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NARRATION AS A CONSTITUENT PART OF THE MEDIATION IN ENGLISH FICTION CONFLICT DISCOURSE

Anastasiia Chornii[1]

Abstract

The article deals with the idea of correlation between narration and mediation in English speaking fiction, its similarities and differences while expressing the conflict position of opponents.

Fiction as a part of an influential tool towards society depicts not only the particular idea within the concrete setting but also shows the main streams of people's outlook towards the double sense situations that produce a conflict. Dispute resolution ideas take place either in performance of a narrator or a character within fictional discourse.

Narrator as a part of unchangeable element of fiction is formally the prominent character who is entitled to lead the reader within the plot taking into account internal (man versus self-conflict) and external conflict of characters such as man versus man, man versus nature, man versus society and man versus fate. At the same time the role of a narrator can be transformed to the model of mediator's behaviour whose aim is to find an appropriate resolution of a conflict for both opposite parties either within the conflict dialogue or controversial ideas depicted in English speaking fiction discourse.

The idea of narrative mediation is to encourage the conflicting parties to tell their personal "story" of the conflict and reach resolution through a profound understanding of the context of their individual stories. The narrative perception is that people tend to organize their experiences in a story form where the narrative metaphor draws attention to the ways in which we use stories to make sense of lives and relationships. At the same time mediators who use a narrative orientation are interested in the constitutive properties of conflict stories that help to create a context from which a preferred story line can be developed and to build trust to the mediator and to the mediation process, develop externalizing conversations, map the effects of the problem on the person, deconstruct the dominant story lines and develop shared meanings about the conflict and its solutions.

Keywords
Narrative mediation, narration, conflict, narrator, mediator, mediator's behavior, English speaking fiction.

1. Introduction. The difference in interpersonal relationship is the complex notion that is formed according to social, cultural, ethnic, religious, political and other views and often can be modified into the conflict situations that appear as a result of subjective attitude towards a particular idea. The object of such phenomenon can be not only objective reality but also personal feelings and values.

Fiction represents up-to-date tendencies of literature in combination with the people's needs that mostly are based on the discussion categories, actual approaches towards solution, acceptance and negation of the particular thoughts.

Article actuality is formed under the tendency to use the narration principles in mediation forming the separate approach in a peaceful conflict regulation, mediation in narration when the narrator is entitled with the particular communicative aim to solve the disputes between conflict parties. The way of using a particular strategy by a fiction character or a narrator in resolving the conflict depends on both skills in leading the negotiation process and tendencies of settling the disputes in a way that is common in real life or author's surroundings.

The aim of the article is to define the peculiarities of communicative behaviour of a narrator as a mediator and to analyse elements of narrative mediation in English speaking fiction conflict discourse. **The object** of the research is modern English fiction conflict discourse**. The subject** of the study is the development of the negotiation process while using narrative mediation techniques to solve a conflict.

2. Methodology.

2.1. Program of the narrative mediation study in English speaking fiction discourse.

Program of the narrative mediation study in English speaking fiction discourse comprises the following steps:

(1) to define the peculiarities of the mediation in English speaking fiction;

(2) to differentiate narration in mediation and narrative mediation in English speaking fiction;

(3) to establish the peculiarities of the narrative mediation strategy;

(4) to establish the correlation between narrative tactics in mediation.

2.2. Research materials. To meet the tasks identified above, the data have been selected from American and English novels of the XIX-XXI centuries. They include 75 speech episodes in which narrative mediation approach was used.

2.3. Methods of analysis. The linguistic analysis was based on the common scientific methods such as: induction that was used while the process of defining narrative mediation strategies; deduction as a method for emphasising key features of narrathology that are

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reflected in narrative mediation approach; the method of analogy was used to transfer communicative strategies of conflict discourse into English fiction discourse; the method of concretisation as a way to find out principle tactics of the narrative mediation strategies; the methods of analysis and synthesis define the correlation between mediation and narration, the peculiarities that helped to find out interrelation between narrative mediation and mediation in narration.

