РАЗДЕЛ VII. ФИЛОЛОГИЯ

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The speech portrait of the main character as linguistic reflection of the human factor*Belgorod National Research University
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Abstract

The article is devoted to the study of the speech portrait of the main character of the novel «Aviator» by E. Vodolazkin. We consider the lexicon of the linguistic identity and the thesaurus to represent the linguistic picture of the world. This will help readers understand the author's conception of the character and reflect the human factor in the language.

Keywords: speech portrait, character, lexicon, thesaurus.

The term «speech portrait» appeared along with the term « linguistic identity» in national linguistics in the 1960s. The term is understood differently by the linguists (S.V. Laorda, Y.S. Alysheva, S. V. Mamaeva, and T. P. Tarasenko); however, the creation of speech portraits as a method of describing the linguistic identity and reflecting the human factor in the language is becoming more and more popular in modern linguistics.

The study of the speech portrait began with a study of the phonetic portrait (M.V. Panov), and then took place in the conceptual study of Y. Karaulov «The Russian Language and the Language identity» [3]. The period of 1990-2000s is represented by a series of works in which speech portraits of whole social groups and individuals (intellectuals [5], journalists [2], schoolchildren and students [7], politicians and state employees [6]) are studied.

In linguistics a sufficient experience of methodological and theoretical understanding of the phenomenon of speech portrait has been formed. But the share of research devoted to the speech portrait of a literary character is much smaller.

The novel «Aviator» by E. Vodolazkin published in 2016 was nominated for several prestigious literary awards («Russian Booker», «Book of the Year», «The Big Book») and immediately gained popularity among readers. So we turn to the speech portrait of the main character InnokentyPlatonov of this novel.

The **aim** of our study is to analyze the speech portrait of the main character of the novel «Aviator» by E. Vodolazkin.

In our study the following **methods** are used: the analysis of linguistic literature; observation; analysis and synthesis; comparison.

The **subject** of the study is linguistic means, allowing creating the originality of the character's speech portrait.

It is interesting to mention that a speech portrait is understood by us as a fragmentary speech portrait presented by a collection of speech characteristics of a literary character, expressed by the specific phonetic, grammatical, lexical and syntactic structure of the author's language, actualizing certain speech intentions and strategies. A fragmentary speech portrait gives us a chance to recognize a selective characterization of the most striking features of the linguistic identity's speech.

We have relied on studies of M. V. Kitaigorodskaya and N. N. Rozanova [4] and chose for consideration the lexicon of the linguistic identity and the thesaurus, presenting the linguistic picture of the world.

«The lexicon of the language identity is a level that reflects the lexico-grammatical fund of the language. At this level the stock of words and phrases of a specific linguistic

identity is analyzed» [4, 27]. «The thesaurus shows the use of colloquial formulas, figures of speech and special vocabulary» [4, 27].

The main plot of the novel «Aviator» is depicted in the diaries of the main character, Innokenty Platonov, born in 1900. He «resurrects» to life in 1999 having been frozen in the 30s in the laboratory on the Solovetsky Islands, where the young man was sent being arrested. His physician Geiger advises Platonov to record his memoirs, which are original signs of the character's revival, his way of gaining a worldview.

Defrosted consciousness of Platonov hardly adapts a new speech environment characteristics. Disappointment in the new time is emphasized by using the lexeme «**ubogo**» as characteristics of new phenomena: «...ulitsupereimenovali. Kak-to **ubogo**oboznachili.Zachem?» [1, 30]; «Kakmozhnoratitbestsennyyeslovanateleserialy, naeti**ubogiy**eshou, nareklamu?» [1, 341].

The semantic opposition of the **old / new** in the lexicon of Platonov emphasizes alienation from modern realities. The character's rejection is caused by a new spelling: «...**staraya**orfografiya ne sravnitsyas **novoy**, potomuchto v neyestdusha. I Zolotoyveknasheyliteraturysvyazanimenno s neyu» [1, 192], by a new building: «**Starye**zdaniyadazhe v takomsostoyaniinestoludruchayushchi...A **novyye** – neprochnyye, nenastoyashchiye, srazuvidno, chtopoddelka» [1, 169].

The concepts of **own and others** are the most specific in the linguistic cognitive portrait characteristics of Platonov. The author compares Platonov to Robinson Crusoe and explains the situation of the revived aviator. Robinson Crusoe, like Platonov, falls into a strange and wild world and he cannot become part of a new life: «prezhniyepriyvichkinuzhno libozabyt, libovossozdatvesutrachennyyimir, chtoochenneprosto» [1, 42].

