

Inner speech in meaning-making through verbal and artistic discourses

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Abstract. Inner speech plays a significant role in various cognitive processes as internalized social speech and a unique form of sign-using activity. While previous research has already emphasized the role of inner speech in the formation of meanings and interpretation, few attempts have been made to establish a semiotic account of inner speech as a mechanism of meaning-making. The study aims to establish a semiotic account of the concept of inner speech as internalized social speech and as a form of inner communication embodied in artistic discourse. Thus, the paper addresses the meaning-making functions of inner speech at the levels of verbal (inter- and intrapersonal communication) and artistic discourses (manifestation of inner communication in artistic texts). It identifies the role of inner speech in the formation and development of individual meanings that originate from the nature, phenomenology and individual development of internalized verbal language. This development of meanings follows specific laws, which include the internalization of verbal communication, socio-cultural experience and external representations of different modalities. The role of inner speech in meaning-making in artistic narration is addressed by analysing the manifestation of inner communication in artistic discourse and intentional adaptation of the concept of inner speech. The study identifies how the evolution of cultural communication processes shapes the ontology and manifestation of the artistic inner monologue in contemporary culture.

Keywords: inner speech; meaning-making; Lev Vygotsky; semiotics; mediation; artistic text; cultural autocommunication

Inner speech, namely, “speech for oneself” (Vygotsky 1986: 225) or endophasia, is considered to be an inaudible “subjective experience of language” (Alderson-Day, Fernyhough 2015: 931) that is involved in various cognitive processes, including thinking and working memory. Inner speech was defined by Lev Vygotsky (1986:

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235) as “a specific formation, with its own laws and complex relations to the other forms of speech activity”. From a semiotic perspective, inner speech can also be understood as a process of verbal mediation that uses a special internal sign system, which originates from the internalized natural language and incorporates many characteristics of natural languages, but with a “peculiar syntax” (Vygotsky 1986: 235) and complex semantics.

Inner speech is a common element of human inner experience. However, due to various reasons, “its nature, development, phenomenology, and functional significance have received little theoretical or empirical attention” (Alderson-Day, Fernyhough 2015: 932) since the concept was first coherently established in scientific literature by Vygotsky (1986). Vygotsky described inner speech while studying the relations between human thinking and language use. He identified these relations in word meaning, which he described as “a union of word and thought” (Vygotsky 1986: 212).

The significance of the concept of inner speech for semiotics originates from Vygotsky’s cultural-historical theory (Yasnitsky *et al.* 2014), which presupposes the “understanding of human high psychic functions on the base of describing the dominant role of the signs” (Ivanov 2014: 488) and emphasizes “the exceptionally important role of speech” (Ivanov 2014: 496). Vygotsky’s theory considers speech to be a complex use of the sign systems of natural languages that allows humans to operate in a “semantic field” (Veer, Valsiner 1991: 229). Thus, cultural-historical theory considers speech to be the most important cultural tool, which “transformed all other human capacities and led to the building of a whole system of high psychic functions” (Ivanov 2014: 496), developing “new relations with the environment” (Vygotsky 1978: 25) and allowing the use of complex, culturally elaborated sign systems (Vygotsky 1978: 25).

Vygotsky’s semiotic account of psychological development was explicitly presented in the Tartu-Moscow School of semiotics for the first time by Vyacheslav Ivanov at the Symposium on the Structural Study of Sign Systems in 1962 (Ivanov 1962). Since then, cultural-historical theory has played an important role in the formation of semiotic thinking (Ivanov 2014). For instance, the concept of inner speech is considered to have close connections with the concept of autocommunication, which was developed by Juri Lotman (1999). The latter represents a model of communication in which the “addresser is replaced by an addressee” (Lotman 1999: 25). This system of “I–I” (Lotman 1999: 25) communication presupposes a qualitatively different process in comparison with common ways of communication. Like inner speech, communication in this model begins to serve specific inner functions. Lotman argues that it also provides a “different cultural function” (Lotman 1999: 24), meaning that the content of a

message is modified due to the use of “an additional – second – code” (Lotman 1999: 25). The concept of autocommunication later developed into the model of cultural autocommunication. The concept postulates that culture is also able to communicate with itself (Ojamaa, Torop 2015: 65). The model describes “culture’s functioning as the system of primary or proto-texts and of secondary or meta-texts” (Ojamaa, Torop 2015: 65). The outcomes of research in cultural autocommunication illustrate how the concept of inner speech contributes to the understanding of not merely individual, but also cultural, processes of meaning formation.

The concept of inner speech was also addressed in the research of Mikhail Bakhtin and Sergei Eisenstein (Emerson 1983; Oksanen 2000), which established a framework for analysing how internal discourse is manifested in the “outer word”. Caryl Emerson’s analysis of Bakhtin’s works shows that Bakhtin emphasized the important relations between social interaction and one’s consciousness, noting that inner speech is the link between the two (Emerson 1983: 249). In addition, Bakhtin’s notion of polyphony (Bakhtin 2013) significantly enlarged the understanding of the relations between inner speech and the “outer word” (Emerson 1983).

Despite its high value as a concept, inner speech has not received enough attention in scholarly literature “due to methodological problems involved in its study” (Alderson-Day, Fernyhough 2015: 931). Vygotsky (1986: 226) also emphasized that “[t]he area of inner speech is one of the most difficult to investigate”. The development of new methodologies of research has significantly enlarged the possibilities for analysing inner speech (Alderson-Day, Fernyhough 2015). However, the concept continues to require more research, especially in semiotics, in order to investigate and analyse the role of inner speech in diverse processes of meaning-making.

Attention to cultural communication processes relevant to the recent development of digital culture (Ojamaa, Torop 2015) significantly increased the interest on the part of semiotics scholars in understanding how meaning is created, conveyed and decoded. In contemporary culture, the meaning of an artistic text is constructed via multiple repetitions “with variations in different sign systems or media (e.g., oral, written, audiovisual, etc.)” (Ojamaa, Torop 2015: 62–63), increasing the polyphony of voices in internal artistic narrations and emphasizing transmediality “as an autocommunicative mechanism of culture” (Ojamaa, Torop 2015: 63). From the perspective of semiotic studies, it would be difficult to overestimate the necessity of having a coherent understanding of the role of inner speech in meaning-making through artistic texts, especially in relation to dialogic processes in/with artistic texts.

In his research, Vygotsky (1986) emphasized the necessity of addressing the development of relations between the acquisition of speech and the development of complex word meanings. Inner speech, “as the mental simulation of speech”, plays a role in diverse cognitive functions, including autocommunication, self-regulation, “emotions or in past situation recall” (Perrone-Bertolotti *et al.* 2014: 221), and planning. It also “interact[s] with working memory in order to enhance the encoding of new material” (Perrone-Bertolotti *et al.* 2014: 221). However, the role of inner speech in the generation and development of meanings, or in Vygotsky’s terms, the *formation of meanings*, and in interpretation by means of them, represents a separate important function that is examined in the article. This meaning-making process is addressed on two levels: the level of verbal discourse (in the form of inter- and intrapersonal communication) and the level of artistic discourse (in the manifestation of inner communication in artistic texts). This paper also addresses the relations between these two levels of manifestation of inner speech. Thus, it attempts to broaden the understanding of the meaning-making functions of inner speech by establishing the concept of inner speech as a tool of semiotic mediation in meaning-making processes in multifaceted verbal and artistic discourses.

