УДК 811.11'4

S. Radetska
Candidate of Pedagogical Sciences, Associate
Professor, Head of the Department
of Theory and Practice
of Branch Translation,
Kherson National Technical University

V. Sukhanova
Assistant Lecturer at the Department
of Theory and Practice
of Branch Translation,
Kherson National Technical University

MANIFESTATION OF THE DETECTIVE'S LINGUISTIC IDENTITY AT THE LINGUISTIC COGNITIVE LEVEL

Taking into account the close connection between the language and its bearer in the scientific circulation, the notion of "linguistic personality" has been consolidated, since only in the speech structure of an individual one can see his intellectual characteristic and certain emotions that he manifests. Regarding the primacy of this notion introduction into the philological terminology, we note the researcher V.V. Vinogradov. In the work "On Artistic Prose", he proposed the ways of studying the linguistic personality as the following: the personality of the author and the personality of the character of the literary work [1, p. 78]. Yu.M. Karaulov in the work "Russian Language and Linguistic Personality" considers the three-tiered distribution of the structure of this phenomenon [5, p. 52]. In his study "The Language Personality in the Contemporary Social Space", Ukrainian linguist L.V. Zasekina distinguishes structural components of the linguistic personality [4, p. 83].

The **urgency** of the study is due to the need for expanded consideration of means of manifestation of linguistic personality at different levels. Recognition of the specific features of the speech personality of the protagonist is the key to adequate understanding, and in the future, the reproduction of his image.

The **purpose** of this article is the consideration and detailed analysis of the expression of the linguistic personality on the second, linguistic cognitive level, on the example of the analysis of means of creating the detective's linguistic personality in the texts of detective prose created by Arthur Conan Doyle.

Considering the phenomenon of "linguistic personality", the three-level distribution of the structure, proposed by Yu.M. Karaulov, is verbally semantic, linguistic cognitive and motivational [5, p. 59]. Within the zero-level (verbal semantic), appear words, phrases, expressions, simple formula sentences. This level is also interpreted as functional or media-orientation, which involves the means of contact of a person with the outside world through oral speech, writing, various signs that form an image (clothing, appearance, etc.).

Units of the linguistic cognitive level are concepts, ideas and stereotypes that reflect a certain hierarchy of values. This level reflects the system of personal knowledge about the surrounding world. We stated that there is a functional connection between zero and first levels, because in order to understand a certain text, it is necessary to "skip" it through own thesaurus and correlate it with own knowledge.

We determined that the peculiarity of the motivational level is the reflection of the activity and communicative needs of a person. It is characterized by the specific individual's goals, assessments, relationships, life stories. The linguistic personality can be manifested by the use of quotations, which became winged expressions. This level also involves the nonverbal part of the lexicon, that is, the presence of sign and mimetic means.

The purpose of the study of this article is precisely the units of the linguistic cognitive level, which are the ideas and concepts that each linguistic personality composes into the personal image of the world. Therefore, this level of the linguistic identity of a detective, an Englishman by origin, is reflected in his vision, perception and understanding of the phenomena of the surrounding world.

Sherlock Holmes is, above all, a representative of rationalist philosophy, associated with the idea of independence and activity of the personality, expressing an independent individual's consciousness. This vision has a causal relationship with the concept of a strong individual, independent of the crowd, which is guided exclusively by voluntarist concepts.

In a further study on the identification of Sherlock Holmes's linguistic personality, we identify such a syntactic tool like allusion. It is a powerful tool for creating expressiveness in both English and Ukrainian speech. According to A.Yu. Dubenko, "the allusion is a reference to a certain historical, literary or cultural fact that belongs to the background knowledge of the native speaker" [2, p. 33].

Under the allusion, most scholars also understand the artistic and stylistic method, the hint, the reference to a particular literary work, plot or image, as well as a historical event, based on the reader's erudition, designed to solve the encoded content. I.V. Sviridetskaya states: "Whatever the matter is, the author can always convey his vision of the situation with the help of allusion. In many cases, he cannot directly present his point of view and attitude to one or another problem, and therefore quite often the authors in their writings turn to the use of allusions, because it is an allusion in its

nature, that is able not only to direct the reader in the direction desired by the author, but also to draw his attention to the problem. Thanks to the allusion, the author can convey the drama of a particular situation; emphasize the need to solve a particular problem. At the same time, he seems to call the reader to realize the importance of the information, which is provided through the prism of his own perception" [7].

The main functions of allusion are the transfer of the specificity of the national mentality; increase the severity of the problem. Allusions can convey all elements of connotation: expressiveness, emotionality and style differentiation [7].