3. Results and Discussion.

3.1. Theoretical premises of the study.

Communicative aspects within narrative construction are investigated by Ukrainian linguists such as I. Bekhta, L. Matsevko-Bekerska, I. Tkachenko, etc. Mediation as a way of settling a conflict is a notion that today is researched within psychology and law. Most scientific works related to narrative mediation are done by foreign scientists such as J. Winslade, R. Millard, D. Monk, K. Harper and others. Mediation is an attempt to reconcile disputed matters arising between parties by the friendly intervention of neutral power[2]. Neutral party in the conflict is mostly the third person or negotiator that is not interested in getting any privilege from the final solution of a conflict.

A negotiator of the language communication in the fictional text can be represented by either a narrator or a character whose sayings can be easily recognized in the literary text[3]. Conflict as an object of the mediation process has different ways of its representation. The typology depends on the subject of the problem. Thus, we can consider that there are several forms of the conflict: inner conflict that is related to the difficulties of perception between inner and outer sides of personality, personal values and society common tendencies and conflict among people: person against person and person as a representative of marginalize group.

Having analysed the texts of English speaking fiction we can emphasize such variations of a conflict can be represented in the form of dialogue, monologue or writer's notes. At the same time we can define various grammar forms of dialogue representation: indirect speech, direct speech and fiction letter style.

3.2 Fiction as a background of a conflict situation.

Fiction is a combination of different forms of language, communicative register of which is localized in two discourse zones of a narrator and a character. Communicative registers are models of various ways of perception and representation of reality. The communicative register of a language is a model of language activity from the speaker's point of view, his communicative tasks, language tools and can be realized in a particular abstract of a text[4].

In such a case a narrator is entitled to organize functionally the textual structure of a text but also to achieve inner psychological understanding between the author and his identity, and a reader and his cultural surroundings[5].

In the conception of Y. Yanoushek, it is defined that the initiator of communication while expressing his message tries to predict the particular reaction of a partner taking into account the content of a message, attitudes towards him, influential effect. During such a process a narrator tries to form his ideal reader who will be able to recognize the communicator's idea realized by the expressions and a manner of writing[6].

3.3. Narrative mask as a negotiator's role.

Modern tendencies in text building are enriched with such a new category as a "narrative mask" that is formed according to concrete situation and language behaviour of different types of narrative instances[7].

According to the contemporary psychological investigations concerning negotiation strategies (fighting, problem-solving, yielding, avoiding and compromising)[8] we can define the following narrative mask to settle a dispute. The most common distinction among the negotiation strategies are: mask of provocateur, "defeatist", "decision maker" i "give-and-take".

Mostly, authors prefer skip the procedures of compromising in a task to show the solution of a conflict presented a narrative mask of "decision maker".

In the collection of stories "Mama's bank account" written by Kathryn Forbes the author draws attention to the problem of nationality discrimination among young pupils during the Thursday Week. According to the depicted situation from the first person narration, both Norwegian girl Katrin (narrator) and American classmates are equally conflicted parties which presented their own views of traditional taste dishes. The point is the judge of deliciousness is a school teacher whose attitude towards "melting pot" is far from tolerant. At the same time the narrator not only depicts the situation of a conflict but also presents the way of neutralizing conflict atmosphere: *"...She said that Mary's cookies were about the nicest she had ever tasted, and she complimented Madeline on the delicious cake. She also commiserated with Thyra about the collapse of the cucumber sandwiches, and wholeheartedly admired Hester's tea set"*[9].

In addition to it, the author supports her right way of conflict resolution with parties feelings: *"warm and relaxed, we finally drained the last drop of coffee and of chocolate…"*.

