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THE LANGUAGE PERSONALITY OF ROBERT WILLAMS WOOD

Summary. The article is devoted to the description and characteristics of Robert Williams Wood's book of verses How to Tell the Birds from the Flowers which reflects the author's language personality. The article presents a multilevel structured perspective on this literature work containing verb-semantic, cognitive and motivation levels. The criteria of motivation guidelines including linguistic, paralinguistic and extraliguistic categories serve as the foundation of analysis. The description of language personality concept is performed with the help of thematic progressions. The lexicon of the book is outlined. Such main concepts and semantic fields as "flora", "fauna" and "emptiness" are discussed. The author's language game as manifestation of creativity in speech making focus on comic effect is examined in detail. Phonetic word deformations with the purpose of rhyme maintaining and the word division into syllables within the framework of verse rhythmicity are highlighted. A considerable number of morphemes distortions creating new words when comparing two objects are mentioned. Splitting the words into parts in order to draw the reader's attention is noted. Idiom deformation presented the lexico-phraseological level of language game is considered. Some types of morphological deformation including using the name of letters instead of morphemes are described. Some attention is paid to a sort of homonymy at the level of morphemes in case of its coincidence with another word. The special focus is made on the functions of language games. The functions performed by the language game of the book under consideration are named. Besides, the functions that are not characteristic of that book of verses are noted. The role and classification of visual means used in this literature work is clarified.

Key words: language game, morpheme, idiom, deformation, function, lexicon, thesaurus, pragmaticon.

Problem statement. According to the concept of anthropocentrism the basis of language cognition is human mind, thought, culture, spirituality. The research object in various areas of science is language personality features in the process of communication because it serves as a language creating tool [1, p. 145]. However, the main attention of researchers is focused on language personalities of writers, actors and political figures. Meanwhile, the speech experience of scientists is also important, especially if they showed themselves not only in science but also in the field of literature.

The purpose of the article is to describe the language personality of Robert W. Wood in fragments basing on the material of his literature works. He is known to be the author of numerical inventions in optics. Besides, he wrote a books of verses, *How to Tell the Birds from the Flowers* and co-wrote a science fiction novel, The Man Who Rocked the Earth.

Analysis of recent researches and publications. V. A. Maslova described the language picture of the world as a multilevel structured view of the world which determines communicative behavior of language personalities [2, p. 296].

Yu. N. Karaulov proposed a three-tiered structure of language personality [3, p. 48-61]. The verb-semantic level (lexicon) contains words as basic units connected by grammatical, syntactic and other types of links. The cognitive level (thesaurus) includes such cognitive units as concepts and ideas. The motivation level (pragmaticon) reflects the speaker's purposes, interests and motivation.

O. A. Nesterova thinks that the features of language personality can be studied by means of its motivation guidelines analyzing that is goals, motives and guidance expressed in communicative needs [4].

The criteria of guidelines extracting is divided into some categories. Linguistic group contains listening, communicative and lingual characteristics. Analizing non-verbal communication components refers to paralinguistic category. The third one, extralinguistic, is based on historic events and biography of the speaker influencing the speech. That approach correlates with Karaulov's classification.

Our research is based on the ideas mentioned above. We suppose that these views on the concept of language personality complement each other. Besides, the concept description can be made with the help of thematic progressions. According to the theory of Danes [5, p. 185–193] there are three types of thematic progressions: simple linear, constant thematic and derived thematic. However, such types as thematic gap and split themes are usually noted [6, p. 111–14].

The book refers to the literary absurd direction. The analysis of texts showed that absurdity occurs under the action of the following factors:

– semantic scandal resulting from the fact of contradiction between content and reality or generally accepted norms;

– breakdown in semantic connections.

The authors of comic absurd texts use all types of composition speech forms but the main communication intention is to make the reader laugh along with supporting intention of the form used by the text author. The comic effect of the text is provided by such factors as word game, language game, absurdity, using the words in figurative sense. [7, p. 57].

Presentation of main material. The language personality of Robert Wood can't be observed directly but it is possible to suggest its features because the language tools used provides insight to cognitive, mental and language-related parts of any individual.

