5%)**	227
[BOK]	17 (23.6%)	**25 (34.7%)**	9 (12.5%)	21 (29.2%)	72
[KAZE]	4 (9.5%)	**24 (57.1%)**	2 (4.8%)	12 (28.6%)	42
[MIY]	**120 (42.1%)**	39 (13.7%)	23 (8.1%)	103 (36.1%)	285
[MEO]	3 (5.9%)	9 (17.6%)	3 (5.9%)	**36 (70.6%)**	51
[ROB]	8 (8.6%)	25 (26.9%)	1 (1.1%)	**59 (63.4%)**	93
[SHA]	10 (4.1%)	57 (23.6%)	44 (18.2%)	**131 (54.1%)**	242
[FUR]	**169 (68.1%)**	46 (18.5%)	26 (10.5%)	7 (2.8%)	248
[UKIG]	3 (15%)	**9 (45.0%)**	2 (10.0%)	6 (30.0%)	20
[OTO]	1 (1.5%)	14 (21.2%)	6 (9.0%)	**45 (68.2%)**	66
[HOR]	**21 (58.3%)**	4 (11.1%)	0 (0%)	11 (30.6%)	36
[HAN]	**175 (34.3%)**	130 (25.5%)	46 (9.0%)	159 (31.2%)	510
[NIJ]	**135 (82.3%)**	0 (0%)	1 (0.6%)	28 (17.1%)	164
[YON]	29 (5.5%)	**321 (60.4%)**	121 (22.8%)	60 (11.3%)	531
[HAR]	8 (4.8%)	14 (8.4%)	5 (3.0%)	**140 (83.8%)**	167
[BAR]	0 (0%)	3 (37.5%)	1 (12.5%)	**4 (50.0%)**	8
[GEN]	3 (6.2%)	16 (33.3%)	5 (10.4%)	**24 (50.0%)**	48
[SHU]	2 (8.3%)	2 (8.3%)	3 (12.5%)	**17 (70.8%)**	24
[TAD]	2 (9.5%)	4 (19.0%)	2 (9.5%)	**13 (61.9%)**	21
[NAT]	1 (4.3%)	10 (43.5%)	2 (8.7%)	**10 (43.5%)**	23
[KIN]	0 (0%)	28 (29.2%)	30 (31.2%)	**38 (39.6%)**	96
[UMIT]	10 (14.7%)	**44 (64.7%)**	2 (2.9%)	12 (17.6%)	68
[HANA]	**102 (48.8%)**	19 (9.0%)	15 (7.2%)	73 (34.9%)	209
[AKA]	39 (6.4%)	49 (8.0%)	**485 (79.6%)**	36 (5.9%)	609
[KAI]	0 (0%)	50 (42.4%)	4 (3.4%)	**64 (54.2%)**	118
[FUK]	**160 (69.0%)**	18 (7.7%)	0 (0%)	54 (23.3%)	232
[ONN]	2 (1.3%)	66 (43.7%)	11 (7.3%)	**72 (47.7%)**	151
[SUN]	**20 (76.9%)**	0 (0%)	6 (23.1%)	0 (0%)	26
[MOE]	**95 (77.9%)**	11 (9.0%)	14 (11.5%)	2 (1.6%)	122
[KOT]	39 (7.9%)	**257 (52.3%)**	160 (32.6%)	35 (7.1%)	491
[HIK]	**223 (56.3%)**	112 (28.3%)	31 (7.8%)	30 (7.6%)	396
[KAS]	7 (29.2%)	1 (4.2%)	2 (8.3%)	**14 (58.3%)**	24
[RIN]	6 (10.7%)	1 (1.8%)	2 (3.6%)	**47 (83.9%)**	56
[KOK]	41 (31.8%)	4 (3.1%)	6 (4.7%)	**78 (60.5%)**	129
[ORO]	56 (35.7%)	6 (3.8%)	9 (5.7%)	**86 (54.8%)**	157
[KAT]	**212 (60.2%)**	91 (25.9%)	31 (8.8%)	18 (5.1%)	352
[TAR]	3 (2.7%)	27 (24.8%)	1 (0.9%)	**78 (71.6%)**	109
[GAR]	6 (4.2%)	**99 (70.2%)**	5 (3.5%)	31 (22.0%)	141
[JIK]	0 (0%)	**93 (48.9%)**	10 (5.3%)	87 (45.8%)	190
[AIS]	1 (0.2%)	**310 (60.8%)**	7 (1.4%)	192 (37.6%)	510
[SOR]	2 (5.5%)	**23 (63.9%)**	1 (2.8%)	10 (27.8%)	36
[ATA]	1 (4.0%)	11 (44.0%)	0 (0%)	**13 (52.0%)**	25
[NAM]	25 (5.2%)	**343 (71.2%)**	25 (5.2%)	89 (18.5%)	482
[NOR]	20 (4.1%)	**276 (56.3%)**	160 (32.7%)	34 (6.9%)	490
[IJN]	2 (1.0%)	**101 (49.8%)**	47 (23.2%)	53 (26.1%)	203
[KOTE]	6 (5.5%)	**51 (47.2%)**	2 (1.8%)	49 (45.4%)	108
[GEK]	19 (5.9%)	102 (31.6%)	10 (3.1%)	**192 (59.4%)**	323
[KAR]	20 (29.8%)	20 (29.8%)	1 (1.5%)	**26 (38.8%)**	67