At the same time we can easily recognize the narrator in a mask of "give-and-take" in the novel "Namesake" written by Jhumpa Lahiri. The conflict

[2] Collins Dictionary Online

[3] Kolegaeva, 1991, p. 68

[4] Bekhta, 2014, p. 9

[5] Matsevko-Bekerska, 2011, p. 1

[6] Yanoushek, 1972, p. 114

[7] Tkachenko, 2015, p. 291

[8] Maiwald, 2015, p. 8

[9] Forbes, 1943

is based on the name perception between Indian boy born in the USA "Gogol" and motifs of his parents' choice. The protagonist involves a reader trying to find the solution of the problem presenting the given situation via emotional side of the conflict parties.

Comparing with the "decision makers", the whole text is paralyzed with two acceptable options for the conflict parties (e.g. to be named "Nikhil" at public places and "Gogol" at home). Finally, the narrator leaves the idea of a protagonist to be "Nikhil" but accept parents' choice and motifs to be called "Gogol".

While presenting the differences in Gods beliefs of tribes in colonies a narrator may also present himself as a provocateur expressing his own prediction towards a particular situation, for example, *"…The story was told in Umuofia, of how his father, Unoka, had gone to consult the Oracle of the Hills and the Caves to find out why he always had a miserable harvest..."*[10].

As a result such an expressing provocation partially became a heating up point firstly led to the tribe division but later combined their efforts against a common enemy.

3.4 Stages of mediation process.

The important role in investigating the narrative communicative techniques belongs to the phases of leading the process of mediation that has its own pipeline as a key for the realization of successful mediation process. There are different approaches concerning the quantity of phases during the procedure of conflict resolution. The well-known framework that is included in many mediation training programs is Moore's model from The Mediation Process (1986).

According to the Moore's model from The Mediation Process (1986), mediation as a way of conflict resolution can be realized within 7 stages or phases:

Beginning the mediation session is characterized by opening negotiations, establishing an open and positive tone, setting ground rules and behavioural guidelines, assisting the parties in venting emotions, delimiting topic areas and issues for discussion, assisting the parties in exploring commitments, salience, and influence.

Defining issues and setting an agenda, where a negotiator try to identify broad topic areas of concern to the parties, obtain agreement on the issues to be discussed, determine the sequence for handling the issues.

Uncovering hidden interests of the disputing parties can be realized via identifying the substantive, procedural and psychological interests of the parties, educating the parties about each other's interests.

Generating options for settlement includes the developing of awareness among the parties of the need for options, lowering commitments to positions or sole alternatives, generating options using either positional or interest-based bargaining.

Phase of assessing options for settlement means reviewing the interests of the parties, assessing how interests can be met by available options, assessing the costs and benefits of selecting options.

Final bargaining can be performed by the mediator in form of reaching agreement through either incremental convergence of positions, final leaps to package settlements, development of a consensual formula.

Achieving formal settlement identifies the procedural steps to operationalize the agreement, establishing an evaluation and monitoring procedure, formalizing the settlement and creating an enforcement and commitment[11].

These phases have to be performed during the formal procedure of mediation but in fiction they are rarely depicted. Partially we can explain it as a nominative part of a real process of mediation that mostly declares the solution. Comparing to formal procedure of mediation, to find a mutual understanding between parties in ordinary life as well as in fiction literature is more important thing than to proclaim the resolution of a problem. Correlation between the ideas presented in the novel and society problems in global sense has to popularize the idea of peacemaking strategies in any sorts of disputes and at the different levels of complication to everybody.

At the same time, the depiction of setting the disputes within the text depends on the writer's personality that is the combination personal ability to argue or to negotiate and psychological, legal, psycholinguistic skills.

The closest way to form the contact between a writer and a reader is to make the last one think about the presence of a positive solution in any conflict situation. Such idea is possible when an author forms the questions that involve a reader in looking for different ways of conflict resolution and present the idea to accept individuality of a person taking into account some personal circumstances. A negotiator between the author's discourse and reader's perception is a narrator[12].

Narration discourse is a part of a text where an author via negotiation fictional person – a narrator who appeals to the readers on his own behalf but not via characters' sayings. The narration discourse is the only possible space for the author to realize his intimisation intension to the readers[13].