The lexicon of the author reflects American English of the early 20th century. The book contains the names of plants and animals which US citizens are familiar with. The main concepts of the text are "flora", "fauna" and "emptiness". The representatives of the first semantic field is divided into vegetables (*carrot, kale, asparagus, beet, grape, cucumber*), wild-growing and garden species (*crocus, clover, oleander, lichen, panicle, pecan, rue, hollyhock, cat-nip, orchid, cowslip, shamrock, blue morning glory, larkspur, hibiscus, sloe, bay*). The semantic field of fauna can be classified into domestic animals (*hen, gander, rooster, puss, cow*), the wild species (*crow, plover, pelican, pewee, parrot, hawk, toucan, cat-bird, quail, auk, cowbird, sparer, blue mountain lory, lark, tern, cross bill, ibis, snipe, lady-bird, puffin, octopus, elephant, pheasant, hare, harrier, puffin, ant, penguin, gnu, raven, ape, peacock, sloth*) and two non-existent birds (*dodo, roc*). The third semantic field is represented by two words: *nuffin* and *nought*.

The feature of the book is the author's language game which serves as a manifestation of creativity in speech because it has a focus on comic effect [8, p. 179]. The language game of the Wood's book involves different levels of the language structure.

Phonetic level of the game is presented in the form of phonetic word deformations. In particular, phonetic shell distortions are made in order to maintain the rhyme:

To take the Toucan from the tree,
Requires immence a-gil-i-tee,... [9].

The author changes the word agility replacing the last short vowel with the long one. Besides, the fragment above illustrates another phonetic technique, namely the word division into syllables highlighting the verse rhythmicity.

At the morphological level there are also a number of morphemes distortions creating new words:

The reason why is just be-caws
They are not versed in Nature's laws.
....A large Crow caw-cus... [9].

In the verse there is a comparison of the Crow and the Crocus. The sound *caw* produced by Crows is in focus. Hence *caw-cus* and *be-caws* are used instead of *caucus* and *be-cause*. The letter is also a rhyme to *laws*.

Another means to draw the reader's attention is splitting the words into parts which don't necessarily match syllables:

The ant is known by his ant-ennae,
Where-as the pheas-ant hasn't any .... [9].

The lexico-phraseological level is represented in the language game by idiom deformation. By associating the Tern and the Turnip the author changes *cooked to a turn*:

For "cooked to a tern" may be inferred
To change the Turnip to a bird...[9].

A type of morphological deformation is using the name of letters instead of morphemes. Thus P-cock, Q-cumber and P-Q-liar are used instead of peacock, cucumber and peculiar.

A sort of homonymy at the level of morphemes is a coincidence of a word with one of morphemes of another word, for example such words as *tern* and *e-tern-ally*. Besides, the word (*auk*) and a morpheme (*awk-ward*) can be omophones:

We seldom meet, when out to walk,
Either the Orchid or the Auk
The awk-ward Auk is only known
To dwellers in the Auk-zone .... [9].

Languge game performs a number of functions in the text [10]. The comic function is apparent because of focus on comic effect. Another function is connected with entertainment and pleasure. The readers of the book under consideration relax and enjoy the text very much. The emotions evoked, in turn, cause the desire to play the game once more.

Any text including language game becomes more expressive. The book of R. Wood is devoted to matching of absolutely different objects. The author uses language game noticing their common features. It reflects performing the pictorial dunction. Thus there is a new original usage of language resulting in creating new meanings and senses. In that case some graphic tools play a special role.

The pictures made by the author depict the objects similar to each other making the text perception easier for readers. The unique illustrations together with writing technique of the language game described above create a new dreamy aesthetic and special atmosphere which is a manifestation of aesthetic function. A substantial role in aesthetic belongs to the process of making up new words: *agilitee, becaws, caw-cus etc*.

The phenomenon of a language game can be considered as a way of personal self-expression by language means to demonstrate the author's creative abilities and individual style. Such games are often based on implicitness allowing the readers to assess the text author as smart, out-of-the-box thinking, eloquent and understanding the intricacies of communication. The corresponding function is referred as sociocultural [11, p. 14]. R. Wood was a brilliant scientist, the author of numerical inventions. His biographers characterize him as a very ingenious person, which is fully reflected in his literature works.

When we speak of language game we intend the influence on the readers. Pragmatic attitude to the readers are implemented that makes the text pragmatically intense. In the case of the Wood's book the influence is directed to growing interest in studying English.

Language game usually performs the function of compression. However, in the book under consideration there is no saving language means. The pictures illustrated the text only increase humorous effect. Other functions, euphemistic and coding, also are not manifested in the book because no need to mask the context.

It is known that language game serves as a means of prevention and protection against negative reaction of readers. On the other hand, laughter can be destructive force. However, it is difficult to imagine a person whose reaction to that text would be negative. So, neither the protective nor destructive function of language game is expressed in that book.

Having splashed out negative emotions, a person feels relief and experiences an emotion of pleasure. The peculiarity of relaxing function is manifested

in the fact that language game helps to relieve communication.

Besides, language game can act as a means of speech softening because it eliminates seriousness of tone and weakens the message content. Reading the Wood's book is relaxing and can free from negative emotions. This particularly happens due to speech softening.

