

ЯЗЫКОЗНАНИЕ. ТЕОРИЯ ЯЗЫКА LINGUISTICS. LANGUAGE THEORY

Научная статья
УДК 81`37

Филологические науки
<https://doi.org/10.26907/2658-3321.2022.5.1.55-64>

ЯЗЫКОВАЯ ЛИЧНОСТЬ ХУДОЖЕСТВЕННОГО ПЕРСОНАЖА (НА МАТЕРИАЛЕ РОМАНА ЭНТОНИ БЕРДЖЕССА «ВОЖДЕЛЕЮЩЕЕ СЕМЯ»)

Д.В. Павлов

*Казанский (Приволжский) федеральный университет, Казань, Россия
zpavlova@list.ru*

Аннотация. Вопросы изучения языковой личности художественного персонажа занимают особое место в современной отечественной лингвистике, развивающейся в рамках антропоцентрической парадигмы. При этом при изучении языковой личности рассматривается как коммуникативная составляющая персонажа, так и образ самого автора. Особое внимание в данной статье уделяется взаимосвязи таких понятий, как языковая личность и образ автора в рамках художественного произведения. Для исследования языковой личности литературного героя предлагается подход, основанный на теоретико-гносеологической трехуровневой модели, разработанной Ю.Н. Карауловым. Именно четкое деление структуры языковой личности на лексикон, тезаурус и прагматикон помогает составить речевой портрет персонажа и раскрыть его не только как выдуманного лирического героя, но и как полноценного носителя конкретного языка. В результате данный анализ позволяет констатировать тот факт, что речевое поведение и языковые единицы, используемые в речи героя, созданы автором, чтобы показать внутренний мир выдуманной личности. Стоит подчеркнуть еще и тот факт, что эмоциональное и психологическое состояния героя понимаются через системный анализ не только используемой им лексики и синтаксических конструкций, но и зависит от гендера, социального статуса, воспитания.

Ключевые слова: лингвистика; иностранные языки; речевое поведение; коммуникативная личность; речевой портрет

Для цитирования: Павлов Д.В. Языковая личность художественного персонажа (на материале романа Энтони Бёрджесса «Вожделеющее семя»). *Казанский лингвистический журнал*. 2022;5(1): 55–64. (In Eng.) <https://doi.org/10.26907/2658-3321.2022.5.1.55-64>

Original article

Philology studies

<https://doi.org/10.26907/2658-3321.2022.5.1.55-64>

LANGUAGE PERSONALITY OF AN ARTISTIC CHARACTER (BASED ON THE NOVEL “THE WANTING SEED” BY ANTHONY BURGESS)

D. V. Pavlov

*Kazan (Volga region) Federal University, Kazan, Russia
zpavlova@list.ru*

Abstract. The issues of studying the linguistic personality of an artistic character occupy a special place in modern Russian linguistics, which develops within the framework of the anthropocentric paradigm. At the same time, when studying the language personality, both the communi-

tive personality of the character and the image of the author himself are considered. Special attention in this article is paid to the relationship of such concepts as the linguistic personality and the image of the author within the framework of a work of art. For the study of the linguistic personality of the artistic character, an approach based on the theoretical and epistemological three-level model of the linguistic personality developed by Yu. N. Karaulov is proposed. It is the clear division of the structure of the linguistic personality into lexicon, thesaurus, and pragmation that helps to create a speech portrait of the character of a work of art and reveal him not only as a fictional lyrical hero, but also as a full-fledged linguistic personality. As a result, this analysis allows us to state the fact that the speech behavior and language units used in the hero's speech were created by the author to show the inner world of the artistic character. An additional conclusion is the fact that the emotional and psychological state of the hero is understood through a systematic analysis of not only the vocabulary used in the dialogues, but also depends on gender, social status, and upbringing.