To achieve these aims, this research analyses the meaning-making function and semiotic aspects of inner speech. The analysis addresses (1) the process of formation and development of meanings in inner speech; (2) the phenomenology of the code of inner speech; (3) the semantic organization of the words of inner speech; and (4) the realization of inner speech in verbal and artistic discourses. Addressing the role of inner speech in artistic discourse leads to the question of how contemporary culture shapes the way inner speech is manifested in artistic texts. While analysing the realization of the artistic inner monologue in the context of contemporary culture, examples are provided of how artistic texts are represented in the digital environment. For this purpose, the project *Education on Screen*, developed by the Transmedia research group at the University of Tartu (Ojamaa *et al.* 2019), is examined. The project features a digital platform that mediates the way artistic source texts are represented in the context of contemporary culture.

The theoretical framework of the analysis of the meaning-making function of inner speech originates from the works of Lev Vygotsky (1986), the concept of the code of inner speech described by Nikolai Zhinkin (1998) and recent research on inner speech (e.g. Alderson-Day, Fernyhough 2015). Thus, the present study considers semiotic, psychological, cognitive and social aspects of inner speech in an attempt to establish a coherent understanding of the role of inner speech in diverse meaning-making processes.

1. Inner speech

1.1. The concept of inner speech

The theoretical concept of inner speech, which is known as “the subjective experience of language in the absence of overt and audible articulation” (Alderson-Day, Fernyhough 2015: 931), has evolved from the Piagetian description of egocentric language (Piaget 1962; Larrain, Haye 2012: 6) and egocentric speech. Egocentric speech (private speech²) is mostly present at the ages from three to eight years (Alderson-Day, Fernyhough 2015: 935), and, according to Piaget, acts as overt speech that has been transformed and has become “incomprehensible” to others (Larrain, Haye 2012: 6). Piaget argued that the rationale for this type of communication is the self-regulation “of cognition and behaviour” (Alderson-Day, Fernyhough 2015; Larrain, Haye 2012). Piaget also emphasized that, at the later stages of a child’s development, egocentric speech decreases and is rarely used (Vygotsky 1986: 227). Lev Vygotsky contributed to the further development of the concept by arguing that Piaget “did not attribute an important role to speech in the organization of the child’s activities, nor did he stress its communicative functions” (Vygotsky 1978: 24). According to Vygotsky, egocentric speech “should be regarded as the transitional form between external and internal speech” (Vygotsky 1978: 27). As a result, internal speech can be characterized as “a specific formation, with its own laws and complex relations to the other forms of speech activity” (Vygotsky 1986: 225).

Inner speech is characterized by the juxtaposition of thinking and speech (Vygotsky 1986: 210) in its functioning, bringing into relief the unique role of verbal language in thinking. Vygotsky argues that thinking and speech are different and, in some ways, opposite processes, as “[t]he structure of speech does not simply mirror the structure of thought” (Vygotsky 1986: 219). Similarly, thinking is not limited to solely linguistic processes (Vygotsky 1986: 219). However, the ability of natural languages to convey meaning and the significant developmental role of language influence the relations between thinking and speech. These two different cognitive functions become interrelated in the meaning of a word, which represents “the unity between thought and word” (Vygotsky 1986: 212).

The acquisition of private (and later, inner) speech is characterized by not only changing the form of speech, i.e. from vocalized to silent, but also by changing the functions of speech. Thus, Vygotsky (1986: 228) argues that egocentric speech represents “the transition from interpsychic to intrapsychic functioning, i.e., from the social, collective activity of the child to his more individualized activity”. In

² ‘Private speech’ is a notion that is more commonly used in contemporary scientific literature than ‘egocentric speech’.

other words, the development of inner speech is a process of individualizing social speech (Vygotsky 1986; Emerson 1983: 254). In the process of cultural development, psychological functions first appear at the “social level”, i.e. the level of social interaction, and then at the individual level, i.e. the inner level (Vygotsky 1978: 57). According to Vygotsky (1986: 231), inner speech represents the increasing individualization of what was previously social speech. Thus, the evolution of inner speech from social speech is accompanied by the internalization of the sociocultural environment into diverse individual cognitive functions and a change of the role of speech in human development. According to Vygotsky (1978: 57; 1986: 35), private speech should be regarded as an intermediate link between social and inner speech (Fig. 1).

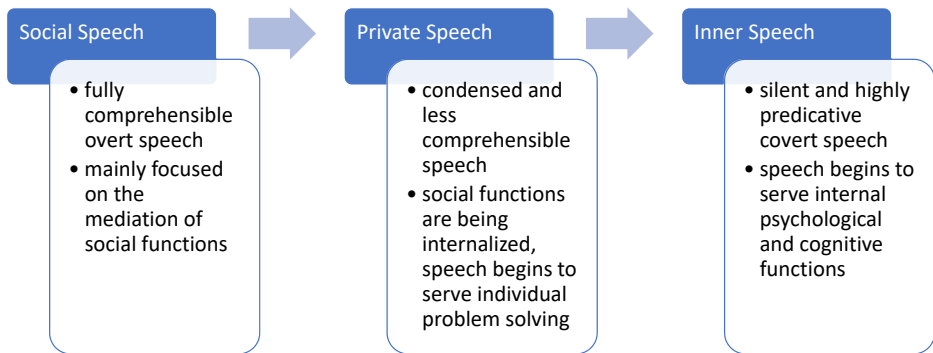


Figure 1. The development of inner speech from social speech is accompanied by coherent and corresponding changes to the external form and inner psychological functions of speech in the process of internalization.

In the process of internalization, “speech turn[s] ‘inward’” (Vygotsky 1978: 57); i.e. it gradually turns from overt social speech to private and then to inner speech. As a result, speech ceases to be vocalized and begins to mediate various cognitive functions, which “is reflected in the function and structure of his [child’s] speech” (Vygotsky 1986: 228). As a result, inner speech “serves mental orientation, conscious understanding; it helps in overcoming difficulties; it is speech for oneself, intimately and usefully connected with the child’s thinking” (Vygotsky 1986: 228). While changing the form and function of social speech, inner speech preserves its close relation to overt social speech; “[f]unctionally, egocentric speech is the basis for inner speech, while in its external form it is embedded in communicative speech” (Vygotsky 1978: 27).

1.2. Inner speech as sign using

The semiotic understanding of inner speech also originates from the works of Vygotsky (1986), who is considered to be one of the rare researchers to have investigated the semiotic nature of higher cognitive processes. For a long time, Vygotsky's works remained unknown in semiotic science; however, the legacy of Vygotsky's contribution to semiotics could be seen in the works of Eisenstein, Lotman, and Jakobson. As mentioned above, Vygotsky's contribution to semiotics was first represented in the Tartu-Moscow School of Semiotics by Vyacheslav Ivanov, who referred to Vygotsky's idea of the role of culturally elaborated symbolic means in human behaviour at a Symposium on the Structural Study of Sign Systems in 1962 (Ivanov 1962). Vygotsky's cultural-historical theory emphasized the exceptional role of speech (as a process of the activity of using signs) in higher psychological processes and its influence on semiotic behaviour, considering *a word* as "a particularly important type of sign" (Ivanov 2014: 496).

Vygotsky's contribution to the semiotic framework of inner speech belongs to the approach to inner speech that considers it a product of the internalization of verbal language as a complex sign system. According to Vygotsky, signs are first used as external means, and via a complex process of internalization, "[s]tep by step a sign is being interiorized" (Ivanov 2014: 498) to serve specific inner functions (Vygotsky 1978; Veer, Valsiner 1991). Speech represents one of the most complex uses of sign systems, allowing a child "to master his surroundings with the help of speech" (Vygotsky 1978: 25). In this respect, the internalization of speech refers to a developmental point at which verbal language becomes a dominant sign system for mediating inner psychological processes. Vygotsky (1978: 27) argues that "[t]he greatest change in children's capacity to use language as a problem-solving tool takes place [...] when socialized speech (which has previously been used to address an adult) is turned inward", attributing to inner speech "the semiotic mediation of psychological (cognitive, affective, and volitional) processes" (Larrain, Haye 2012: 7).