As can be seen from Table 24, in Japanese works, type A is most used in 14 works ([KON], [HOT], [DAI], [MIY], [FUR], [HOR], [HAN], [NIJ], [HANA], [FUK], [SUN], [MOE], [HIK], [KAT]), type B in 25 works ([UKI], [SAN], [KOY], [FUT], [ARA], [ANY], [SHI], [UMI], [SHA], [YOA], [SOB], [BOK], [KAZE], [UKIG], [YON], [UMIT], [KOT], [GAR], [JIK], [AIS], [SOR], [NAM], [NOR], [IJN], [KOTE]), type D in 32 works ([MAI], [TAK], [GOJ], [KOKO], [ARU], [JIG], [TOS], [KAP], [KAN], [KAZ], [SAS], [MEO], [ROB], [SHA], [OTO], [HAR], [BAR], [GEN], [SHU], [TAD], [NAT], [KIN], [KAI], [ONN], [KAS], [RIN], [KOK], [ORO], [TAR], [ATA], [GEK], [KAR]), and type C in one work ([AKA]).

The results of the study conducted on all the analyzed 72 Japanese works are summarized in Table 25.

Table 25. Number of works in which 4 types are most often used

	A	B	C	D	Total
Japanese works	14 (19.4%)	25 (34.7%)	1 (1.4%)	32 (44.4%)	72

As can be seen from this table, only one work out of 72 works from the late 19th century to the late 20th century used the C type more than any other type. This number is surprisingly low, as compared to other types. Japanese novels use the C type, but it can be said that there is no tendency to use it frequently.

In theory, TVN is closely related to Type C. However, the use of TVN in Type C may be limited in Japanese novels, the authors of which basically do not actively use Type C. The relationship between TVN and Type C is similar to the relationship between ants and honey. If honey is placed in an area where many ants are roaming, the ants will gather to the honey en masse. Without honey, the ants simply follow the flow of the swarm. In Russian, which strongly recognizes Type C, TVN is used intensively in Type C, but in Japanese, which recognizes Type C weakly, TVN is used accompanying frequently used dialogue forms.

7. Conclusion. This paper has clarified the characteristics of dialogue forms in Russian and Japanese novels, which have been inadequate in previous studies, from the viewpoint of the relationship between TVN and dialogue forms. We propose two analysis criteria: 1) frequency of use of 4 types and frequency of use of TVN, 2) frequency of use of 4 types and frequency of use of TVN depending on semantics. Our analysis revealed the following:

1) in Russian novels, TVN appears intensively in type C, while in Japanese novels TVN does not appear disproportionately in a specific type of the dialogue form and the use of TVN depends on the most frequently used dialogue form

2) TVNs meaning ‘facial expression’ and ‘gesture’ are frequently used in all dialogue forms in Russian and Japanese novels.

Theoretically, TVN and type C are closely related, although it seems that TVN appears differently in type C due to the difference in recognition of type C between Russian and Japanese.