A. Conan Doyle noted that the teachings of Darwin, Huxley, Spencer, and Mill influenced him, as well as many of his contemporaries, greatly. Analyzing the story "A Study in Scarlet" we notice an allusion to the teachings of Darwin. For example, Sherlock Holmes, speaking of music, implies manifestation of person's deep instincts: *"Do you remember what Darwin says about music? He claims that the power of producing and appreciating it existed among the human race long before the power of speech was arrived at. Perhaps that is why we are so subtly influenced by it. There are vague memories in our souls of those misty centuries when the world was in its childhood"* [9, p. 21]. The author portrays his detective as a wise and experienced man who understands human life and psychology very well: *"It is my experience that it is only an amiable man in this world who receives testimonials, only an unambitious one who abandons a London career for the country, and only an absent-minded one who leaves his stick and not his visiting-card after waiting an hour in your room"* [10, p. 7].

Sherlock Holmes is a bright representative of the English language culture. Analyzing his speech, we have identified concepts and ideas that characterize the very person of English origin. According to V.V. Ovchinnikov, who expressed his impressions of England in the collection "Root Oak. Impressions and Reflections on England and the British", we argue that "the Englishman traditionally shrinks excess of familiarity, avoids manifestations of spiritual intimacy. In his spiritual world there is a certain area, where he does not allow even the closest people" [6, p. 239]. Sherlock Holmes does not show feelings and emotions in relation to women. For example: *"But love is an emotional thing*, and whatever is *emotional is opposed to that true cold reason* which *I place above all things. I should never marry myself, lest I bias my judgment"* [11, p. 115]. Using the metaphors of "emotional thing" and "true cold reason", as well as the comparison of "emotional is opposed to", he emphasizes that love is a completely unimportant feeling.

In the following example, the detective expresses reasoning that vividly reflects his calmness and lack of sympathy for his clients: *"It is of the first importance **not to allow your judgment to be biased** by personal qualities. A **client is to me a mere unit, a factor in a problem**. The emotional qualities are antagonistic to clear reasoning"* [11, p. 15].

V.S. Ovchinnikov writes that "the Englishmen are persistent lawyers." Sherlock Holmes never makes exceptions; he adheres to this principle in his work: *"I never make **exceptions. An exception** disproves the rule"* [11, p. 15]. With the help of a stylistic means of repetition, the detective emphasizes the "exceptions", which attracts attention to the importance of this rule.

Linguistic cognitive level involves considering the individual's speech as a national one with its own specific features. Archaisms and realities is a vocabulary that expresses the special features of national cultures. The presence of these words in the detective's speech testifies to education and affiliation with English culture.

L.N. Sobolev was the first to define the term "reality" as a lexical unit, arguing that this term refers to everyday, specifically national words and expressions, which have no equivalents in everyday life, and therefore in the languages of other people [8, p. 24]. Such words give the speech certain expressiveness, form a speech characteristic of literary characters.

In English, there is the reality "fair game", which characterizes the behavior that has become a special national feature of the British. V.S. Ovchinnikov notes the following: "borrowing from sports ethics such concepts as" "fair play", "team spirit", "ability to lose", the British gave them the character of moral criteria, the basics of proper behavior. They are used to assimilate the system of human relationships to the rules of the game. Both in the sport and in the life the rules should be adhered to without exceptions and their offenders must be strictly punished. However, within the framework of these rules, a person must feel as relaxed as a player within the playground" [6, p. 48]. Sherlock Holmes in the story "The Valley of Horror" confirms that he adheres to the following principle: *"On the other hand, I said that **I would play the game fairly by you**, and I do not think it **is a fair game to allow you** for one unnecessary moment to waste your energies upon a profitless task"* [12, p. 32].

Taking into consideration the fact that A. Conan Doyle's detective stories were written at the turn of the nineteenth and twentieth centuries, in the protagonist's speech we observe the presence of archaisms i.e. the words and phrases with a distinct stylistic function. They are predominantly used in the literary speech to reproduce the atmosphere of the past, to typify and individualize certain person's traits of character. Such words are used to express irony, neglect, sometimes causing the recipients humorous effect [3, p. 250]. For example: *"There can be no question that Stapleton had a confidant, though it is unlikely that he ever placed himself in his power by sharing all his plans with him. There was an old **manservant** at Merripit House, whose name was Anthony. His connection with the Stapletons can be traced for several years, as far back as the schoolmastering days, so that he must have been aware that his master and mistress were really husband and wife"* [10, p. 218]. The word *"manservant"*, in Holmes's speech, serves as a linguistic tool for the social characterization of the hero. That is, it shows the affiliation with the era in which the character lived.