1.3. Characteristics of inner speech

While inner speech is based on social speech and thus operates via natural languages, this type of speech has its own specific characteristics that differ from those of social speech. The main difference originates from the fact that "[i]nner speech is speech for oneself" (Vygotsky 1986: 225–226). According to Vygotsky (1986: 225–226), this "basic difference in function" from social speech significantly influences the specific characteristics of inner speech. In comparison with social speech, inner speech can be characterized as:

Non-vocalized. One of the most obvious yet important characteristics of inner speech is the absence of vocalization. This aspect reflects the different functionality of inner speech from social speech. If vocalized speech is characterized by movement from the inside to the outside (when the result of thinking processes is embedded in words), unvocalized speech represents a reverse movement (Vygotsky 1986: 226).

Predicative. While the initial structure of inner speech is in many ways similar to the structure of social speech, Vygotsky (1986: 243) states that in the process of internalization speech becomes more predicative. As a result, in its most developed form inner speech “consists of predicates only” (Vygotsky 1986: 243). Inner speech can omit parts of phrases that are clear without being mentioned, representing “mutual’ perception” (Vygotsky 1986: 243). This means that inner speech requires fewer words for meaning-making and makes the communication of complex thoughts possible. Vygotsky (1986: 243) emphasizes that the predicative nature of inner speech is “a product of development”. In the process of development, inner speech is “condensed”, and as a result, inner dialogue becomes “less complete and coherent” (Vygotsky 1986: 244), using “almost entirely predicative syntax” (Vygotsky 1986: 244).

Agglutinative. Inner and private speech are characterized by increasing agglutination “as a way of forming compound words to express complex ideas” (Vygotsky 1986: 246). This function allows words to join and merge in forming more complex ideas; moreover, a “new word not only expresses a rather complex idea, but designates all the separate elements contained in that idea” (Vygotsky 1986: 246).

Dominated by sense. In his research, Vygotsky identified a complex process of meaning formation inherent in the ontogenetic development of speech in which a word proceeds from its “extralinguistic indexial relations” towards “intralinguistic indexial relationships, that is, relationships between linguistic sign tokens and the prior language context in discourses” (Wertsch 1985: 57–58). By internalizing contextualized social interaction and the psychological environment, inner speech develops what Vygotsky calls senses [*smysl*] of words. Vygotsky distinguished sense as “the sum of all the psychological events aroused in our consciousness by the word” (Vygotsky 1986: 244). While “being more dynamic than word meaning” (Wertsch 1985: 61), the sense of a word in inner speech dominates its “dictionary meaning” (Vygotsky 1986: 244). This argument emphasizes the role of the socio-cultural environment in the development of sense in inner speech as “[a] word acquires its sense from the context in which it appears; in different contexts it changes its sense” (Vygotsky 1986: 245), whereas the meaning of the word is not modified.

Vygotsky’s distinction between meaning and sense in inner speech can also be seen in Bakhtin’s account of ‘neutral signification’ (which relates to ‘dictionary

meaning' in Vygotsky's work) and 'actual meaning' (which relates to Vygotsky's concept of 'sense') (Wertsch 1985: 67). According to Vygotsky's cultural-historical theory, the more sophisticated internalization of speech, which accompanies psychological development, results in the use of more sophisticated ('notional') meanings (Vygotsky 1986; Ivanov 2014: 496–498).

2. Inner speech and meaning-making in verbal discourse

The following sections aim at contributing to the common understanding of inner speech by addressing the meaning-making function of inner speech, as well as by analysing the manifestation of inner communication through verbal and artistic discourses. In order to analyse the role of inner speech in meaning-making in multifaceted artistic discourses involving different cultural sign systems, we address various aspects of inner speech, which are related to the development of meanings and encoding and decoding processes.

Previous analyses of the characteristics of inner speech (Vygotsky 1986; Zhinkin 1998; Emerson 1983) identify it as a specific semiotic function of human cognitive processes and a result of the "internalization of social speech" (Vygotsky 1978: 27). The functions of this form of speech have evolved in the direction of using natural language in a modified language of inner speech, which mediates various psychological processes such as thinking and memorization. The dialogic nature of inner speech (Alderson-Day *et al.* 2018; Larrain, Hays 2012) emphasizes its important role in the development of individual meanings, as "dialogic communication is the basis of meaning generation" (Lotman 2005: 220). This meaning-making process relies on the unique character of the inner object-pictorial code and the specific organization of words and phrases in inner speech.

2.1. The development of individualized meanings

According to Vygotsky (1986: 9), word meaning is "a unit of both generalizing thought and social interchange". James Wertsch also emphasized Vygotsky's important assumption about word meaning as a "referential relationship between sign and object" (Wertsch 2000: 20) with a particular level of abstraction and generalization (Vygotsky 1986: 136). This specific view on meaning allowed Vygotsky to identify how meanings and meaning-making abilities evolve from childhood to adulthood with the development of abstraction and generalization. Thus, the concept of meaning, according to Vygotsky (1986: 212), represents "a close amalgam of thought and language" in which cognitive, psychological, social, and semiotic functions are unified.

The acquisition of word meanings can be considered essential for the development of inner speech as it operates using internalized meanings. These internalized meanings represent individual senses, which are independent from cultural conventions – namely, each word’s “dictionary meaning” (Vygotsky 1986: 245). While inner speech operates using natural languages, the semantics of inner speech and natural language have different courses of development. Vygotsky (1986: 246) argues that the development of specific inner meanings, namely senses, in inner speech is “a process governed by different laws from those governing combinations of meanings”.

Vygotsky (1986: 217) argues that “word meanings evolve”, emphasizing that in inner speech, “[w]ord meanings are dynamic rather than static formations”. This means that “[a] word acquires its sense from the context in which it appears; in different contexts, it changes its sense” (Vygotsky 1986: 245). Words in inner speech acquire their meanings from various social and cultural representations, which are also able to complement one another. This process often results in combinations of meanings for various words. As a result, the senses of words in inner speech develop complex connections, as they “flow into one another – literally ‘influence’ one another – so that the earlier ones are contained in, and modify, the later ones” (Vygotsky 1986: 246–247). This process creates *an influx of sense* (Vygotsky 1986: 246) in inner speech, resulting in internal multiplicity and heterogeneity of meanings. Apart from different “psychological events” (Vygotsky 1986: 244), i.e. different contexts, the influx of sense can originate from various artistic texts. Vygotsky (1986: 247) argues that “a word that keeps recurring in a book or a poem absorbs all the variety of sense contained in it and becomes, in a way, equivalent to the work itself”. In relation to contemporary culture, the influx of sense can also be maintained by consuming multiple representations of an artistic text, as “the most significant stories tend to flow across multiple media platforms” (Jenkins 2009: 86). So the sense of a word in inner speech can be also acquired through multiple appearances of a word in various video clips, memes, commercials, and diverse forms of participatory cultures (Jenkins 2009), thus creating an individual, i.e. inner, meaning of a word, which can be significantly different from its common, “dictionary” meaning.

