

LANGUAGE BEHAVIOR OF A LITERARY PERSONAGE

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Introduction. Language behavior is closely connected with the processes of encoding and retrieving verbal input from reality [3]. An individual's language behavior may be associated with the difficulty in finding lexical units that are likely to arise from the application of infrequently used words. Significant difficulties have also been identified in language mapping, that is to say in planning what one intends to say and how to say it when producing speech [5; 6]. Some individuals are more likely to hesitate, use repetition; others tend to deal with the textual material provided by the association tool, as it contains previously acquired semantically related information. It depends on many factors, such as age, gender, communicative readiness, overall development of mental and cognitive processes [1].

The study. The examples to analyze a person's language behavior are taken from the book "Darkly Dreaming Dexter" written by Jeff Lindsay [4]. Dexter Morgan is a fictional character and the main personage of a novel "Darkly Dreaming Dexter"[2].

The **aim** of the research is to reveal the concept of a language personality via their language behavior and present the peculiarities of functioning of Dexter Morgan linguistic personality in the discourse.

Materials and methods. To trace the language personality of Dexter Morgan it's necessary to carry out a structural analysis of his linguistic behavior. It's important to single out a group of discourse dominants that allow distinguishing peculiarities of realization of Dexter Morgan's language personality. For this purpose the text was studied in terms of the verbal semantic level.

Results and discussions. A linguistic personality is a specific person with their consciousness, free will, complex inner life and individual attitude towards social surroundings including humans [5]. To thoroughly analyze linguistic personality of a literary personage one has to deal with structural levels such as the verbal semantic level, the cognitive level and the pragmatic level [5; 6]. For the full development of language behavior of a linguistic personality it is necessary to go consistently through all three levels.

Detailed analysis of the text presented gives an opportunity to claim that the character tries to avoid long and sincere conversations with other people, tries to speak with short neutral phrases, but we can observe constant and detailed inner monologues that help us to reveal the linguistic personality of the personage. Here we can observe that Dexter almost all the time uses simple two-axis and one-axis nominative and elliptical sentences:

I was very convincing. And so he did it. He did as he was told. He looked. Not yet. A janitorial service minivan stood fifteen feet from the door. As Father Donovan passed it, the side door slid open. A man leaned out, puffing on a cigarette, and greeted the priest, who leaned against the van and talked to the man.

Maybe most of them do. Deborah doesn't. She's never felt comfortable in anything but blues. You should have seen what she wanted to wear to her prom [4].

This fact contributes to defining his personality as one who tries not to complicate his speech in order not to get his secrets revealed by others. Also it characterizes him as a consistent and logical person, who observes and describes events very strictly and impartially to some extent. He often presents information very precisely like a news reporter, unemotionally. This trait is one of the most significant features of psychopaths and the author let the readers know of it from the first pages:

His name was Father Donovan. He taught music to the children at St. Anthony's Orphanage in Homestead, Florida.

There was a rumor going around a few years back that Detective Migdia LaGuerta got into the Homicide Bureau by sleeping with somebody.

As I rejoined Deb, Matthews was shaking hands with Jerry Gonzalez from Channel 7.

I drove out of the Metro-Dade parking lot and got onto the nearby Turnpike, which took me south to the section of Tamiami Trail that is home to the Cacique Motel and several hundred of its brothers and sisters [4].

It also points out on his profession, as forensic workers tend to present everything in a detailed and an accurate way. The usage of specific terms also reveals his professional side:

Did he truly see me now? Did he see the double rubber gloves, the careful coveralls, the slick silk mask? Did he really see me? Or did that only happen in the other room, the Dark Passenger's room, the Clean Room? Painted white two nights past and swept, scrubbed, sprayed, cleaned as clean as can be. And in the middle of the room, its windows sealed with thick white rubberized sheets, under the lights in the middle of the room, did he finally see me there in the table I had made, the boxes of white garbage bags, the bottles of chemicals, and the small row of saws and knives? Did he see me at last? [4]

Dexter uses many repetitions of different kinds:

- ordinary repetitions: *the moonlight flooding down across the land and bringing joy, joy, joy.*
- framing or ring repetitions: ***Moon.** Glorious **moon.** Full, fat, reddish **moon.** **Luck.** **Luck** again. Always **luck** on these Nights. I had not seen the man, not guessed he was there. But he would have seen me. If not **for Luck.***
- anadiplosis or catch repetitions: *The me that was not-me, the thing that mocked and laughed and came calling with its hunger. With **the Need.** **And the Need** was very strong now.*

These are not single cases of repetitions and such a frequent usage of such stylistic devices defines Dexter as a kind of manipulator. At all times repetitions were used to emphasize something or persuade somebody or make some information stick in one's mind. This feature contributes to Dexter's defining as a maniac [7].

The character often uses words connected with blood and it points out on his profession of a forensic blood spatter analyst and on his tragic experience in the past, the scene of violent killing his mother to be more precise. In the whole book the word "blood" is used more than hundred times and mostly by Dexter that indicates how much his life is connected with blood and his character with murderous things. There are also many references to the colour of the blood and his perception of the world in a red light:

*A winking **red light** caught my eye and I glanced down the side street.*

FULL, FAT, REDDISH moon.

