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**ДОМИНАНТЫ КОГНИТИВНОГО УРОВНЯ ЯЗЫКОВОЙ ЛИЧНОСТИ
РОДИОНА РАСКОЛЬНИКОВА В РОМАНЕ Ф.М. ДОСТОЕВСКОГО
«ПРЕСТУПЛЕНИЕ И НАКАЗАНИЕ»****Кармазина Ирина Сергеевна**Магистрант 1 курса очной формы обучения историко-филологического факультета НИУ
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Аннотация

В статье представлен лингвистический анализ лексических доминант языковой личности Родиона Раскольникова. Подробно описаны и систематизированы идиостилевые маркеры Ф.М. Достоевского.

Ключевые слова: герой-преступник, языковая личность, речевой портрет, когниция, коммуникация, сильная позиция текста.

**DOMINANTS OF THE COGNITIVE LEVEL OF RODION RASKOLNIKOV'S
LINGUISTIC PERSONALITY IN THE NOVEL BY F.M. DOSTOEVSKY
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ABSTRACT

The article presents a linguistic analysis of the lexical dominants of the linguistic personality of Rodion Raskolnikov. The idiostyle markers of F.M. Dostoevsky are described in detail and systematized.

Keywords: criminal hero, linguistic personality, speech portrait, cognition, communication, strong position of the text.

In the XXI century it is impossible to imagine world literature and Russian culture without referring to the creative heritage of F.M. Dostoevsky: "He became one of the Atlanteans of world culture, on whose shoulders rests a huge load of human passions, needs, worries and hopes... In

the ocean of postmodernism that swallows everything and everything, Dostoevsky (and the culture that has rallied around him) is a convincing (and convincing) example of the strength of the hierarchical basis of the universe"[8].

One of the through-and-through images of the "Great Pentateuch" of the famous Russian classic of the second half of the XIX century is the hero who committed a crime. In this paper, the above type is conventionally designated by us as: "hero-killer".

The following characters belong to this group:

- Rodion Romanovich Raskolnikov ("Crime and Punishment");
- Parfen Semenovich Rogozhin ("Idiot");
- Ivan Karamazov and Pavel Smerdyakov ("The Brothers Karamazov").

The most famous in the Russian cultural consciousness is the image of Rodion Raskolnikov. This hero is gaining particular popularity in the student linguistic and cultural community. So, on the expanses of the Powders group of the VKontakte social network, the following precedent mini-text was published: "Tell me, sokolik, how long is it to wait? // Did not eat porridge from an axe // And Rodion, having removed the sample, said: // "It's time"[6].

So, we have seen that the consciousness and thinking of modern man is primarily focused on Russian classical literature. In this regard, in our opinion, it is necessary to turn to the primary source (the literary text of F.M. Dostoevsky's novel "Crime and Punishment") and trace the dominant cognitive level of the linguistic personality in the speech of the hero-killer, since the proper name is also an independent precedent text in modern artistic and poetic discourse.

The peculiarity of the mental activity of the linguistic personality of Mr. Raskolnikov in F.M. Dostoevsky's novel "Crime and Punishment" is predetermined by:

- the strong position of the text;
- a completely new type of hero in the Russian literature of the XIX century;
- onomasticon.

The concept of "the strong position of the text" was introduced into the terminological apparatus of modern linguistics by I.V. Arnold: "The organization of the text, ensuring the advancement of the most important meanings of the text"[1]. A strong position in the literary text under study is represented by the title, which sets up the reader and researcher to perceive the semantic parts of the prose work.

Considering this provision, we determine that the main units of the thesaurus level of the linguistic personality of the hero-killer are the concepts of "Crime" and "Punishment". At the same time, these thesaurus-level units (along with concepts such as "Family", "Home", "Path") form the macro concept of "Universal happiness" in Rodion Raskolnikov's individual-linguistic picture of the world.

In this research paper, we adhere to the semantic approach (the most prominent representatives are N.F. Alefirenko, N.D. Arutyunova, T.V. Bulygina, A.D. Shmelev) in defining the concept of "concept" and following V.A. Maslova, this term is understood as "semantic education marked by linguistic and cultural specificity and in one way or another characterizing the carriers of a certain ethno -culture"[4].