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Резюме

Китадзьо Міцусі

ВІДНОШЕННЯ ДІАЛОГІЧНИХ ФОРМ ТА ДІЄСЛІВ НЕ-МОВЛЕННЯ В РОСІЙСЬКОМУ* ТА ЯПОНСЬКОМУ РОМАНАХ

Постановка проблеми. У 2-й половині XIX ст. японська література сильно змінилася під впливом західної. Наслідування японськими письменниками європейського стилю літературного твору дозволяє порівнювати японську і російську літературу на спільних принципах. Для художніх текстів характерні діалоги (розмови). У літературних творах діалог виражається за допомогою прямої мови. Конструкція прямої мови складається зі слів автора (AW) і слів героя (CW). До дієслів-присудків AW у формі діалогу належать не тільки дієслова, що вказують на мовлення (TVS), а й дієслова, що не позначають мовлення (TVN). Попередні дослідники не приділяли належної уваги зв'язку між TVN і діалоговими формами і не проводили міжмовних контрастивних досліджень зв'язку між AW і діалоговими формами в літературних творах.
Мета статті – проаналізувати ТВН і діалогічні форми в російських і японських романах другої половини XIX – другої половини XX століття.
Методи дослідження. Матеріал дібрано з російськомовних романів (18 творів) та японських романів (23 твори) другої половини XIX – другої половини XX ст. Наше дослідження визначає 4 можливі позиції AW щодо CW. Тип A: AW знаходиться в препозиції до CW; Тип B: AW знаходиться в постпозиції до CW; Тип C: AW знаходиться в інтерпозиції до CW; Тип D: AW включає CW. Ми пропонуємо два критерії аналізу: 1) частотність використання 4 типів і частотність використання TVN, 2) частотність використання 4 типів і частотність використання TVN залежно від семантики.
Результати дослідження. У російських романах ТВН інтенсивно з'являється в типі C, тоді як у японських романах ТВН не з'являється непропорційно в конкретному типі діалогової форми, а використання ТВН залежить від найбільш часто використовуваної форми діалогу, 2) TVN, що означають «вираз обличчя» і «жест», часто використовуються у всіх формах діалогу російською та японською мовами. Центральне питання, яке виникає з цього факту, полягає в тому, чому співвідношення між TVN і типом C відрізняється в російській і японській мовах.
Висновки та перспективи. Особливість, за якою тип C істотно відрізняється від інших трьох типів (тип A, тип B, тип D), полягає в тому, що він має два CW. Тип C – це форма діалогу, яка підкреслює, що персонажі «продовжують говорити». Загалом людям важко зосередитися на іншій діяльності під час розмови. Наприклад, практично неможливо «займатися математикою під час розмови», «прооперувати пацієнта під час розмови», «розстріляти ворога під час розмови» тощо. Дії, які можна виконувати під час розмови, можуть бути тільки відносно легкими. З цієї причини природно, що багато дієслів, що означають «вираз обличчя» і «жест», використовуються в типі C. У формі діалогу, де герої повинні «продовжувати говорити», використання автором «дієслів, що передбачають мову» в AW не справляє сильного враження на читача. Це те саме, коли червону картину вішають на червону стіну, відповідно враження глядача від картини буде слабким. Однак, коли синю картину вішають на червону стіну, глядач отримає сильне враження від

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картини. Ефект від використання TVN такий самий, як і співвідношення між червоною стіною та синьою картиною. Має сенс використовувати TVN у типі С. У російських романах ця тенденція проявляється більш чітко, але в японських романах ця тенденція зовсім не виявлена. Аналізуючи частотність використання чотирьох типів у 72-х японських романах з кінця 19-го століття до кінця 20-го століття, ми побачили активне використання типу С (у порівнянні з трьома іншими типами) лише в одному творі. У японських романах використовують тип С, однак тенденції до його частотного використання немає. Уявлення японських авторів про тип С принципово відрізняється від сприйняття російських авторів. Теоретично TVN тісно пов'язаний із типом С. Однак використання TVN у типі С може бути обмеженим у японських романах, які в основному не використовують активно тип С. Відносини між TVN і типом С подібні до відносин між мурахами і медом. Якщо мед помістити в місце, де є багато мурах, мурахи масово збиратимуться до меду. Без меду мурахи просто йдуть за звичною траєкторією. У російській мові, яка чітко розпізнає тип С, TVN використовується інтенсивно в типі С, але в японській мові, яка слабо розпізнає тип С, TVN використовується в супроводі часто використовуваних діалогових форм. Здається, TVN має різний вигляд у типі С через різницю в розпізнаванні типу С російською та японською мовами.
Ключові слова: AW, CW, TVN, 4 типи діалогових форм, тип С, лексичні значення TVN.