*I saw the small **red lights**, winking, mocking me.*

*I had thrown it on to chase out of my apartment and saw it now for the first time, a polyester bowling shirt with bright **red dragons** on it.*

*I put on my very best happy face; just another early-morning fisherman heading home. **Red snapper**, anyone?*

*A trickle of awful **red** came from his mouth [4].*

The cognitive level of Dexter's language personality is focused on his own perception of his doings. Throughout the novel he never calls a murder what he does, he uses the names of the Need or the Dark Passenger:

*All calling to **the Need**. Oh, the symphonic shriek of the thousand hiding voices, the cry of **the Need** inside, the entity, the silent watcher, the cold quiet thing, the one that laughs, the Moondancer. The me that was not-me, the thing that mocked and laughed and came calling with its hunger. With **the Need**. And **the Need** was very strong now, very careful cold coiled creeping crackly cocked and ready, very strong, very much ready now—and still it waited and watched, and it made me wait and watch.*

*For three weeks I had known he was it, he was next, we belonged to **the Dark Passenger**, he and I together. There was something in my voice, **the Dark Passenger's voice** now, and the sound of it froze him. The Code of Harry was satisfied, along **with the Dark Passenger** [4].*

Naming his inner impulses *the Need* and *the Dark Passenger* (actually using a periphrasis) he somehow tries to justify his action and not to admit himself insane and mentally ill. He uses many structures with causal-consequential conjunctions as a try to find logical explanations to his actions:

*If they ever catch Size 7 1/2, they will say he is a bad man who went wrong **because** of social forces he was too unfortunate to resist, and he will go to jail for ten years before they turn him loose with enough money for a suit and a new chain saw.*

*And so I was always careful. Always tidy. Always prepared ahead of time so it would be right **as** it would happen again, and again [4].*

Often Dexter admits to himself about his spoiled nature and it can be seen from his inner monologues: *If only I was capable of love, how I would have loved Harry. But his lessons had lived on. Not because of any warm and gooey emotional feelings I had. Because Harry was right. I'd proved that over and over [4].*

As for the highest level of linguistic personality – the pragmatic one – it can be mentioned that his motives and goals, as well as communicative needs, are not conditioned by his human nature, just because he lacks it. Often he confesses it himself. He is constantly observing people and researching their behavior and motives in order to copy them and not to show the dark side of his personality. After

many years of observing peoples' nature and behavior he can guess when people lie or dissemble something:

"Ha-ha," he said. It was supposed to be a laugh, but it was even phonier than his smile.

There was something just slightly off in Vince's bright, Asian smile. Like he had learned to smile from a picture book. Even when he made the required dirty put-down jokes with the cops, nobody got mad at him. Nobody laughed, either, but that didn't stop him. He kept making all the correct ritual gestures, but he always seemed to be faking. That's why I liked him, I think. Another guy pretending to be human, just like me [4].

Dexter's linguistic personality is clearly seen via his biological nature. His biological entity is mostly represented in his inner monologues and usually in terms of his conversations with his victims:

"You see," I said, "I can't help myself, either. But children? I could never do this to children." I put my hard clean boot on the back of his head and slammed his face down. "Not like you, Father. Never kids. I have to find people like you."

"What are you?" Father Donovan whispered.

"The beginning," I said. "And the end. Meet your Unmaker, Father." [4]

There he reveals his true nature because he does not have to hide it anymore from a person he is going to kill. Still his language is simple and clear with many elliptical sentences; he uses lots of periphrasis to sound more mysterious and fatal what is considered one more type of manipulation.

His Ego is his conscious soul that he has to control every day while communicating with others. During such communication he also uses simple short sentences and is usually unemotional not to give himself away. He speaks with mostly neutral phrases applying medical and law terms that present his professional side.

Superego in Dexter's life is presented with the help of his foster father's code, according to which Dexter has to live and act before and after committing a murder.

This side is also revealed through his own observation of human behavior in society and which he tries to copy in order to seem a normal respectable citizen.

Conclusions. Linguistic personality of the literary personage under discussion (Dexter Morgan) has several peculiarities: the speech is not saturated with emotions; frequent usage of causal-consequential conjunctions; references on the satisfaction of basic needs in speech; frequent usage of silence-fillers.

The analysis of Dexter Morgan language personality went through three levels. In terms of the verbal semantic level his speech mostly consists of short simple sentences, many of them are one-axis nominative and elliptical – this trait defines him as a consistent and logical person, who does not want to say too much revealing his secrets. Frequent usage of repetitions dwells on his manipulating character and self-persuasive manner of speaking. He often uses subordinate sentences of cause and consequence as trying to justify his actions. The cognitive level of Dexter's language personality is focused on his own perception of his doings. Throughout the novel he never calls a murder what he does and uses periphrasis. The pragmatic level of his personality is presented via the principles of his life, given to him by his foster father Harry. This level also presents three levels of his psychic nature – Id (biological violent entity), Ego (consciousness) and Superego (the code of principles).

For our further development we find it necessary to study the language behavior of a linguistic personality based on their gender and age categories.

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