The existing evidence suggests that inner speech is also able to internalize other modalities of social communication. Caryl Emerson points out Bakhtin’s understanding of the relations between social and inner experiences, claiming that “a person’s experiences exist ‘encoded in his inner speech’” (Emerson 1983: 250). Internalization of social experience may result in the internalization of different modalities of social communication, including voice. Thus, the “ensemble of internalized voices” (Trimbur 1987: 218) or *polyphony of voices* (Bakhtin 2013) can be considered an inherent aspect of inner speech. The phenomenon of the

polyphony of speech³ – namely, the implicit sound of multiple voices – together with heteroglossia,⁴ provide an additional dimension of meaning-making to one's inner speech. The polyphony of inner speech also merges the borders of inner and outer speech, meaning that a “clear distinction between inner and outer speech is impossible” (Emerson 1983: 249). Recent empirical research by Simon McCarthy-Jones and Charles Fernyhough shows “the presence of the voices of other people in inner speech” (McCarthy-Jones, Fernyhough 2011: 1587) as one of its common factors.

This analysis of the development of meaning shows that inner speech has an important meaning-making function. The combination of the content side of inner speech and the unpronouncability of its expressive side establishes what Vygotsky (1986: 249) called “thinking in pure meanings”.

2.2. The code of inner speech

Analysing the meaning-making functions of inner speech requires addressing internal relations in the language of inner speech, as well as the relations between the language of inner speech and other languages – i.e. languages that lay outside of inner speech. This analysis can be conducted using the concept of the inner speech code. Nikolai Zhinkin developed an empirical study in which participants had to deal with various cognitive tasks (such as memorizing, retelling the ideas of various texts, logical reasoning, etc.). The aim of the study was to reveal the relations between inner speech and cognitive performance, especially in textual tasks. To measure the impact of inner speech, Zhinkin caused participants to suppress inner speech by asking them to repeat simple verbal sequences while working on various cognitive tasks. One of the most significant outcomes of the experiment was the observation that, with a suppressed ability to use verbal languages for internal purposes, participants switched to a different code that mostly incorporated object-related and pictorial representations and made problem solving possible even without verbal inner communication. In his research, Zhinkin hypothesized that this object-pictorial code is inherent in the functioning of inner speech, which means that the semantic field through which inner speech operates is not merely linguistic, but is

³ Mikhail Bakhtin provides a description of polyphony in a novel as consisting of “[a]uthorial speech, the speeches of narrators, inserted genres, the speech of characters” (Bakhtin 2004[1935]: 674).

⁴ The concept of heteroglossia, developed by Mikhail Bakhtin, refers to “the social diversity of speech types [raznorecie] and [...] the differing individual voices” incorporated in the novel, which includes the voices of the authors, characters and the “multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized)” (Bakhtin 2004[1935]: 674).

multimodal and multidimensional instead. Recent neuroscientific studies support this hypothesis of the role of inner speech “in integrating multisensory information into internally consistent mental representations” (Vissers, Tomas, Law 2020: 3).⁵ As Zhinkin reminds us:

Meaning [...] begins to form before language and speech. It is necessary to see things, to move among them, to listen, to touch – in a word, to accumulate in memory all the sensory information that enters the receptors. Only under these conditions is speech received by the ear, from the very beginning it is processed as a sign system and integrated in the act of semiosis. (Zhinkin 1982: 83)

According to Nikolai Zhinkin, the code of inner speech possesses an important semiotic mediational ability. The elements of the inner speech code rely on contextual rather than formal (as in natural language) relations, making it “a universal language” (Zhinkin 1998: 159) decodable into and from any other sign system. The following characteristics of the code of inner speech, described by Zhinkin, illustrate the role of its object-pictorial code in the meaning-making of diverse external languages:

Unpronounceability. The characteristic of unpronounceability is a product of the evolution of inner speech from social speech. For the inner communication process, inner speech uses a special form of an internalized natural language that “does not possess any material signs of natural language” (Zhinkin 1998: 158). However, unpronounceability does not stand for a lack of some functions of inner speech in comparison with social speech, meaning “that inner speech must be regarded, not as speech minus sound, but as an entirely separate speech function” (Vygotsky 1986: 235) representing specific relations between thought and word (Vygotsky 1986: 249).

Multimodality of internal relations. According to Zhinkin (1998: 160), the specific language that inner speech uses cannot be limited to verbal signification, meaning that images and object representations together establish a significant part of the code and its inner relations. Zhinkin (1986: 160) argues that the code of inner speech uses double coding by incorporating the elements of verbal language and image-related representations of reality, emphasizing that “an image is a part of thinking”. Considering this, Zhinkin (1998: 159) describes the code of inner speech as an “object-pictorial code”. This code forms a coherent understanding of a certain object/text that is produced by different representations of reality.

⁵ According to Vissers, Tomas and Law (2020: 3) “the neuroanatomic substrates engaged in multisensory processing, such as parts of the parietal [angular gyrus – Brodmann area (BA) 39] and temporal cortex (BA 20, BA 37, BA 38), are also involved in language functioning”.

These multimodal representations, which include pictorial, spatial and textual relations, establish a specific form of language that Zhinkin (1998: 162) describes as “a language of representations”.

Signification sequences. Another characteristic of the inner speech code is related to its ability to form signification sequences in which one representation associatively refers to another (Zhinkin 1998: 158). This process develops an almost limitless sequence of pictorial signification. Thus, a word in inner speech refers to one of its representations, which refers to another relevant representation, and so on. This aspect of the code of inner speech represents the development of pictorial representation sequences in which the “signified of other languages in this new code is at the same time a sign itself” (Zhinkin 1998: 158).

Code transitions. According to Zhinkin (1998: 159), inner speech is also involved in decoding the “object code” into “natural language, making the process of communication possible”. This means that the “object code [of inner speech] represents a universal language that can be translated to any other language” (Zhinkin 1998: 159). The reverse process of decoding the natural language into the code of inner speech is a process of understanding external languages, including artistic ones (Zhinkin 1998: 161). Zhinkin (1998: 162) emphasizes the essential role of inner speech in meaning-making by stating that “understanding [...] should be regarded as translation from one language to another” and “one of these languages should be a language of representations”. He describes these translations via inner speech as ‘code transitions’ [*кодovýй переход*] (Zhinkin 1998: 150). Code transitions work in inner speech in the meaning-making of diverse outer texts – e.g. texts of cultural sign systems (linguistic or non-linguistic). Meaning-making occurs through translating these outer texts into the object-pictorial code of inner speech.

The concept of the inner speech code demonstrates how internalized verbal language serves various semiotic functions, including meaning-making. The characteristics of the inner speech code emphasize different aspects of meaning-making that are established via code transitions between external languages (e.g. verbal or artistic languages) and the code of inner speech. The code transitions represent a characteristic aspect of the content side of meaning-making via inner speech, as “the problem of content always involves the problem of recoding” (Lotman 1977: 35).

2.3. Semantic organization

The specific inner relations among words in inner speech rely on the internalization of social speech. However, inner speech does not internalize social and cultural

phenomena in their entirety but, rather, utilizes fragmented words and phrases (Vygotsky 1986). This reflects Vygotsky’s analysis of the predicative characteristic of inner speech and Zhinkin’s argument, which describes inner speech as being “free from the redundancy inherent in all natural languages” (Zhinkin 1998: 159). Thus, the relations among words in inner speech do not follow a similar level of coherence as in social speech (Zhinkin 1998: 159). According to Zhinkin (1998: 159), relations in the language of inner speech are “meaningful rather than formal”. Understanding the language of inner speech “requires what might be called deliberate semantics – deliberate structuring of the web of meaning” (Vygotsky 1986: 182). Pictorial representations of the inner speech code are also discrete, namely, schematic (Zhinkin 1998: 158). According to Zhinkin (1998: 158), the relations between various elements are schematic and “form a unity, each element of which is unpronounceable, but by which you can restore the spoken words of any language”. This ability of inner speech to link fragmented representations to create a holistic image of a certain word/phenomenon emphasizes another meaning-making function.