Keywords: linguistics; foreign languages; speech behavior; communicative personality; speech portrait

For citation: Pavlov D.V. Language Personality of an Artistic Character (based on the Novel “The Wanting Seed” by Anthony Burgess). *Kazan Linguistic Journal*. 2022;5(1): 55–64. <https://doi.org/10.26907/2658-3321.2022.5.1.55-64>

Introduction

The description of the heroes of a work of art as a linguistic personality is becoming an increasingly popular area of research in linguistics. The existing approaches of this analysis allow one way or another to reveal the hero from different sides of his manifestation. A number of scientists (Sedov, 2000; Khisamova, 2016) study the language personality by the nature of the communicative impact and already on the basis of the obtained data make a portrait of the literary hero. Proponents of the study of language personality based on the ontological method of text analysis (Karasev, 2003; Berberova 2020) believe that it is necessary to consider the artistic character through the meaning of the text of the work itself, the plot and the manner of narration. However, we believe that in these cases, the speech portrait of the character is not fully disclosed, so in this work we adhere to the three-level model of speech organization (Karaulov, 1987; Sausheva, 2018), which helps to reveal the character through his speech communication.

Purpose and objectives of the study

The subject of this study is the peculiarity of the structure of the linguistic personality and the communicative personality of the character of the work of art. The aim of the study was to analyze the character of a work of art as a linguistic person-

ality. The task is to analyze the speech of the hero of the work, to identify the role of emotions and ways of their expression, indicating the creation of a complex linguistic personality of the character of the work of art.

Literature review

V. von Humboldt was the first to apply the concept of internal form in relation to language, linking it not only with the language personality (LP), but also with various factors affecting the language system [1]. A special contribution to the formation of such a concept in Russian linguistics was made by V. V. Vinogradov in his work "On Fictional Prose" (1930), in which he tries to recreate the connection between the artistic image of the hero and the image of the author: "The problems of studying the types of monologue in fiction are closely related to the question of the methods of constructing the "artistic-linguistic consciousness", the image of the speaker or writer in literary work" [2].

The image of the author was interpreted by V. V. Vinogradov as a central concept in creating the personality of the character of a work of art – "in the image of the author, as in the focus, all the structural qualities of the verbal-artistic whole converge" [Ibid., p. 210]. In his literary work, the writer cannot help but rely on his own experiences [3] and consciously or unconsciously depicts his own needs and feelings in the descriptions of the personality and characters of the fictional characters [4].

Emphasizing the importance of separating the image of the author and the artistic character, M.M. Bakhtin believed that the author in his text "should be on the border of the world he creates as an active creator of it, because his intrusion into this world destroys its aesthetic stability" [5]. For M.M. Bakhtin, it was important to note in his concept that the author seeks to create another reality, independent of his creator, capable of multifaceted self-development.

Later in 1980 G.I. Bogin in the book "Modern Linguodidactics" gave a definition to this concept: "... a linguistic personality is a person considered from the point of view of his readiness to perform speech actions. <...> A linguistic person is the one who appropriates the language, that is, the one for whom language is speech. A lin-

gustic personality is characterized not so much by what she knows about the language, but by what she can do with the language” [6].

Yu.N. Karaulov made an attempt to describe the heroes of a work of art as a Linguistic Personality in the book "Russian Language and LP" (1987) and under LP he understands "the totality of a person's abilities and characteristics that determine the creation of speech works (texts)" [7]. He developed a level model of LP, which, in his opinion, has three structural levels:

1. verbal-semantic, responsible for language proficiency (zero);
2. cognitive, including the conceptual system of the individual (first);
3. motivational and pragmatic, including information about the internal attitudes, goals and motives of the individual (second) [Ibid, p. 38].

By adding to this three-level model the analysis of the emotions of the heroes of a work of art, we can form a more complete picture of the representation of a linguistic personality. It is emotions that help the reader to determine the attitude of the hero to a particular event: “we experience any emotion for X, which is associated with a positive, negative or zero assessment” [8]. “In a literary text, emotions are observed not directly, but through specific linguistic signs that are material, observable and serve for the manifestation of emotions” [9].