The lexical level of the speech portrait of Innokenty is marked by the frequency use of **foreign words** pronounced with irony and condemnation: «Na televideniimenya... grimirovali<...>raspylyalinavolosylakizzheleznobanki. **V moyevremya**etonazyvali**pulverizatorom**, a **seychas** – **spreyem**. Sprey, konechno, koroche.V angliyskommnogotakikhslovechek – malenkich, zvonkich, kaksharikdlya ping-ponga – udobnykh, v obschem, i ekonomnykh.Tolko votranshenarechi ne ekonomili» [1, 139]; «...yasmotreltelevizor – to, chtozdespo-angliyskinazyvayuttalk-show.Vse drug drugaperebivayut.Intonatsiisklochnyye i malokulturnyye, poshlostnevnosimaya.Neuzhelietomoinovyyesovremenniki?» [1, 83-84].

Innokenty remembers his past life and most often uses the following nominations, which designate and characterize the way of life in the **first part of the post-revolutionary period**: Petrosovet, kommunalnayakvartira, uplotneniye, dalikomnatu, potrudovoykartochke, prodovolstvennyyekartochki (sakharnyye, khlebnyye), ochered, dolgiyechasyzakerosinom.

The main part of the personal lexicon is the **axiological marked word «aviator»**. This conveys the only dream of a free flight: «Nu, konechno, byla i mehta o nebe<...>Vse my zdeskak by pridavleny, votonochto. A v nebe – tam vsepo-drugomu» [1, 154-155].

In the character's speech words are marked as **euphonium** thanks to a special aesthetic value. This is reflected in the name of the beloved woman: «Anastasiya. Udivitelnoyeimya – polnoglasnoye i nezhenoyednovremenno, tri «a», dva «s» [1, 54]; «...Mneochenravilos eye polnoyeimya, i yavsyakiyrazproiznosil s naslazhdeniyem: Anastasiya» [1, 59].

Speaking to Anastasia Innokenty often uses the pronoun «**you**». It shows the careful attitude of lovers to each other: «I wantyou to become my wife» [1, 96]; «Do you want me to read to you?» [1, 85].

Details of everyday life remembered by Innokenty are associated with memories concerning talks with parents in his childhood. **Lexemes, which convey visual, smell, sound sensations**, characterize the atmosphere of a family conversation: «Samovar bolshoy, i voda v nemzakipayetmedlenno<...>Vozdukh – rezkiy, s zapakhamireki i sosen<...>Beseda... dvizhetsyavolnami, to tische, to gromche» [1, 365].

Innokenty often uses the **word «God»** in his speech: «The God keeps everything» [1, 408], «My God, what can I say to the killed...» [1, 404], «Why did the God raise Lazarus?» [1, 382], «I talked with the Geiger about the God» [1, 357]. Speaking to the God Platonov is trying to be forgiven, to become stranger and hopeful.

So, the speech portrait of InnokentyPlatonov is a reflection of the author's conception of the character, and also expresses the human factor in the language. In the lexicon of the character there is a semantic opposition of the old-new, frequent use of new borrowed words. They help characterize the period of the 90's and are pronounced by Platonov in the manner of irony and condemnation. The childhood in the consciousness of Innokenty is embodied in lexemes, transmitting sound, smell, visual sensations. The frequent usage of words euphonium and the pronoun «you» emphasize an exalted his relationship with beloved Anastasia. The constant appeal to the lexeme «God» shows the reverent attitude of Innokenty to religion.

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**Иван Грозный в поэме М.Ю. Лермонтова «Песнь о купце Калашникове»:
фольклорные мотивы и карамзинские идеи**

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На фоне произведений об Иване Грозном, опубликованных в 30-е годы, выделяется поэма М.Ю. Лермонтова «Песнь о купце Калашникове» (1838). Исследователи считают, что ее создание связано с такими событиями начала XIX века, как гибель А.С. Пушкина и похищение неким гусаром жены московского купца. Предположительно в основе «Песни» лежит реальная история о Мясоде Вислом, жену которого обесчестили опричники, а его самого казнили. Этот сюжет заимствован из девятого тома «Истории государства Российского» Н.М. Карамзина, где имеет ярко негативную окраску. Он служит для подтверждения жестокости царя и беспредела среди его ближайшего окружения. Однако Лермонтов, перенимая сюжетную базу Карамзина, создает иной образ правителя.

Стоит отметить, что Н.М. Карамзин в своем тексте отмечает, что Иван Грозный никогда не был свободен в полной мере. Царь всегда зависел от бояр – в детстве им управляли князья Глинские, во взрослых годах Курбский, Адашев и другие оказывали влияние на его поступки, ближе к концу правления приближенные опричники или Б. Годунов влияли на него. Так, Карамзин часто прибегает к сюжету, когда подданные царя «мягкими советами», наставлениями, клеветой и т.п. влияют на поступки