The studies analysed in this chapter do not only contribute to the semiotic understanding of the concept of inner speech, but also emphasize it as a complex mechanism of verbal mediation that is involved in meaning-making. Fig. 2 provides a simplified scheme of the meaning-making processes of inner speech and demonstrates it as a mechanism of inner self-talk (phonological loop), which uses covertly articulated elements of its code, and a part of which (phonological store) can also serve as an auditory dimension of working memory (Alderson-Day, Fernyhough 2015; Baddeley 1992).

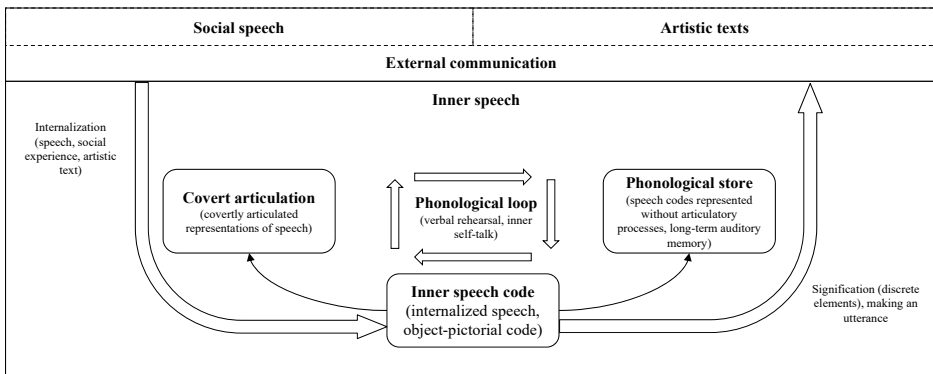


Figure 2. This figure depicts a modified scheme by Alderson-Day and Fernyhough (2015: 951) that provides an overview of the semiotic character of inner speech and illustrates the meaning-making functions of inner speech.

3. Inner monologue in artistic discourse

The concept of the inner speech code emphasizes the role of inner speech not merely in understanding outer texts (e.g. of verbal or artistic languages), but also in generating the embodiment of inner meanings in various sign systems. We can thus suggest that while it is involved in human verbal discourse overall, inner speech is indirectly present in multifaceted artistic discourses. These close relations between inner and outer communication establish another level at which inner speech is involved in meaning-making processes. In this section we continue to analyse the meaning-making functions of inner speech by addressing how it manifests in the form of artistic languages, as well as by analysing its role in developing the *inner monologue* of an artistic text, its evolution in contemporary culture, and the relations between the inner monologue of an artistic text and an individual's inner speech.

3.1. From inner speech to embodied inner monologue

The main role of inner speech in generating meanings in artistic texts originates from the possibilities of embodying, i.e. encoding, one's inner speech in the form of artistic narration. As Emerson's analysis demonstrates, while inner speech mostly originates from the internalization of social interchange, one's creative process, namely style of artistic narration, is dependent on one's inner speech (Emerson 1983: 249). This reflects a Vygotskian view on internalization and at the same time emphasizes its reverse effect. Vygotsky (1997) himself describes a simplified but rather vivid example of the way inner communication is embodied in artistic forms while analysing artistic works of children. In early childhood, artistic works do not possess a specific aesthetic dimension, meaning that they illustrate the way a child communicates inner meanings in the form of pictures or other artistic works (Fig. 3).

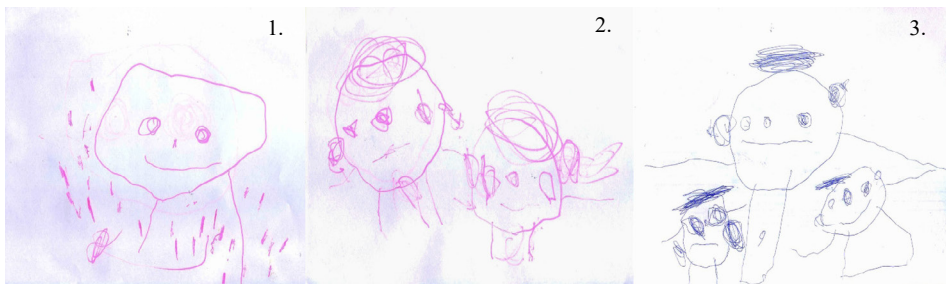


Figure 3. Examples of a three-years-old child's drawings of herself and her parents, which are provided with the captions: (1) "Mother is walking in the rain"; (2) "Mother and me"; and (3) "Father, mother, me".

Children's pictures do not follow artistic rules, thus the proportions of objects may be different from reality. This vividly demonstrates the communicative role of children's artistic works. In Fig. 3 we can see that some objects appear to be larger than others – for instance different faces, or the mother in comparison with the father. According to Vygotsky (1991: 289), the reason for this phenomenon is the child's wish to communicate the most important parts of her/his social environment. Therefore, the creative process for a child is one of manifesting inner communication rather than an artistic process. Vygotsky's observations show that younger children often draw from memory, meaning that they do not try to imitate the object they are drawing (Vygotsky 1997: 55). The pictures thus produced are normally very simple. Vygotsky's analysis shows that through artistic forms, children try to communicate their knowledge about the subject of their drawing (Vygotsky 1997: 56). The essence of this communication (order and emphasis) is almost identical to the process of describing an object, for "while a child is drawing a picture, he is thinking about the object of the picture in the way as if he would talk about it" (Vygotsky 1997: 56). This example illustrates how the process of inner communication is transferred via artistic language into a picture (an artistic text) as an early attempt to manifest inner speech through an artistic work.

3.2. The concept of inner speech and the development of artistic narration

Another aspect of the role of inner speech in meaning-making through artistic texts originates from incorporating the concept of inner speech in developing artistic narration. This process can be illustrated by analysing film language and the organization of cinematic narration (Eikhenbaum 1974; Werner, Gunnemark 1990), described by Eisenstein as a "filmic 'inner speech' or inner monologue" (Oksanen 2000: 197).

While researching and developing the concept of montage, Eisenstein relied on the affordances that the inner speech concept provides for the organization of artistic narration and its inner monologue. In one of his cinematic works, Eisenstein "included in the script a variety of scenes of an internal monologue, which are complex sound-visual montage structures consisting of images of the hero's perception of the surrounding reality" (Bakirov 2019: 176). This allowed the artistic narration to imitate human inner speech processes and thus develop a specific inner monologue inside an artistic text. Eisenstein considered the inner monologue in a film language "a perfect mode of expression" (Werner, Gunnemark 1990: 500). The specific phenomenology of inner speech became the basis for what Eisenstein called "intellectual montage", in which the meaning of a scene is

represented as a “conflicting combination of accompanying intellectual effects with one another” (Eisenstein 2019⁶: 123). In other words, in this form of montage, the combination of images that are absolutely different in their origins, yet rich in cultural and symbolic content, creates a new “intellectual” meaning.

In Eisenstein’s case, the cinematic inner monologue incorporates the concept of inner speech as a “method of compositional construction of an artwork” (Bakirov 2019: 178). This also describes the specific character of the inner monologue in artistic texts in general. Like verbal inner speech, cinematic inner monologue is characterized by “fragmentary expressions rather than complicated and logical sentences” (Oksanen 2000: 196), which may be vividly represented via montage. Ulla Oksanen refers to the nature of Eisenstein’s artistic “inner monologue” as a “flexible, pictorial, non-logical and mythic” (Oksanen 2000: 198) process.

