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[1, c.13].

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» [2,c.198].

» [3, c.407-408].

[4].

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« ... » ...

« ... (...) ...

» [5, c.199].

(...) ... « ... (...) ...

» – [5, c.224].

(1929), (1967), (1968), (1955); (1939), (1957): « ... I ...

» [5 , c.234].

(...) ... « ... » ...

(...) ...

« ... » ...

«Hence he was truly moved to take his father's advice and learn as many practical things as he could. For his beloved mother must be taken care of, whatever befell his father» [6, c.28]; «there were moments when he could never clearly rid himself of thoughts of Benecia. She was so modest and retiring and at the same time so beautiful» [6,c.32].

(...) –

: «Dorothea alone, because of her superficial viewpoint, felt that her father was fairly companionable and a «dear» because she could usually get around him» [6, c.168]. «When it was over, promptly at five minutes to five, he would begin «ridding up his desk», as he called it» [6, c.172].

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() : «His argument in this case was that if he and Hannah were to occupy it, it must be put in some livable order. ... Furthermore, his thought was that if she were in earnest about his transferring himself and his family to this new world, the most inexpensive and yet by no means disagreeable thing to him or Hannah would be...» [6, c.6–7].

**STRUCTURES OF "NOT AUTHOR'S SPEECH" REPRESENTATION IN AMERICAN NOVEL
DISCOURSE OF THE EARLY XX CENTURY**

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The article deals with the analysis of the fictional text of the American realistic novel. The main attention is paid to the peculiarities of narration, the ways of "not author's speech" (direct / indirect speech, reported speech) representation. The analysis of the relations between the subjects within the author's conception is of certain interest.

Key words: *discourse, narration, direct speech, indirect speech, reported speech, interference.*

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