The dominant representatives of the concept of "Crime" in the speech portrait of Rodion Raskolnikov are the following lexemes:

- this (an indicative pronoun; the hero uses this word more than 30 times during the novel action);

P.: "Well, why am I going now? Am I capable of that? Is it serious? It's not serious at all. So, for the sake of fantasy, I am amusing myself; toys! Yes, perhaps that and toys!"[3].

- business/deed (common noun; used in the speech of the hero 10 times);

P.: "If I am so afraid now, what would happen if it actually somehow happened to get to the point itself"[3].

- nonsense – absurdity / nonsense – nothingness (contextual synonymy; the first lexeme occurs in the hero's speech separately more than 40 times);

P.: "Oh my God! How disgusting it all is! And really, really I... no, it's nonsense, it's ridiculous! (my italics are I.S.) – he added decisively"[3].

P.: "All this is nonsense (my italics are I.S.)," he said hopefully, "and there was nothing to be embarrassed about! Just a physical disorder! Ugh, what a jerk all this is (my italics are I.S.)"[3].

- a vile role / a painful role / a cursed dream (phrases like Adj – N1 are used by Rodion Raskolnikov only in internal speech; these constructions occur 35 times in the literary text);

P.: "What if this is a mirage, and I'm wrong about everything? Due to inexperience, I am angry, a vile role (my italics are I.S.) I can't stand mine"[3].

P.: "But what I'm angry about now is, perhaps, a fact! Ugh, how irritable I am! And maybe it's good; a painful role (my italics are I.S.)... He's groping me. It will bring down. Why did I come..." [3].

A special place in the structure of the concept of "Crime" of the hero-killer is occupied by the phrase-metaphor "peasant nag". It is noteworthy that this linguistic unit is not used by the hero in direct speech, but only appears in Rodion Raskolnikov's first dream, as a special, inner voice of the hero's split consciousness during his youth.

P.: "Daddy, daddy," he shouts to his father, "daddy, what are they doing? Daddy, the poor horse is being beaten (my italics are I.S.)..."[3].

P.: " – Daddy! Why did they... kill the poor horse...! (my italics are I.S.) – he sobs, but his breath catches, and the words of the scream burst out of his cramped chest"[3].

The phrase "cursed dream" is used for the first time by the hero after the dream he saw. Having not committed a crime, he knows in advance that his soul will languish (in the text it is expressed by a construction like Neg- Vfin1s) ...

P.: "Lord! – he begged, - show me my way, and I renounce my cursed ... dream! (my italics are I.S.)"[3].

P.: "Lord! After all, I still won't dare! I can't stand it, I can't stand it!...(italics are mine – I.S.)"[3].

- step over the line (the phrase of Rodion Raskolnikov, which means the same as "step over the threshold" in the poetics of the novel, i.e. moral and legal laws; the remark below is given to the sister, but when pronounced Rodion projects his own fate).

P.: "And you will reach such a line (my italics are I.S.) that if you do not step over it, you will be unhappy, but if you step over it, maybe you will be even more unhappy..."[3].

In our opinion, the concepts of "Crime" and "Punishment" in the real portrait of the hero are connected by an idea that, as M.M. Bakhtin asserts, "helps self-consciousness to assert its sovereignty in the artistic world of Dostoevsky and triumph over every stable image" [2].

F.M. Dostoevsky introduces a new type of hero into the Russian literature of the XIX century – the "man of ideas", the "hero-ideologist": "Dostoevsky's hero is not only a word about himself and his immediate environment, but also a word about the world: he is not only conscious – he is an ideologist"[2].

In connection with this provision, lexemes and elementary syntaxemes (i.e. phrases) such as "the theory of "trembling creatures" and those who have the right" (internal and external speech; used in Raskolnikov's speech 14 times), "the murdered principle", "idea" (in the speech portrait of the criminal hero, this lexeme occurs more than 60 times) acquire special significance in the artistic world of the novel.

It should be emphasized that the words "idea" and "disease" in the poetics of Roman F.M. Dostoevsky "Crime and punishment" are synonymous concepts.

In the Dictionary of the language of F.M. Dostoevsky, edited by Yu.N. Karaulov, the interpretation of the term "idea" is given through the definition of the concept of "disease": "Deviation from the norm; negative property, quality of something, someone; idea-fix"[5].