Vygotsky’s concept of inner speech represents the juxtaposition of synchronic and diachronic processes in communication in which the former belongs to inner speech and the latter to social speech (Oksanen 2000). Eisenstein’s concept of the inner monologue in film language can also be characterized as possessing a synchronic nature in which “separate phenomena of reality” represented in various modalities are perceived simultaneously as a unified whole (Oksanen 2000: 198). According to Eisenstein, montage creates polyphony in cinematic communication, “which while creating contact between separate phenomena of reality, experiences everything as a simultaneous ‘great unity’” (Oksanen 2000: 198) and emphasizes the “increasing homogeneity” (Antoine-Dunne, Quigley 2004: 79) in cinematic language. Eisenstein’s approach provides an example of how inner speech is not only manifested in artistic narration but also becomes a model for an artistic inner monologue.

Interpretation of the artistic inner monologue depends on the specific involvement of the reader. In the case of cinematic language, it relates to the use of “symbols and metaphors, the meaning of which depends directly on current verbal metaphors” (Eikhenbaum 1974: 14). According to Eikhenbaum (1974: 14), “[f]ilm viewing is accompanied by a continual process of internal speech”. Thus, the meaning-making of an audio-visual narration “is inextricably bound up with the development of internal speech, which makes the connection between separate shots” (Eikhenbaum 1974: 14). As a result, the manifestation of an artistic inner monologue stands in a close relation, i.e. dialogue, with the viewer’s (reader’s) own inner speech in the process of meaning-making.

⁶ Originally published by Sergei Eisenstein in “The fourth dimension in cinema” in 1929.

3.3. Artistic inner monologue in the context of digitality and transmediality

As mentioned above (see Section 2), the development of inner speech depends on the development of language-using activity, and the complexity of the inner speech code is related to the internalization of diverse social and cultural experience. If we establish parallels with the artistic inner monologue, we may suggest that the manifestation of the inner monologue in artistic texts should also depend on the development of artistic languages and processes of cultural autocommunication in general. The recent evolution of the way culture communicates its texts can be characterized by increasing digitality and transmediality, which represents “a shift in how culture gets produced and consumed” (Jenkins 2010)⁷. This emphasizes the need to consider how it shapes the inner monologue of artistic texts and related meaning-making processes.

The recent cultural shift is related to the development of new media (Manovich 2001) and cultural autocommunication (Ojamaa, Torop 2015), which shape the ontology of artistic texts and communication processes in culture. The growing role of multimodality and the “integration of multiple modes of expression within a single application” (Jenkins 2010)⁸ at the level of representation of artistic texts and their ontology in culture contribute to the development of synchronicity of the inner monologue in artistic narration. This process is in many ways supported by intertextual processes and interactivity, which subsequently enhance hypertextuality (Kress 2003: 5).

The way these processes influence the evolution of the artistic inner monologue can be illustrated by referring to Eisenstein’s concept of montage (Eisenstein 2014) and the cinematic artistic language. The development of digital technology as a tool for conveying an inner monologue leads to what Lev Manovich (2001: 155) calls an ‘anti-montage’, in which different elements of audio-visual narration “are not juxtaposed but blended, their boundaries erased rather than foregrounded”. The opportunities presented by digital compositing do not merely lead to a new taxonomy of contemporary montage in film narration (Manovich 2001), but, rather, they introduce cinematic inner monologue into “a new dimension: the position of the images in space in relation to each other” (Manovich 2001: 272). In this phenomenon of “‘spatial montage’ between simultaneously co-existing images” (Manovich 2001: 271), Manovich argues for movement towards a synchronic, spatial and simultaneous representation of artistic discourse in an audio-visual narration. ‘Simultaneity’ and ‘synchronicity’ thus become keywords for the

⁷ http://henryjenkins.org/blog/2010/06/transmedia_education_the_7_pri.html.

⁸ http://henryjenkins.org/blog/2010/06/transmedia_education_the_7_pri.html.

manifestation of artistic inner monologue in terms of contemporary cultural communication. The coexistence of spatial and temporal dimensions in cultural communication increases the complexity of relations, structure and synchronicity of the artistic inner monologue.

The evolution of synchronicity in artistic narration is also supported at the level of cultural autocommunication, or the metacommunication processes in culture (Ojamaa, Torop 2015), which has recently been characterized by the increasing role of *transmediality*. This involves the development of a narrative through “different media platforms, changes and additions of meaning brought along by this growth” (Ojamaa, Torop 2015: 62). Scolari *et al.* (2019: 118) emphasize two main processes that characterize this growth: the spread of a text in media platforms and the increasing role of the reader. Considering the influence of these two processes on the way texts are communicated in culture, we may suggest their important role in forming the specific dialogue between the reader’s inner speech and the inner monologue of an artistic text.

The first process related to transmediality is the *spreading of a source text among various media platforms* through adaptations and multiple versions. A specific story may exist simultaneously on different media platforms with “repetition of information with variations in different sign systems or media (e.g., oral, written, audiovisual, etc.)” (Ojamaa, Torop 2015: 62–63). While multiple representations of the story contribute to the development of “a cohesive mental whole, a coherent storyworld” (Ojamaa, Torop 2015: 62), transmediality in cultural autocommunication enhances the fragmentary character of artistic narration and shapes the inner organization of the entire artistic discourse. As a result, transmediality explicitly increases the complexity of interrelations in the artistic inner discourse within the text and with other versions of the source text. The complexity of these relations is also accompanied by “the influence of the medium on the meaning of the message” (Ojamaa, Torop 2015: 62).

This process again reflects Manovich’s principle of anti-montage and illustrates the widening of the boundaries of the artistic inner monologue, which brings together different versions of the text to form a holistic picture. This emphasizes the role of simultaneous synchronic perception of an artistic narration and the value of recent neuroscientific evidence, suggesting the possible integrative role of inner speech in building cohesive mental representations (Vissers, Tomas, Law 2020: 3) as part of its meaning-making functions, which becomes especially important in the context of contemporary culture.

Another aspect related to transmediality is the *increasing role of the reader* in contributing to the development of the storyworld of a source text, following the concept of participatory cultures (Jenkins 2009). In terms of the concept of

participatory cultures, we can observe the process of embedding the readers' own inner speech into artistic forms in a specific storyworld.

According to this discussion, we can suggest that the recent evolution of cultural autocommunication has shaped the way the artistic inner monologue is manifested in culture, which is characterized by the increasing simultaneity and synchronicity of artistic inner monologue. As a result, the evolution in cultural communication processes has shaped not only the realization of the inner monologue in artistic texts, but also the way it is perceived by a reader.

3.4. Towards the synchronicity of an artistic inner monologue on digital platforms

The development of media, ICT and cultural autocommunication have been leading to an increasing role of synchronicity in the manifestation of inner monologue in artistic texts. The artistic inner monologue shifted from diachronic realization (in which the inner monologue in an artistic text develops gradually) in a literary written text to increased synchronicity (which refers to a spatial and simultaneous representation of artistic inner monologue) in digital environments (such as digital platforms). This type of manifestation reaches its most sophisticated form in digital platforms that can mediate the storyworld of a source text and its diverse representations in culture as a coherent whole in which “primary and secondary texts (and/or their fragments), interpretations, intersemiotic translations and instructions for users exist together” (Ojamaa *et al.* 2019: 171). Coherence between the fragmented representations and interpretations of a particular narrative is therefore achieved through “conceptual integration” (Ojamaa, Torop 2020: 62), which also provides a focus and framework for meaning-making.

