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CULTURAL PECULIARITIES OF COMMUNICATIVE PASSPORT

Метою статті є розкриття лінгвокультурних особливостей персонажів художньої прози шляхом аналізу їхніх комунікативних паспортів. Висвітлений комплексний підхід до опису комунікативного паспорта побудований на синтезі ідей В.В. Виноградова, Ю.Н. Караулова, І.А. Стерніна і Д. Хаймса та є внеском у розробку теорії мовної особистості.

Ключові слова: голос, комунікативний паспорт, комунікативна поведінка, мовний паспорт, психоглоса.

Цель данной статьи – раскрытие лингвокультурных особенностей персонажей художественной прозы путем анализа их коммуникативных паспортов. Представленный в статье подход к изучению коммуникативного паспорта основан на синтезе идей В.В. Виноградова, Ю.Н. Караулова, И.А. Стернина и Д. Хаймса и является вкладом в разработку теории языковой личности.

Ключевые слова: голос, коммуникативный паспорт, коммуникативное поведение, психоглосса, языковой паспорт.

This article is dedicated to revealing a number of cultural peculiarities represented by communicative passports of fictional characters. The analysis unites the ideas of D. Hymes, Y. Karaulov, I. Sternin, V. Vinogradov and is meant to develop their contribution to the study of language personality.

Keywords: communicative conduct, communicative passport, frame shifting, language passport, psychoglossa, voice.

Any personality taken as a complex of individual psychological and linguistic peculiarities is identified by his *communicative passport*. It includes, inter alia, language passport and communicative conduct [3, c. 41-49]. Language passport is information about a personality unconsciously given away in communication by his language command.

Linguistic realisation of age, occupation, cultural values, etc. is connected with ‘voices’ of language personality [4, c. 70; 1, c. 91], i.e. roles the same person plays while communicating in different social settings. An individual may simultaneously be a friend, a student, a doctor, an art connoisseur, a son, etc. These voices make him polyphonic.

People unconsciously change voices if switching languages. This process is called *frame shifting*, e.g. ‘By the way, I suppose you aren’t any relation of Octave Boissy?’ ‘I’m the johnny himself,’ he replied with timidity, naively proud of his Saxon slang. <...> I had to fight desperately against the natural human tendency to assume that no boy with whom one has been to school can have developed into a great man. <...>

‘You’ve forgotten my Christian name, probably,’ he said.

‘No, I haven’t,’ I answered. ‘Your Christian name was Minor. <...> But what on earth are you doing in this hotel?’ <...>

‘The fact is, I’m neurasthenic,’ he said simply <...>

‘Oh!’ I laughed, determined to treat him as Boissy Minor, and not as Octave Boissy.

‘I have a morbid horror of walking in the open air, yet I cannot bear being in a small enclosed space. <...> Mais que veux-tu?... Suis comme ca!’ (What can I do? I am such a man!)

‘Je te plains (I sympathise with you).’ [A. Bennett. The Supreme Illusion].

Frame shifting in this example concerns both interlocutors. Octave Boissy is presented in two voices: that of a celebrity (Octave) and a boy (Minor) who studied at school with the narrator. Minor is a timid kind person who speaks English and hitherto remembers ‘Saxon slang’ (the idiom ‘I’m the johnny himself’ means ‘It is me, I am the fellow’). Octave is an illustrious playwright who even involuntarily declares his strange agora- and claustrophobic self in French as the one to be taken for granted (What can I do? I am such a man). The narrator, on the other hand, unconsciously treats him as Octave, for, trying to address Minor (I determined to treat him as Boissy Minor, and not as Octave Boissy), he nonetheless shifts to French himself to express compassion to a celebrity, but not his schoolmate. If he had wanted to sympathise with his schoolmate, he would have chosen Saxon slang as if a password of a close circle. The narrator’s voices are the schoolmate’s (English-speaking) and the admirer’s (French-speaking).

Notwithstanding the polyphony of personality and frame shifting, general individual features permit to recognise a concrete individual. Thus, in the upper fragment Octave remains a kind and timid person, and, though conscious of his position, still friendly and open-hearted, for he never says a rude word and easily acknowledges that some unknown insignificant Minor and the renowned Octave are one and the same Boissy.

To determine cultural and other peculiarities of language passport, a personality may be analysed according to the specific linguistic expression of semantic, cognitive, and pragmatic levels of his consciousness realised by *psychoglossae*, i. e. the units of each level. Psychoglossa [2, c. 157-158] is a time-stable unit of human consciousness that reflects a certain aspect of language connected with personality’s language command, typical notions of worldview, and ethnic or cultural peculiarities. Language command is analysed at the semantic level, typical worldview notions – at the cognitive level, and national peculiarities – at the pragmatic level.

Semantic level is based on grammatical psychoglossae, i.e. words and sentences characteristic of a person’s speech, his general language command on morphological and syntactical levels. Octave Boissy’s cues in the example above confirm his good command of English, but rather academic than colloquial, for, despite slang (*the johnny*), grammatical structures in his speech, including that with the slang word, follow standard English syntactical patterns, either SVO (subject, verb, object: *You’d forgotten my Christian name; I have a horror*) or SCP (subject, copula (link), predicative: *I’m the johnny himself; I’m neurasthenic*).