Intimisation expresses the intellectual, emotional and expressive content of a text and is related to the forming the effect of communication, personal contact of an author and a reader. The aim of such language tool is to provide the atmosphere of mutual sympathizing and understanding[14]. Such narrative idea influenced on the science of mediation forming the narrative mediation.

[10] Lahiri, 2003

[11] Davidheiser, 2005, p. 715-716

[12] Rymar, 2016, p. 23

[13] Paliichuk, 2011, p. 44

[14] Zaitseva, 2015, p. 141

3.5 Narrative mediation as a negotiation process.

Narrative mediation (founded upon postmodernism), social constructionism, and language theory operate in using a narrative view of conflict. This view of conflict is based on the idea that the language is a meaning-making activity of human literally "speak [themselves] into existence" and define themselves through language[15].

The basic idea of the narrative mediation is that deconstructing individual's story parties to see the complexity of the dispute and create options for managing it[16]. From this perspective, mediation is not merely a forum to talk about past events, but is actually another meaning-making opportunity. In every story, including (and perhaps especially) conflict saturated stories, people assume and are assigned roles-victim or villain. These positions, like the rest of the conflict narrative, are constructed and reinforced in discourse, and therefore can be exposed through deconstruction and reconstructed from a new perspective. In some conflicts, discussing these positions and exposing their bases in the conflict-saturated narrative might be the key to achieving a resolution, particularly if entrenchment in these positions is a significant part of the conflict. Deconstructing of the conflict-saturated story enables the mediator and parties to create space for an alternative, conflict-free (or conflict-diminished) narrative. A key component of the process of constructing an alternative narrative is "recovering unstoried experi ence" in which the mediator helps the parties weave stories that are not represented in the conflict-saturated narrative into the mediation discussion[17].

Narrative construction in mediation is closely connected with the process of negotiation. A narrator that mostly performs on his own behalf is a passive mediator who deals with a group of people, his readers concerning personal search of an appropriate variant of acceptance or negation of a conflict situation. On the other hand the author can present his idea towards the most effective solution but in friendly manner that does not predict to be obligatory performed.

Narrative approach in mediation was presented by the Michael White and David Epston in Australia in the middle of 1980s as a part of family narrative therapy[18]. The idea was to uncover the subjective interpretation of the conflict facts via the technique of storytelling[19].

Within such an approach the important part belongs to narration of the conflict situation where the story can be modified according to the narrator's view, opponent's reaction and the role of a speaker (aggressor or a victim) presenting or retelling the story. Such conditions provide the possibility to deep into a problem taking into account different views towards the conflict events[20].

The essential element in narrative mediation belongs to «storytelling metaphor» that depicts common socio-cultural context instead of a subjective view of a person[21]. According to the constructive theory, speech reflects emotions, perception, identity and reality of a person that are formed in the process of socialization[22].

Speech is a king of social action that transmisses people's thoughts and experience and finally underline and diversify classical concepts[23]. Such an idea is closely related to the mediation development, where the idea of folklore of neutrality was popularizing. The position concerning neutralitywas focused on the proffeciaonal skills and knowledge of a negotiator that had to be able to deal with a conflict not taking into account his cultural or historical context[24].

3.6 Strategies of narrative mediation in fiction

The basis of narrative mediation is formed according to the importance of the negotiation process and reaching the aim of the mediation – to solve a problem. Compare to problem-orientated approach, the priority in narrative mediation denotes to meet real needs that are formed according to cultural values of a person[25].

Structure of a narrative mediation consists of three parts: involvement of the parties, depiction of a conflict, and creation of an alternative story of a conflict[26]. Narrative approach n mediation is widely used with a problem of marginal groups whose problems usually faces the cultural stereotypes[27], drawing attention to the problem itself but not a person as a conflict root[28].

The Katerine Stockett's novel "The Help" is formed according to the narrative tradition of solving a conflict. Central conflict of this work belongs to the social conflict of marginal groups where conflict parties are presented within the family Skeeter.

Strategy of conflict story depiction is realized via nominating the crisis actions that rise the conflict by both parties. Such strategy allows the parties to uncover subjective perspective of each other[29].