In linguopersonology, LP, taken in the context of certain conditions of communication, is considered as a communicative personality, i.e. "a generalized image of a carrier of cultural-linguistic and communicative-activity values, knowledge, attitudes and behavioral reactions" [10]. Highlighting three aspects of the study of the communicative personality: value, cognitive, and behavioral, V. I. Karasik defines LP as a person who exists in the language space – in communication, in the stereotypes of behavior recorded in the language, in the meanings of language units and the meanings of texts [Ibid., p. 7]. These aspects of the communicative personality are correlated with the three-level model of LP of Yu. N. Karaulov.

Methodology

The article uses such general scientific methods as analysis and synthesis. The study of language personality is based on the three-level model of Yu. N. Karaulov (1987), which allows us to consider a variety of qualitative features of LP within the

framework of a work of art and helps to explore the individual lexicon of a literary hero, which is an important part of understanding him as a person.

The analysis of the lexicon and grammaticon (the zero level, which plays a supporting role and makes the transition to the next level) of the actor helps to recreate his thesaurus (the first level – the values of LP), and then the pragmaticon (the second level – the speech actions of LP) of the character. Thanks to this method, we can state that all three levels help to build the structure of LP of the character and recreate its worldview, with its own system of values, picture of the world, behavioral motives, which are manifested, in particular, in the texts generated by it.

Results and discussion

Let's consider the formation of a character's communicative personality based on the material of the novel "The Wanting Seed".

Each language trait is associated with a specific individual personality characteristic, therefore, a detailed analysis helps in building a portrait of a particular hero and creating his LP. Let's look at these examples.

The main character, Tristram, a history teacher, appears to readers as a calm, reasonable, intelligent person. Describing his character, the author uses different techniques:

Epithets	«kind», «honest», «gentle», «generous», «considerate», «calm», «witty».
Author's characteristics	«said kindly», «said amiably», «He smiled very kindly»
Description of facial features	«Tristram had a mild face, blank».

The peculiarities of the character are also reflected in the lexicon of the hero, whose speech is focused mainly on dialogicality, there are many interrogative sentences that make it clear that it is important for Tristram to know whether his interlocutor understands, as well as exclamations, in moments of bright outburst of emotions – in situations where he feels injustice, but can do nothing. In the character's

speech, introductory words are used that reflect the individual attitude to the events taking place in the world. So, through the selection of linguistic means and syntactic constructions, the author conveys his attitude to the reigning liberal values, the prosperity of homosexuality and the political regime.

Tristram was an insecure, purposeless man, as evidenced by such author's descriptions: «He went too fast for his pupils», «tended to mumble». This indicates his indecision, which does not allow him to understand his own situation, and he is helplessly rushing around, unable to control his fate, which is reflected in the statements of the hero himself: «I don't trust anyone. I just daren't trust anybody at all. I don't seem able even to trust myself, do I?».

Even when he is deprived of a well-deserved promotion at work, despite the fact that his speech shows atypical harsh statements for him: «Damn it, said Tristram, damn it all», because of the nature of his character, he accepts his fate, without any obvious objections: «All right, said Tristram. I accept my sentence». Even in moments of anger, Tristram with shame realizes that he is unable to change anything, therefore these manifestations of negative emotions - resentment, anger, angeriness - give the impression of pretense and falsehood: «fighting his anger», «Tristram said nothing, pushing the lid down hard on his boiling temper». Colleagues at work also treated him with descent, calling him sweet and kind. Typical person of the system.

The origins of such a personality lay in childhood - raised in greenhouse conditions, he became a nurse, unable to stand up for himself: «a warm place in his dad's bed on holiday mornings; the top of his breakfast egg; the superior toys on New Year's Day».

His wife, Beatrice-Joanna, the author draws as a very weak, insecure woman, constantly crying and conveys her image through:

Verbs	«snuffled», «sobbed», «cried»
Adjectives	«make herself look very weak, defenceless, small».
Society's attitude to her	Society does not accept her: «she just a damned snivelling nuisance». Such verbs and expressions sound in her address as: «tut-tutted», «hostile eyes», «giggled», «disgust at the full womanly presence of Beatrice-Joanna».

