

Main ways of resolving intrapersonal conflicts in modern English fictional discourse

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Abstract. *Intrapersonal conflict represents one of the most complex and profound psychological contradictions that emerge within an individual's inner world. Unlike interpersonal conflicts, they have a different nature: they do not involve external dynamics or a specific incident, and do not unfold through stages of escalation or climax, nor do they involve communicative acts of confrontation between parties. Instead, intrapersonal conflicts are internal in nature and characterized by various communicative and pragmatic models.*

Keyword: *intrapersonal conflict, communicative models, fictional discourse.*

The study of intrapersonal conflict in fictional discourse involves analysing the set of statements made by a character in a literary work, which, in the appropriate context, serves as a model of a real linguistic personality. In our study, we rely on the theoretical model we developed for the dynamics of conflict in a literary work, which allows us to identify functionally coherent structural units – conflictives [1, c. 158].

We define a *conflictive* as a discursive construct that aligns with a specific phase of conflict communication and, in terms of structure, corresponds to the concept of a communicative act in interpersonal conflicts or an *autocommunicative act* in intrapersonal conflicts. At the same time, intrapersonal conflicts are intense negative experiences that result from the prolonged contradiction and collision of various elements within a person's inner world.

If the destructive approach to resolving an internal conflict in an literary character – manifested in multimodal intrapersonal conflicts within modern English-language fictional discourse – leads to the destruction of personal structures, particularly through ineffective defence mechanisms like repression, projection, regression, and rationalization (according to S. Freud), then a constructive conflict is the one characterized by the full development of conflicting structures and minimal personal cost in its resolution. A constructively overcome intrapersonal conflict thus becomes a mechanism for harmonizing personal development [2, c. 350].

It should be noted that constructively overcoming intrapersonal conflicts is a process in which a person becomes aware of their contradictions, accepts them, and finds a harmonious way to resolve them without damaging their mental state or self-

esteem. This means not merely 'getting rid' of the conflict, but transforming it into a source of development.

In fictional discourse, intrapersonal conflicts are constructed as a dynamic system of interaction between autocommunicative acts. The structural-semantic and cognitive-pragmatic content of these acts is shaped through various literary forms and techniques, such as author-reader (recipient) interaction, appeals to the third person (or through a third person), and direct revelation of the internal conflict through dialogues addressing the raised issues. This creates what is known as a mixed form of psychological prose, or a psychological narrative with a shifted focus.

To reveal the ways of overcoming and resolving intrapersonal conflict in a constructive way, the author indirectly addresses the reader through a third person, following the model *narrator* → *internal addressee* → *reader* – that is, in the form of an addressed (apostrophic) narrative with an internal addressee [3, c. 127].

In this conflictive, which represents the stage of realization and reflection on the outcome of a constructive intrapersonal conflict – the highest level of coherence within the inner world – we can trace the communicative model of this mediated narrative:

“I want you to know, Angela, that there came a point in my life when I stopped doing this–when I stopped responding to life’s challenges with. Because really, there is no dignity in it. These days, I am the sort of tough-skinned old battle-ax who would rather stand dry-eyed and undefended in the most hostile underbrush of truth than degrade herself and everyone else by collapsing into a swamp of manipulative tears” [4, c. 127].

In the structure of such a narrative, we observe a double address (or dual audience): formally, the narrator addresses an explicit addressee (“Angela”), while at a deeper communicative level, the text is directed toward an implicit reader. This creates the effect of a secondary address, in which the reader 'eavesdrops' on a narrative intended for someone else. Moreover, the intrapersonal conflict, as a multimodal construct in fictional discourse, can be formed either at a specific stage of the linguistic personality's experience of a problem or encompass several stages simultaneously. The main indicator of the resolution of an internal conflict is its productive phase, represented in the text by the intrapersonal conflictive.

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