The tendency of story modifying we can analyze from the situation when a daughter tries to find out of

[15] Harper, 2006, p. 610

[16] Oetzel, 2006, p. 225

[17] Harper, 2006, p. 610

[18] Monk, 2

[19] Hansen, c.1

[20] Cobb 1994, 57

[21] Winslade, p. 41

[22] Boserup, 3

[23] Winslade, 39-40

[24] Winslade, 22

[25] Taylor 2002, p. 137; Winslade 2001, p. 35-37; Winslade 1998, p. 22-24

[26] Taylor 2002, p. 135; Winslade 2001, p. 58

[27] Semmler 2000, 2

[28] Taylor 2002, p. 136

[29] Winslade 2001, p. 72

the Nurse's absence. Such narrative strategy is realizing in the form of causus, an individual meeting.

"Where's Constantine?" I asked. "In the kitchen?"

And .... "Constantine is no longer employed here. Now let's get all these trunks unpacked before you ruin your clothes."

... "What did you say?"

..... "Constantine's gone, Skeeter. She went to live with her people up in Chicago."

"But . . . what? She didn't say anything in her letters about Chicago." .....

Mother took a deep breath, straightened her back. "I told Constantine she wasn't to write to you about leaving. Not in the middle of your final exams. What if you'd flunked and had to stay on another year? God knows, four years of college is more than enough."

"And she . . . agreed to that? Not to write me and tell me she was leaving?"

Mother looked off, sighed. "We'll discuss it later, Eugenia. Come on to the kitchen, let me introduce you to the new maid, Pascagoula"[30].

We can see that Jevgenia expressing her doubts towards the received message, uses tactics of getting additional information: "*But . . . what? She didn't say anything in her letters about Chicago*". ….. Moreover the reliability of such information she is checking with the help of paraphrasing: "*And she . . . agreed to that? Not to write me and tell me she was leaving*?"

The important part of this dialogue is its incompleteness that signalizing about the necessity to continue meeting and discussion: "*We'll discuss it later, Eugenia. , later the mother changes the theme of a discussion directing it into daily routine: Come on to the kitchen, let me introduce you to the new maid, Pascagoula*".

Next time the narrative strategy of getting the hidden story Jevgenia presents in the form of common question about the firing of Constantine.

"Mother," I say, clutching my notebook to my chest, "did you fire Constantine?"

"Did I . . . what?" Mother asks. But I know she's heard me because she's set the DAR newsletter down. ..."Eugenia, I told you, her sister was sick so she went up to Chicago to live with her people," she says. "Why? Who told you different?"

I would never in a million years tell her it was Aibileen. "I heard it this afternoon. In town." "Who would talk about such a thing?" Mother narrows her eyes behind her reading glasses. "It must've been one of the other Nigras"

"What did you do to her, Mother?"

Mother licks her lips, gives me a good, long look over her bifocals. "You wouldn't understand, Eugenia. Not until you've hired help of your own."

"You . . . fired her? For what?"

"It doesn't matter. It's behind me now and I just won't think about it another minute"[31].

Having analysed this dialogue we can consider that the information that was presented by Mum has been changed. Eugenia heard the different accents about the Constantine absence from leaving a living place to leaving a place because of the sister's illness. Moreover emotional expressions of the mum's behavior signalizes about nervousness and unwillingness to continue such a discussion.

For reaching the aim of the tactic to uncover information, Eugenia also uses accost "*mother*" to name the addressee in order to exclude the possibility of the answer avoidance. In addition to this the tactic of confidentiality was presented "*I would never in a million years tell her it was Aibileen."I heard it this afternoon. In town*".

Taking into account the analysis of the strategy of getting additional information as hidden one, we can consider as a result of such a strategy the discussion of the conflict has been replaced from the dialogue of personal positions to the dialogues of interests. The aim of the strategy of uncovering information is to define events that forced the conflict development on the one side, and lowering the emotional tense of a situation with the help of questioning techniques.