An example of this can be observed via the digital educational platform *Education on Screen*,⁹ which was developed by the Transmedia Research Group at the Department of Semiotics of the University of Tartu (Ojamaa *et al.* 2019). The platform mediates the storyworlds of classic Estonian literary works, their cinematic adaptations and their other representations in culture: Andrus Kivirähk's novel *Old Barney or November*, Leelo Tungal's novel *The Little Comrade*, and the first volume of the pentalogy *Truth and Justice* by Anton Hansen Tammsaare. The platform was developed as a part of the research project “Culture as Education: Transmediality and Digitality in Cultural Autocommunication” and aims “to develop the principles of intermediary analysis of culture, to explicate the possibilities of such analysis in empirical studies, and create educational materials supporting their application in school education” (Ojamaa *et al.* 2019: 153). The

⁹ The digital platform *Education on Screen* can be accessed at <https://haridusekraanil.ee/>.

With the examples provided on the platform we can see the way cultural processes shape the manifestation of inner speech in artistic narration. The platform also focuses on how an artistic narrative can be connected to other texts in a culture at the intertextual level. Fig. 5.1 illustrates a simplified scheme used to communicate this process to readers. The platform demonstrates the way the original novel is linked to a variety of source texts, including Estonian folklore, mythology, and national literature. An important focal point is the way in which the visual part of the cinematic narration is formed using Estonian photographer Johannes Pääsuke's photographs of his compatriots as source material (Fig. 5.2). At the intertextual level, the platform presents the role of Akira Kurosawa's film *Dreams* in visualizing the scenes of Estonian national rituals, which could never be recorded in the real setting (Fig. 5.3).

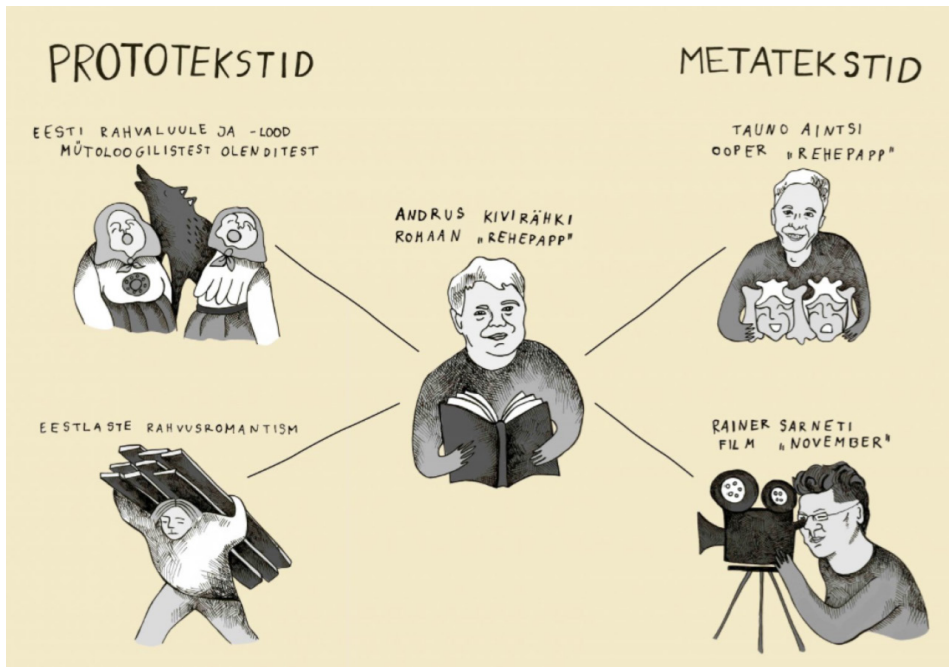


Figure 5.1. The relationships between Andrus Kivirähk's original novel and its prototexts, which include Estonian national songs, myths and literature, and metatexts, including the opera *Old Barney* and Rainer Sarnet's film *November*.



Figure 5.2. Johannes Pääsuke's photos (on the left) used as source material for the visual layer of the film *November* (on the right).



Figure 5.3. A scene of a national ritual (above), the visualization of which in Sarnet's film was inspired by Kurosawa's *Dreams* (below).

The development of the metatextual level of the artistic narration is illustrated on the platform via Rainer Sarnet’s film, its posters, other marketing materials, and a variety of other adaptations of the original novel that were made in contemporary culture. Fig. 6 illustrates some of these adaptations and how one of the characters from *November*, a mythical creature called a *kratt*, is represented across various adaptations of the novel. This diversity of representations fosters a multi-layered concept of the creature, shaping and developing meaning in a way that is similar to how a word acquires its sense in inner speech (see Section 3.1). The multiplicity of representations aims to enhance the influx of sense in inner speech while mediating the abstract concept of the *kratt* (and other elements of artistic narration), which comes to resemble a complex, multifaceted meaning (Miller 2014: 28–29). All these materials are included in the platform to establish the simultaneous mediation of the storyworld in connection with its proto- and metatexts.

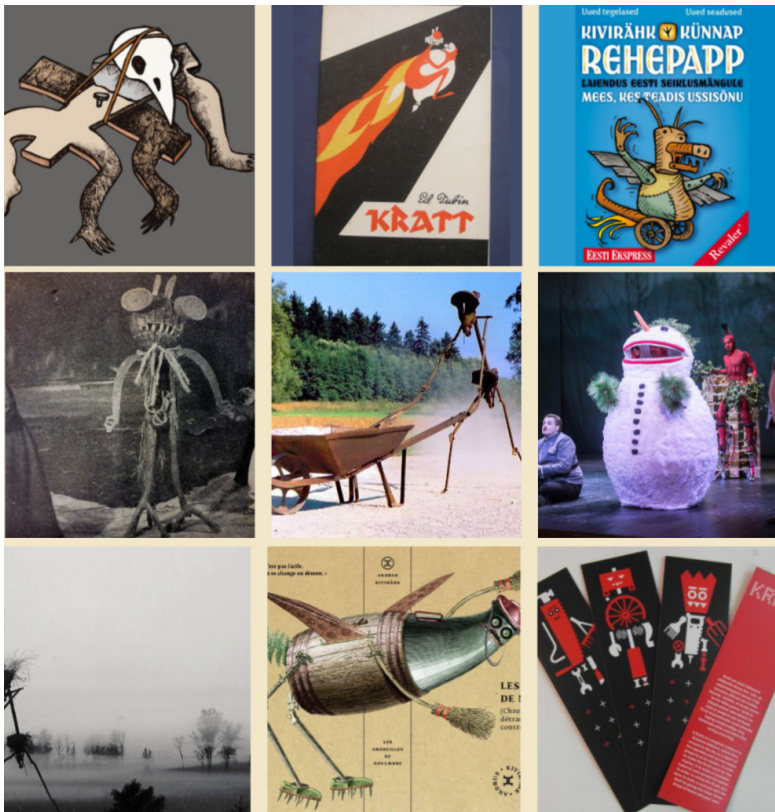


Figure 6. Representations of the mythical creature *kratt* from Andrus Kivirähk’s original novel and its prototexts as they appear in various cultural texts ranging from operas to games.

The examples from the *Education on Screen* platform demonstrate how the communication processes in contemporary culture are able to shape the inner monologue of an artistic narration in different dimensions (representation, metatextual level, etc.). We may suggest that these processes also attribute a more important integrative role to the reader's inner speech in perceiving an artistic narration, which is mediated in discrete texts via diverse media platforms as a coherent storyworld. The platform also allows readers to practise their meaning-making abilities in digital reading, thus helping to establish a meaningful dialogue between the readers' inner speech and what we can call 'collective inner speech', i.e. the inner monologue of a transmedially organized artistic narration.