P.: "The old woman was only a disease (my italics – I.S.)... I wanted to move as soon as possible... I didn't kill a man, I killed the principle (my italics are I.S.)! I killed the principle, but I didn't cross it, I stayed on this side... I only managed to kill. And even that failed, it turns out... The principle?"[3].

.The word "idea" in Rodion Raskolnikov's speech occurs practically with the same frequency as "blood", both before and after the crime.

P.: "But if he needs, for his idea, to step over at least a corpse, through blood, then he is inside himself In all conscience, I think he can give himself permission to step over the blood, depending, however, on the idea and the size of it, note this"[3].

This fragment illustrates the main principle of Rodion Raskolnikov's idea – "blood according to conscience".

The word "blood" in the artistic fabric of the narrative will not only remind the hero of the murder committed, but also be the cause of his fever, which is always accompanied by the realization of his mistake – innocently spilled blood.

P.: "Bah! So, therefore, there must be blood in my pocket too, because I put a wet purse in my pocket then! And the trimmings of the okrovannoy fringe...? What's the matter with me? What, is it really beginning, is it really the execution is coming?..."[3].

It should be noted that the hero-killer uses the verb "bloody" in his inner speech to characterize the crime committed by him (i.e., to commit a crime not on anyone, but above all on a colleague).

P.: "I should have known that," he thought with a bitter smile, – and how dare I, knowing myself, anticipating myself, take an axe and get bloody (my italics are I.S.)! I had to know in advance... Eh! but after all, I knew in advance! ..." [3].

The concept of "Punishment" in the speech portrait of the hero-killer is less clearly expressed. In our opinion, this is due to the author's intention: in his notebooks, F.M. Dostoevsky pointed out that his novel is "a psychological report of a crime"[7].

Analyzing the speech of the main character of the novel, we came to the conclusion that the linguistic dominants of the concept we have named are lexemes and a precedent biblical text about a person sentenced to death:

– conscience (an abstract noun; used in speech more than 15 times);

P.: " – You are logical. Well, what about conscience?

– What do you care about her?

– Yes, so much for humanity, sir.

– Whoever has it, suffer if he is aware of the mistake. This is his punishment, – to describe penal servitude"[3].

– moral execution (this phrase of the Adj-N1 type is expressed implicitly in internal speech with the help of a precedent biblical text that is present in Raskolnikov's mind as "old" / "background" knowledge; the hero recalls this once);

P.: "Where did I read how one condemned to death, an hour before death, says or thinks that if he had to live somewhere at a height, on a rock, and on such a narrow platform that only two legs could be placed, and there would be abysses, the ocean, eternal darkness, eternal solitude and eternal storm – and to stay like this, standing on the arshina of the journey, all your life, a thousand years, eternity – it's better to live like this than to die now! If only to live, live and live! What a truth!"[3].

– loneliness (after the commission of a crime is the most important punishment of Rodion Raskolnikov, although before (that is, before the commission of the crime) the hero enjoyed

spending time alone with his thoughts; this lexeme is expressed in the text both explicitly (before the commission of the crime) and implicitly (in the epilogue of the novel, the people feel disgust for Raskolnikov);

Sr: "With what, with what, teach me to beg you, finally, so that you do not come to me and do not do good? Let me be ungrateful, let me be nothing, just leave me alone, all of you, for God's sake, leave me alone! Leave me alone! From-become!"[3].

" - You are an atheist! You don't believe in God! - shouted to him. "I have to kill you"[3].

- the kingdom of reason as the antithesis of the living heart (expressed in the inner speech of the hero; this construction is used by Rodion Raskolnikov once, but is fundamentally important for understanding the character of the hero);

P.: "Enough! "away with the mirages, away with the false fears, away with the ghosts!" he said decisively and solemnly. ...There is life! Wasn't I living now? My life has not yet died together with the old old woman! The Kingdom of Heaven be upon her and-enough, Mother, it's time to retire! The kingdom of reason and light now and ... and will, and strength... and we're looking now"[3].

Thus, in the course of the analysis, we identified the language dominants that represent the fundamental concepts of the linguistic personality of the murderous hero in F.M. Dostoevsky's novel "Crime and Punishment".

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