Striving for self-affirmation is indicated among other functions of language game. In other words this function is called self-exalting [12, p. 27]. The text under consideration undoubtedly testifies to high intelligence of the author. However, there is no evidence he needed any self enhancement.

The author argues that it is difficult to distinguish representatives of the animal and plant world. It is the main idea at the cognitive level of the book. The book includes an introduction and forty eight separate verses whose thematic progressions have common features. The introduction sets the hypertheme of the book, namely the reason of its writing. The examples given serve as derived thematic.

By other nature books I'm sure,
You've often been misled,
You've tried a wall-flower to secure,
And have a hen instead:
You've wondered what egg-plants lay,
And why the chestnut's burred,
And if the hope-wine hops away,
It's perfectly absurd. [9].

The rheme is expressed as a conclusion of the previous reasoning:

I hence submit for your inspection
This very new and choice collection
Of flowers on storks and flox of birds
With some explanatory words
Not everyone is always able
To recognize the vegetable [9].

The main themes of each verse are similarity and difference between the objects of comparison. In some cases the author directly speaks of difference but similarity is implicit:

The Cover and the Plover can be told apart with ease,
By paying close attention to the habits of the Bees… [9].

Another thematic pattern is gradual transition from similarity to difference within the framework of simple linear thematic progression and split rheme:

The Parrot and the Carrot one may easily confound.
They're very much alike in looks and similar in sound,
We recognize the Parrot by his clear articulation,
For Carrots are unable to engage in conversation. [9].

The main non-verbal component of the author's communication with his readers is a number of marvelous illustrations made by the author. They can be divided into the following groups:

– the images of the objects compared are similar;
– the picture unites the objects in common situation;
– the image is adjacent to empty place;
– subsidiary pictures.

R. Wood wrote the book for his children when he worked at Johns Hopkins University as a full-time professor. The motivation to create such an interesting and ingenious work is his temper. Everyone who knew him described this extraordinary person

as *a "shield" and a "buckler"*". He possessed the *childish vanity* all his life beginning to make experiments and do different tricks from early childhood. Being full of ideas he was fond of chemistry and succeeded in combining the substances which were considered to be uncombinable.

Conclusions. The book under consideration is shown to reflect the language personality of its author. The choice of linguistic means is determined by the features of literary trend and genre, the time when the book was written and the personality of author. The word packet is typical for American English of the early 20th century. The presense of word game and language game in the text is explained by its affiliation with literary nonsense. The basic patterns of thematic progressions is characteristic for nonsense verses.

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Доронкіна Н. Є., Івасюк О. В., Ситайло Н. М. Мовна особистість Роберта Вілбямса Вуда

Анотація. Стаття присвячена опису та характеристиці книги віршів Роберта Вільямса Вуда «Як відрізнити птахів від квітів», яка відображає мовну індивідуальність автора. У статті представлено багаторівневий структурований погляд на цей літературний твір, що містить дієслівно-семантичний, когнітивний та мотиваційний рівні. Основою аналізу є критерії мотиваційних орієнтирів, що включають лінгвістичні, паралінгвістичні та екстралінгвістичні категорії. Опис концепту мовної особистості здійснюється за допомогою тематичних прогресій. Виявлено низку типів тематичних прогресій характерних для цього жанру літературних творів. Також окреслено лексикон літературного твору. Обговорюються такі основні концепти та семантичні поля, як «флора», «фауна» та «порожнеча». Детально розглядається авторська мовна гра як прояв креативності у мовленнєвій спрямованості на

комічний ефект. Висвітлено фонетичні деформації слова з метою збереження рими та поділ слова на склади в рамках віршової ритміки. Помічено значну кількість морфемних порушень, що створюють нові слова при порівнянні двох предметів. Відзначається поділ слів на частини з метою привертання уваги читача. Розглянуто деформацію ідіом, яку представлено на лексико-фразеологічному рівні мовної гри. Описано деякі типи морфологічної деформації, в тому числі використання назви букв замість морфем. Певна увага приділяється різновиду омонімії на рівні морфем у тому випадку, коли вона співпадає з іншим окремим словом. Особливу увагу приділено функціям мовних ігор. Висвітлено функції, які виконує мовна гра книжки, яка розглядається. Крім того, виокремлено функції, не властиві мовній грі у цій книзі віршів. З'ясовано роль образотворчих засобів, використаних у даній літературній праці. Здійснено класифікацію візуальних засобів та способів їх впливу на читача.

Ключові слова: мовна гра, морфема, ідіома, деформація, функція, лексикон, тезаурас, прагматикон.