She didn't fit in with the real world, and it was as if she was a time traveler from the past: «There was something atavistic in Beatrice-Joanna». In a society that encouraged same-sex relationships, she viewed them with distaste: «looked with distaste», «nearly retched», «she instinctively shuddered». All this way of life, the manners of behavior in society, were alien and repugnant to her: «To hell with you, she said, wiping her eyes, to hell with the lot of you. You're unclean, that's what you are, unclean». Thus, the author gives the heroine not only an individual speech with its own stylistic features, but also its own life position; constantly focusing on the fact that he is annoyed by such a picture of the world, he communicates this dislike through the main character.

As for her lover, Derek, who was also the brother of our main character, the author describes:

His social status	«Her lover Derek, was perpetually acting a public part, owing his position, his chance of promotion, to the gross lie».
His attitude to society	A person who was part of the structure of the government, for him, people were just a nonentity: «so many indistinguishable crawling ants on the deep street».
His childhood	«Derek had expressed his jealousy in sly kicks, lies, mud spattered on Tristram's Sunday space-suit, acts of vandalism on his toys». «Despite inferior educational chances, Derek had got on far, far better than his brother - snarls of envy, thumbed noses of dumph».

But under the guise of a homosexual who would do anything to curry favor with his superiors and earn a higher position, he still retained his masculinity: «Derek had shed his public skin of dandified epicene. He looked male, tough».

The brothers didn't like each other. Tristram, envious of his brother's high position, called him "little homo squirt", and always spoke ill of him: «That power-struck little nancy, crawling, yes, literally crawling up the...». And when he found out that he was making love with his wife, and even worse, he began to call him «The bastard», «The deceiving treacherous little», «The swine Derek», «blasted brother».

In turn, Derek also disliked his brother, but having achieved a better position in society, having not only all the benefits of society, but also his brother's wife, he had nothing to envy, and he treated him with condescension: «Poor Tristram», «Poor not-very-bright Tristram», «Poor moronic Tristram».

The relationship of Derek and Beatrice is described as a relationship of real lovers, in their speeches there is passion, obsession: «They embraced hungrily», «DEAREST ONE», «Darling». To him, she was: «fire and ice, paradisaical fruit, inexpressibly delicious and exciting». But in spite of his love-making, he did not love her, and only needed the satisfaction of his primal instincts: «Some things are happening which are far more important than love». And she couldn't choose who she wanted to be with. This duality is emphasized by her double name, Beatrice-Joanna, and her future twins, whom she also named Tristram and Derek.

The most significant episode for our study, illustrating the changes of the main character and his

Character and speech behavior	«daily more truculent, frequently gorilla-shaking the bars of his cage, sullenly scratching scabrous graffiti on the walls, snarling at the warders, a changed man».
A typical verbs for him	«snarled», «shouted», «growled», «blustered», «yelled», «grumbled»
Adjectives in speech	«bloody», «savagely», «nasty», «brutally», «evilly», «sharply»
Colloquial words	«blast you», «damn you», «damn and blast your eyes».
Appeal to him	«Mister Foulmouth», «Mister Dirty», «Mister Swearer», «Mister Nasty», «Mister Treacherous», «Mister Bloody-minded»
Author's descriptions	«like an animal», quick long hands of a monkey, in a sort of fish-snarl, gorilla-shaking»
Surroundings	around him were such scammers as «pick-pocket», «forger», «peterman»
Emotional and psychological state	«A delirium of gouged-out eyeballs, castration with a bread - knife and other pretty fancies passed much of Tristram's waking time».

After spending about a year behind bars, he is no longer as kind and naive as he used to be.

The study confirms that the analysis of the communicative personality is a characteristic of different levels of realization of LP.

We are convinced that the analysis that synthesizes the concepts of "language personality" and "character of a work of art" allows us to move from the analysis of the speech of the hero of the work to the consideration of the author's idea and the study of such a concept as "the image of the author".