Abstract

Kitajo Mitsushi

THE RELATIONSHIP BETWEEN DIALOGUE FORMS AND VERBS OF NON-SPEECH IN RUSSIAN AND JAPANESE NOVELS

Background. In the 2nd half of the 19th century, Japanese literature changed greatly under the influence of Western literature. The imitation by Japanese writers of the European style of a literary work allow us to compare Japanese and Russian literary works on the same basis. In the literary text there is often a dialogue – a conversation. In literary works, the dialogue is expressed by the direct speech construction. The direct speech construction consists of the author's words (AW) and the character's words (CW). The predicate verbs of AW in the dialogue form include not only verbs indicating speech (TVS), but also verbs that do not denote speech (TVN). Previous studies have not paid sufficient attention to the relationship between TVN and the dialogue forms and have not conducted cross-lingual contrasting studies on the relationship between AW and dialogue forms in literary works.

The purpose of the paper is to analyze TVN and dialogue forms in Russian and Japanese novels from the second half of the 19th century to the second half of the 20th century.

Methods. We take the material from Russian novels (18 works) and Japanese novels (23 works) of the second half of the 19th – second half of the 20th centuries. Our study identifies 4 possible positions of AW in relation to CW: Type A: AW is in preposition to CW; Type B: AW is in postposition to CW; Type C: AW is in interposition to CW; Type D: AW includes CW. We propose two analysis criteria: 1) frequency of use of 4 types and frequency of use of TVN, 2) frequency of use of 4 types and frequency of use of TVN depending on semantics.

Results. To summarize the analysis results, 1) in Russian novels TVN appears intensively in type C, while in Japanese novels TVN does not appear disproportionately in a specific type of the dialogue form and the use of TVN depends on the most frequently used dialogue form, 2) TVNs meaning ‘facial expression’ and ‘gesture’ are frequently used in all dialogue forms in Russian and Japanese. The central question that emerges from this fact is why the relationship between TVN and type C is different in Russian and Japanese.
Discussion. The characteristic that the C type is decisively different from the other three types (A type, B type, D type) is that it has two CWs. Type C is the dialogue form that emphasizes that the characters ‘keep talking’. In general, it is difficult for humans to concentrate on another activity while talking. For example, it is practically impossible to ‘do math while talking’, ‘operate on a patient while talking’, ‘snipe the enemy while talking’, etc. Actions that can be performed while talking are limited to relatively light actions. For this reason, it is natural that many verbs meaning ‘facial expression’ and ‘gesture’ are used in Type C. In the dialogue form where the characters are supposed to ‘keep talking’, the author’s use of ‘verbs that imply speech’ in AW does not make a strong impression on the reader. It is the same as when a red picture is hung on a red wall, the impression of the picture to the viewer is weak. However, when a blue picture is hung on the red wall, the impression of the picture on the viewer is strong. The effect of using TVN is the same as the relationship between the red wall and the blue picture. It makes sense that TVN would be used in Type C. Russian novels show this tendency more clearly, but in Japanese novels, this tendency cannot be traced at all. Analyzing the frequency of use of the four types in 72 Japanese novels from the late 19th century to the late 20th century, only one work used Type C more actively than the other three types. Japanese novels use the C type, however, there is no tendency for its frequent use. Japanese authors’ perception of type C seems to be fundamentally different from that of the Russian authors. In theory, TVN is closely related to Type C. However, the use of TVN in Type C may be limited in Japanese novels, which basically do not actively use Type C. The relationship between TVN and Type C is similar to the relationship between ants and honey. If honey is placed in an area where many ants are roaming, the ants will gather to the honey en masse. Without honey, the ants simply follow the flow of the swarm. In Russian, which strongly recognizes Type C, TVN is used intensively in Type C, but in Japanese, which recognizes Type C weakly, TVN is used accompanying frequently used dialogue forms. It seems that TVN appears differently in type C due to the difference in recognition of type C between Russian and Japanese.
Key words: AW, CW, TVN, 4 types of dialogue forms, type C, lexical meanings of TVN.

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