As we can see from the analysis, a digital platform features a specific artistic discourse that integrates an author's internal discourse into a cross-media narration, which works as "the integration of texts expressed in different media into one target text" (Ojamaa *et al.* 2019: 167). This also involves a reader in "reading, viewing and listening to a conceptual whole on a platform" (Ojamaa, Torop 2020: 52). This mediating process enhances the role of "harmonic polyphony" (Oksanen 2000: 198) in the inner monologue of a transmedia narration. Thus, the inner monologue of artistic discourse reaches its most vivid manifestation in the "outer word" in transmedia narration, in which its fragmentariness, polyphony, and multifaceted meaning formation coexist with a synchronic perception of a unified whole. This emphasizes the heterogeneous relations between inner speech and artistic inner monologue and their role in the meaning-making process.

Thus, in the context of contemporary digital culture, the realization and internal relations of the inner monologue of an artistic text have significantly evolved. The main role in this evolution belongs to the shift in the way culture communicates its texts. As communication processes have developed in culture, the artistic inner monologue has gained many characteristics that are similar to those of human inner speech, which is also a product of the development of communication processes. In addition, these processes shape the inner discourse of artistic texts at an intertextual level, increasing its fragmentariness but also enhancing its associative connections with other texts within the culture. These processes increase the "polyphony of voices" in such a discourse due to the growth of repetitions (new versions or adaptations of the text) in culture and due to the role of participatory cultures. These outcomes emphasize the necessity of conducting further research in order to identify more interrelations between human inner speech and artistic inner monologue so as to develop further the understanding of meaning-making functions of inner speech.

Conclusion

The analysis of the role of inner speech in meaning-making provided in this study has attempted to offer a semiotic account of the concept of inner speech as internalized social speech and as a form of inner communication embodied in artistic discourse. This article attempts to consider the unity of the meaning-making functions of inner speech on both dimensions of its manifestation, i.e. verbal and artistic discourses.

In the present study, inner speech is defined as a phenomenon of semiotic mediation that uses internalized natural language in developing a special inner sign system, namely, a code of inner speech. This inner sign system is involved in internal dialogic processes to serve diverse cognitive functions, including meaning-making. The development of meaning in inner speech follows specific laws that include the internalization of verbal communication, socio-cultural experience and diverse multifaceted representations, as well as the creation of complex internal relations between words of inner speech. Inner speech is thus involved in the process of decoding texts from various sign systems.

Another outcome of this paper relates to the analysis of the role of inner speech in meaning-making in artistic narration. The role of inner speech in artistic discourse originates from two processes. The first one is the process of manifesting the author's inner communication in the form of an artistic inner monologue. The second one is related to intentional adaptation of the concept of inner speech in developing artistic narration, e.g. in cinema or literature, which aims to increase meaning-making by establishing a meaningful dialogue with the reader's own inner speech. In the process of meaning-making, the artistic inner monologue relies on dialogue and uncertain borders with the reader's inner speech as a semiotic mediation tool of meaning-making.

The article also identifies the role of the evolution of cultural communication processes in the ontology and manifestation of artistic inner monologue in contemporary culture. The transmedia aspect of cultural autocommunication represents one of the most complex forms of this manifestation, enhancing the polyphony of voices, predicativity and the development of multidimensional senses of words in the context of an artistic inner monologue. The increasing synchronicity and simultaneity in artistic inner monologues in contemporary culture emphasizes the integrative role of inner speech as a verbal mediating tool linking linguistic and multimodal representations in the process of meaning-making.

The results of the discussion lead us to emphasize the need for developing further semiotic research on inner speech, especially considering the recent

development of inner speech research methodologies. The value of further research also originates from the perspectives that inner speech research provides for semiotics in identifying the mechanisms and principles of meaning-making and semiotic behaviour. This will help to identify the mechanisms and processes of meaning-making through diverse sign systems by means of internalized verbal speech. Further research will also help to investigate and specify the role of contemporary culture and the development of communication processes in the meaning-making functions of inner speech.

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Внутренняя речь в смыслообразовании посредством словесных и художественных дискурсов

Внутренняя речь, как интернализированная социальная речь и уникальный вид знаковой операции, играет важную роль в различных когнитивных функциях. В то время, как предыдущие исследования уже показали роль внутренней речи в формировании значений (Vygotsky 1986) и в процессе интерпретации (Zhinkin 1998), попытки семиотического описания внутренней речи, как механизма смыслообразования с помощью интернализированного вербального языка, выглядят недостаточными.

Целью данного исследования является попытка создания семиотической концепции внутренней речи как интернализированной социальной речи и как формы внутренней коммуникации, воплощенной в художественном дискурсе. В статье рассматриваются смыслообразующие функции внутренней речи на уровнях вербального (интер- и интраперсональная коммуникация) и художественного дискурсов (проявление внутренней коммуникации в художественных текстах). В статье определяется роль внутренней речи в формировании и развитии индивидуальных значений, которая берет свое начало в природе, феноменологии и индивидуальном развитии интернализированного вербального языка. Рассматриваемый процесс развития значений следует определенным законам, которые включают в себя интернализацию вербальной коммуникации, социокультурного опыта и внешних репрезентаций в различных модальностях.

Роль внутренней речи в смыслообразовании в художественном нарративе рассматривается через анализ процессов проявления внутренней коммуникации в художественном дискурсе и намеренной адаптации концепции внутренней речи в художественном нарративе. В статье также показано, как развитие процессов культурной коммуникации меняет онтологию и реализацию художественного внутреннего монолога в современной культуре.

Sisekõne tähendusloome sõnalises ja kunsti diskursuses

Sisekõne kui internaliseeritud sotsiaalne kõne ja unikaalne märgioperatsioon mängib erinevates kognitiivsetes funktsioonides olulist rolli. Kuigi varasemad uurimused on juba näidanud sisekõne rolli tähenduste kujundamisel ja tõlgendamisel, ei ole sisekõne semiootiline kirjeldamine tähendusloome mehhanismina internaliseeritud verbaalkeeles olnud seniajani piisav.

Uuringu eesmärk on luua semiootiline arusaam sisekõnest kui internaliseeritud sotsiaalsest kõnest ja sisekommunikatsiooni vormist, mis väljendub kunstidiskursuses. Artikkel käsitleb sisekõne tähendusloomelisi funktsioone verbaalsel (inter- ja intrapersonaalse suhtluse) ja kunstilisel (sisekommunikatsiooni ilmnmisel kunstitekstides) tasandil. Artiklis määratletakse sisekõne roll individuaalsete tähenduste kujundamisel ja arendamisel, mis põhineb internaliseeritud verbaalkeele olemusel, fenomenoloogial ja individuaalsel arengul. Vaadeldav tähenduste arenguprotsess järgib teatud seaduspärasid, mis hõlmavad verbaalset suhtlust, sotsiokultuurilist kogemust ja väliste representatsioonide internalisatsiooni erinevates modaalsustes.

Sisekõne rolli kunstilise narratiivi tähendusloomes analüüsitakse sisekommunikatsiooni ilmingute protsessi kunstilises diskursuses ja sisekõne kontseptsiooni tahtliku adaptatsiooni kunstilises narratiivis. Samuti näidatakse artiklis, kuidas kultuurilise suhtluse areng muudab kunstilise sisemonoloogi ontoloogiat ja kasutamist tänapäeva kultuuris.