At the same time, it should be noted that the texts generated by the character are both the fruit of the author's imagination and belong to the hero himself, and, therefore, the author cannot be separated from his artistic character, since he is an integral part of it.

Conclusion

Thus, a comprehensive analysis of the levels of the linguistic personality of the artistic character gives an idea of his worldview, along with his values, behavioral motives and mental judgments. The analysis of the speech behavior of the characters of the work and the author's characteristics of the latter allows us to consider the literary hero as a linguistic personality in the unity of all its level features.

The results obtained allow us to carry out a detailed analysis of the linguistic personality of the characters of the literary text by highlighting the characteristic features in the speech utterances of LP, which once again proves that this phenomenon is a multi-faceted object of research, which should be considered taking into account many factors.

Список литературы

1. Гумбольдт В. фон. *Язык и философия культуры*. М.: Прогресс; 1985.
2. Виноградов В.В. *О языке художественной прозы*. М;1980.
3. Vine A. *L'Anppsychologie-1*; 1895.
4. Murray H.A. *Explorations in personality*. N.Y; 1938. p.532-545.
5. Бахтин М.М. *Автор и герой: К философским основам гуманитарных наук*. СПб.: Азбука; 2000.
6. Богин Г.И. *Современная лингводидактика*. Калинин: Калинин.гос. ун-т; 1980.
7. Караулов Ю.Н. *Русский язык и языковая личность*. М.: Наука; 1987.
8. Noth W. *Symmetries and assymetries between Positive and Negative Emotion Words*. Tübingen: Niemeier; 1992.

9. Nischik R. *Betrayal psychohistorically: The Representation of emotions in the British Drama*. Tübingen: Niemeier; 1992.
10. Карасик В.И. *Языковой круг: личность, концепты, дискурс*. Волгоград: Перемена; 2002.

References

1. Humboldt V. von. *Language and philosophy of culture*. M.: Progress; 1985. (In Russ.)
2. Vinogradov V.V. *On the language of artistic prose*. M.; 1980. (In Russ.)
3. Bine A. *L'Annepsychologique-1*; 1895.
4. Murray H.A. *Explorations in personality*. N.Y; 1938. p.532-545.
5. Bakhtin M.M. *Author and hero: To the philosophical foundations of the humanities*. St. Petersburg: Azbuka; 2000. (In Russ.)
6. Bogin G.I. *Modern linguistics*. Kalinin: Kalinin State University; 1980. (In Russ.)
7. Karaulov Yu.N. *Russian language and language personality*. Moscow: Nauka. 1987; (In Russ.)
8. Noth W. *Symmetries and assymetries between Positive and Negative Emotion Words*. Tübingen: Niemeier; 1992.
9. Nischik R. *Betrayal psychohistorically: The Representation of emotions in the British Drama*. Tübingen: Niemeier; 1992.
10. Karasik V.I. *Language circle: personality, concepts, discourse*. Volgograd: Peremena; 2002. (In Russ.)

Авторы публикации

Павлов Денис Валерьевич –
преподаватель
Казанский Федеральный Университет
Казань, Россия
Email: zpavlova@list.ru

Раскрытие информации о конфликте интересов

Автор заявляет об отсутствии
конфликта интересов.

Информация о статье

Поступила в редакцию: 5.02.2022
Одобрена после рецензирования: 22.02.2022
Принята к публикации: 1.03.2022

Автор прочитал и одобрил окончательный вариант рукописи.

Информация о рецензировании

«Казанский лингвистический журнал» благодарит анонимного рецензента (рецензентов) за их вклад в рецензирование этой работы.

Authors of the publication

Pavlov Denis Valerevich –
Lecturer
Kazan Federal University
Kazan, Russia
Email: zpavlova@list.ru

Conflicts of Interest Disclosure

The author declares that there is no conflict of interest.

Article info

Submitted: 5.02.2022
Approved after peer reviewing: 22.02.2022
Accepted for publication: 1.03.2022

The author has read and approved the final manuscript.

Peer review info

Kazan Linguistic Journal thanks the anonymous reviewer(s) for their contribution to the peer review of this work.