The use of Gerund in the functions of attribute (S of A (attribute) pattern: *horror of walking*) and direct object (VO pattern: *bear being*) is also regulated by standard grammar rules and is characterised by bookishness.

Such expressions as *'the fact is'*, *'a small enclosed space'* and the medical term *'neurasthenic'* prove that Octave once used to study academic English, but has sparsely spoken it since. *'I cannot bear being in a small enclosed space'* or *'The fact is, I'm neurasthenic'* are highly bookish; a talk with a former schoolmate disposes to expressing the same idea more casually (e.g., I can't stand small rooms, I feel bad in small rooms. Actually, I'm a bundle of nerves, a bad case of nerves). Octave's speech is deficient in laconism and plainness of everyday communication. Saxon slang therefore does not suggest his deep multifaceted knowledge of English, but barely authenticates his pride (*he replied <...> proud of his Saxon slang*) and may be considered a sign of belonging to some school circle, a means of embellishment.

On the whole, grammatical psychoglossae characterising Octave's personality are bookish vocabulary, SVO and SCP general syntactical patterns, S of A and VO patterns of Gerund use (where Gerund takes positions of attribute and object).

Cognitive level is based on cognitive psychoglossae, i.e. notions and ideas reflecting the worldview of a person. Octave Boissy's personality is revealed with the help of two psychoglossae (space and self-identification). His worldview is restricted to his personal distorted perception of space making him feel constantly uncomfortable and distressed. The notion of space is expressed by word combinations *'the open air'* and *'small enclosed space'*, the notion of self-identification is realised by *'Christian name'* (Minor) and *'neurasthenic'*. The name denotes him, the term describes.

Pragmatic level is based on motivational psychoglossae, i.e. communicative needs to associate with other people based on national and cultural values. These values are linguistically expressed as stable units determining national identity (folk proverbs, sayings, national stereotypes, aphorisms) or cultural environment (quotations from favourite books, poems, statements, etc.) of a person. English national identity of Minor Boissy is denoted by the idiomatic statement *'I'm the johnny himself'* and Octave's identity is expressed by shortened French conversational formula *'Je suis comme ca!'*, thus two motivational psychoglossae characterise Boissy.

Besides language passport, cultural peculiarities of a personality may be successfully deduced from his *communicative conduct* – a certain behaviour regulated by norms and traditions. It can be gender and cultural (ethnic), e.g. *'We are too <...> decent a folk for the matter of matrimony to come between a woman and her friends! <...> The more wives a man has, the better company for them, the more knees to dandle the children on and the more corn they can plant so the better they all live together <...> Listen, my dear <...> Do you not love me?'*

'Indeed I do.' <...>

'Then if your sweetheart should offer to marry us both, would you love me the less for it? <...> Now, child, see what a wretched thing this jealousy is that it can set a daughter against her own mother!'

I married about the time they were planting the corn, which they celebrate with a good deal of singing and dancing although [A. Carter. Our Lady of the Massacre].

The participants in this extract may be identified as females, for they talk about marriage in terms of being proposed to, but not of proposing, as males would do (*if your sweetheart should offer to marry us both*). Thus the use of Active Voice with reference to somebody else (*your sweetheart should offer*) is a crucial grammatical peculiarity of participants' communicative conduct exposing their gender and belonging to a patriarchal community. One of the females is older and may be the mother of the younger one, for she calls her *'child'* and gives an example of a situation when they can quarrel as a mother and a daughter (*see what a wretched thing this jealousy is that it can set a daughter against her own mother!*). Referring to self as *'mother'* and to a younger person as *'daughter'* also proves that participants are females. Besides, the daughter names them both *'squaws'* (a Native American word denoting woman, wife; *it is we, squaws, who break our backs setting the seed*). As it is culturally predetermined that daughters should obey their mothers out of love and respect, the mother's question *'Do you not love me?'* and the daughter's answer *'Indeed I do'* confirm this standard. This question, just as one more in the excerpt (*Then if your sweetheart should offer to marry us both, would you love me the less for it?'*) is rather rhetorical than presupposes any response, for the mother does not expect objections even though her logic (if you love your mother, you will marry the same man with her, otherwise you do not) may seem sophistic. Still, it is not, since rhetorical questions in this case are a peculiarity of ethnic communicative conduct and expose a certain custom European daughters are not used to. Argumentation like *'I love my mother, so I will marry the same man with her'* is perfectly neat for an American Indian daughter and explains why she accepts her mother's logic as consistent and still loves her under circumstances offensive and intolerable for a European woman.

The results of this article may be used in the academic courses of Communicative Linguistics (Personality in Communication), Lexicology (Layers of English Vocabulary), Theoretical Grammar (Sentence Structure) and in students' or postgraduate students' research work.

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