Another essential part of solving a problem is the usage of refction as a tactic. It helps to analyze the feeling of the parties "I *feel sick and hot. I'm ready for this to be over*" and personal emotions towards the situation "*I just can't imagine Constantine saying yes ma'am and walking out the back door. Mama'd get cross with her about a tarnished spoon and Constantine would serve her toast burned up for a week. I can only imagine how a firing would've gone*"[32].

Another important tactic in the narrative mediation is naming the conflict using the narrative metaphor[33]. In the novel "The Help" we can realize such a tendency getting the conflict "Constantine". Such a title on the one hand depicts the problem of a particular person, and on the other hand shows the society moods.

Tactic if "unique outcome" serves to get the intension, motivation and life circumstances of the parties to understand the facts that influence the person's perception. At the same time it helps to open up the facts that were missed by parties while discussion because of their subjective unimportance[34].

Such a tactic can be realized via questions about the future result: *"Why did hurt feelings and blame not stop you from cancelling this meeting?"*, questions that motivate to look at the situation from another side: *"What does this tell you about yourself that you otherwise would not have known"*, *"Does coop-*

[30] Stockett, 2010

[31] Stockett, 2010

[32] Stockett, 2010

[33] Milner 2009, p. 169-170

[34] Winslade 2001, p. 35

eration suit you better than arguing, or not", questions about used possibilities: *"Given your present understanding and your desire to heal the wounding effects of blame, what might be your next step?"*

"*If Your children were witness to these discussion, who would be most excited about this change in direction?"*

Narrative meditative strategies are complicated in its realization because of diversity of techniques that have to be involved in order to deep into the root of the conflicton one side, and solve a problem in general on the other.

4. Conclusion. As a result, comparing with mediation in narration, narrative mediation is an active mediation that is mostly realized with the help of the third neutral party, a character in fiction. Its realization depends on the ability to tell the story in narrative manner and at the same time to perform an appropriate interpretation of conflict sides hidden in this storytelling process.

Both narration in mediation and narrative mediation totally depends on the narrative masks that define the predicted final in the conflict resolution. The next aspect that simplifies this process is the presence of a clear scheme how to perform a mediation process in order to make it successful and achieve a mutual agreement between conflict parties.

The peculiarities of the communicative tactics and narrative techniques while the stage of negotiation and problem resolution in mediation are recognised as the object further researches.

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Анотація

У статті розглянуто взаємозв'язок наративних конструкцій у процесі медіації та відтворення медіативних кореляцій в англомовній художній літературі, проаналізовано їхні спільності та виокремлено мовні ідентичності кожного із інструментів. Художня література виступає інструментом масового впливу на суспільство, поширюючи не лише ідею чи піднімаючи проблеми, але й відображає превалюючий спосіб роботи із цими ж проблемами, включаючи і шляхи вирішення конфлікту. Майстром відтворення цих ідей та настроїв стає або оповідач, або персонаж твору.

Оповідач є незамінним учасником художнього твору, на якого покладається завдання «вести» читача крізь «історію письменника» при цьому, враховувати можливі гострі моменти, породжені внутрішніми або зовнішніми факторами. Так, суб'єктами конфлікту в англомовній художній література постає не лише конфлікт між людьми, але й між людиною та природою, людиною та суспільством, людиною та її цінностями. У цей час роль оповідача перетворююча на роль медіатора, завданням якого постає знайти оптимальний шлях примирення сторін у конфліктному діалозі.

Ідея наративної медіації полягає у тому, аби заохотити сторони «розповісти свою історію», тим самим виразити власне бачення і звернути увагу на принципові моменти сприйняття ситуації. Роль медіатора за таких обставин полягає утому, аби відтворити ситуацію у позитивно спрямованому ключі, тим самим зменшити конфліктність та показати можливість пошуку оптимальних рішень задля примирення.

Ключові слова

Наративна медіація, нарація, конфлікт, оповідач, посередник, поведінка медіатора, англомовна художня література.