Consequently, the means of manifestation of the linguistic personality at the linguistic and cognitive level include the stylistic reception of the allusion, the stereotypes that are reflected by the thirst for excessive familiarity, the adherence to the principle of "fair play", as well as the words of reality and archaisms that depict the detective's national and cultural outlook. The purpose of our further linguistic analysis will be consideration of the third, motivational level with the aim of generalized recognition of specific features of the linguistic personality, which is the key to adequate understanding and reproduction of the image of the individual.

Література:
1. Виноградов В.В. Избранные труды: О языке художественной прозы. М.: Наука, 1980. 360 с.
2. Дубенко О.Ю. Порівняльна стилістика англійської і української мов: навч. посібник. Вінниця: Нова книга, 2011. 328 с.
3. Дудик П.С. Стилістика української мови: навчальний посібник. К.: Видавничий центр «Академія», 2005. 368 с.
4. Засєкіна Л.В. Мовна особистість у сучасному соціальному просторі. Соціальна психологія. 2007. № 5 (25). С. 82–90.
5. Караулов Ю.Н. Русский язык и языковая личность. М.: Наука, 1987. 263 с.
6. Овчинников В.С. Корни дуба: Размышления и впечатления об Англии и англичанах. М.: Новый мир. 1979. 65 с.
7. Свиридецька І.В. Алюзія як стилістичний засіб реалізації авторської інтенції. URL: http://www.rusnauka.com/6_PNI_2012/Philologia/2_101350.doc.htm.
8. Соболев Л.Н. О переводе образа образом. Вопросы художественного перевода. М.: Советский писатель, 1955. С. 270–290.
9. Doyle Arthur Conan. A Study in Scarlet. London.: Penguin Classic, 2016. 30 p.
10. Doyle Arthur Conan. The Hound of the Baskervilles. Oxford: Oxford University Press, 2007. 309 p.
11. Doyle Arthur Conan. The Sign of the Four. London: HarperCollins Publishers, 2015. 116 p.
12. Doyle Arthur Conan. The Valley of Fear. Sweden: Wisehouse, 2016. 112 p.

Summary
S. RADETSKA, V. SUKHANOVA. MANIFESTATION OF THE DETECTIVE'S LINGUISTIC IDENTITY AT THE LINGUISTIC COGNITIVE LEVEL

In the given paper the functional division of the system of the linguistic personality is considered and substantiated. The means of linguistic personality expression at the second (linguistic cognitive) level are analyzed in the given paper. The main means of linguistic personality expression in the speech of Arthur Conan Doyle's detective stories character were distinguished and specified. In the given paper we considered namely: allusion, linguistic stereotypes, realities and archaisms. The basis of our research was the use of the theoretical and analytical method to establish the defining characteristics of the notion of linguistic personality and a comprehensive contextual analysis in order to highlight the characteristics of the detective's linguistic personality in the texts being studied.

Key words: linguistic personality, verbally semantic, linguistic cognitive, motivational, detective, archaisms.

Анотація
С. РАДЕЦЬКА, В. СУХАНОВА. ПРОЯВ МОВНОЇ ОСОБИСТОСТІ ДЕТЕКТИВА НА ЛІНГВОКОГНІТИВНОМУ РІВНІ

У статті розглядається й обґрунтовується функціональний розподіл системи мовної особистості на лінгвокогнітивному рівні. Проаналізовано та визначено такі засоби вияву мовної особистості, як алюзія, мовні стереотипи, реалії та архаїзми, характерні для мови персонажів детективних творів Артура Конан Дойла.

Ключові слова: мовна особистість, вербально-семантичний, лінгвокогнітивний, мотиваційний рівень, детектив, архаїзми.

Аннотация
С. РАДЕЦКАЯ, В. СУХАНОВА. ПРОЯВЛЕНИЕ ЯЗЫКОВОЙ ЛИЧНОСТИ ДЕТЕКТИВА НА ЛИНГВОКОГНИТИВНОМ УРОВНЕ

В статье рассматривается и обосновывается функциональное разделение системы языковой личности на лингвокогнитивном уровне. Определены и проанализированы такие средства выявления языковой личности, как аллюзия, языковые стереотипы, реалии и архаизмы, характерные для персонажей детективных произведений Артура Конан Дойла.

Ключевые слова: языковая личность, вербально-семантический, лингвокогнитивный, мотивационный уровень, детектив, архаизмы.