

МІЖНАРОДНИЙ ГУМАНІТАРНИЙ УНІВЕРСИТЕТ



НАУКОВИЙ ВІСНИК
МІЖНАРОДНОГО
ГУМАНІТАРНОГО УНІВЕРСИТЕТУ

Серія:
ФІЛОЛОГІЯ

ЗБІРНИК НАУКОВИХ ПРАЦЬ

Випуск 49 том 1



Видавничий дім
«Гельветика»
2021

Збірник включено до категорії «Б» Переліку наукових фахових видань України зі спеціальності 035 «Філологія» на підставі Наказу Міністерства освіти і науки України № 1471 від 26.11.2020 р. (додаток 3).

Видання включено до міжнародної наукометричної бази
Index Copernicus International (Республіка Польща)

Серію засновано у 2010 р.

Засновник – Міжнародний гуманітарний університет

Друкується за рішенням Вченої ради Міжнародного гуманітарного університету
протокол 6 від 16.07.2021 р.

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Свідоцтво про державну реєстрацію КВ № 16819-5491Р від 10.06.2010

Адреса редакції:

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Серія: «Філологія», 2021

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SPEECH PERSONALITY IN THE ASPECT OF LINGUISTIC PERSONOLOGY (ON THE MATERIAL OF SPEECH BEHAVIOUR OF SHELDON LEE COOPER)

Summary. The paper discusses the speech personality of Sheldon Lee Cooper in the aspect of linguistic personology. The material of the paper is audio and video recordings and scripts of the American television sitcom “The Big Bang Theory”. The relevance of the paper is marked by the requirement to develop and replenish the scientific attainment of linguistic personology and the necessity to study the speech personality in the aspect of film discourse. The aim of the paper is to define the main linguistic features of Sheldon Lee Cooper through the analysis of his speech behaviour at lexical and grammatical levels. In order to achieve the aim there has been requested the speech personality typology of T. Kochetkova and O. Syrotynina that is based on the level of communicative competence. This classification is based on the parameter of communicative competence mastery and divided into strong, mean and weak speech personality. The representative of each of these types is the bearer of a certain speech behaviour. Sheldon Lee Cooper’ speech personality is extremely interesting to study because he has a high level of communicative competence, which allows us to explore his speech behaviour at lexical and grammatical levels. Sheldon’s speech personality has a set of abilities and characteristics that determine the creation and perception of speech, characterized by the level of structural and linguistic complexity. The thesaurus of the speech personality is filled with versatile functional and stylistic varieties of language, characterized by a set of certain speech means: a wide range of tokens, terminology, phraseology, neologisms, slang, etc. Sheldon also appeals to all kinds of sentences by the number of grammatical basis and by the purpose of expression which are confirmation of a high level of communicative competence.

Key words: linguistics, linguo personology, speech personality, speech behaviour, speech portrait, fictional character, communicative competence, film discourse.

Introduction. The current status of the humanities testifies to the high value of anthropocentric research. This is also evidenced by the formation of an independent direction of linguistics – linguistic personology. Linguistic personology is aimed at studying aspects of the manifestation of speech personality. Speech personality is a complex and ambiguous concept. Speech personality is a person who manifests in communication, choosing a particular tactic and strategy of communication, using a particular repertoire of tools (both linguistic and non-linguistic). Interest in the study of speech personality has grown due to the study of the personality in the field of traditional linguistics, pragmatics, sociolinguistics, etc.

In view of the wide representation of both linguistic and extra-linguistic factors of speech interaction, a modern English film dis-

course was chosen to create a speech portrait of the speech personality. Within the anthropocentric approach to the study of film discourse, the focus is on the fictional character as a specific speech personality, taking into account the whole spectrum of his/her idiosyncratic characteristics presented in speech interaction.

The aim of the paper is to define the main linguistic features of Sheldon Lee Cooper through the analysis of his speech behaviour at lexical and grammatical levels. The relevance of the paper is marked by the requirement to develop and replenish the scientific attainment of linguistic personology and the necessity to study the speech personality in the aspect of film discourse.

The material of the research is audio and video recordings and scripts of the “The Big Bang Theory”. “The Big Bang Theory” is an American television sitcom created by Chuck Lorre and Bill Prady. The show premiered on CBS on September 24, 2007, and concluded on May 16, 2019, having broadcast a total of 279 episodes over twelve seasons [1; 2].

To achieve the aim, the following **methods** were used: method of analysis was applied to study the theoretical basis of the concepts of speech personality in the area of linguo personology; method of synthesis was used to summarize the main principles and conclusions of the paper; descriptive and structural methods made it possible to characterize the linguistic features of Sheldon Lee Cooper’ speech behaviour taking into account the level of communicative competence; the method of conversational analysis was used to study the linguistic features of the construction of the discourse.

Theoretical background. The tradition of studying the speech personality is originated in the works of V. Humboldt, V. Vinogradov, Yu. Karaulov, O. Leontiev, G. Bogin, and others. The ways of formation of speech personality are laid down in a number of concepts of the theory of language personality by Yu. Prokhorov, V. Krasnykh, L. Klobukova, etc. Yu. Prokhorov [3] suggests that speech personality is revealed in a specific communication situation, and in order to achieve a positive result of this communication, all components of the speech personality are realized. V. Krasnykh [4] suggests to consider the speech personality, focusing on the speech activity of the speech personality.

In view of the variability of expression of the motivational-pragmatic level of the structure of speech personality, there are concepts of the type of speech personality. Type of speech personality is defined as a stable structure that reflects the individual characteristics of the personality who entered into communication, and speech behaviour that determines it. The most accept-

able is the typology of Yu. Karaulov [5]. His typology is considered as a structure of speech personality, which is organized on three levels: non-variant, linguo cognitive and motivational. One of the criteria for the differentiation of language personalities is the level of their communicative competence. The works of linguists T. Kochetkova [6] and O. Syrotynina [7] are noticeable in this perspective. Psychological classifications of speech personality are also common. The most authoritative in this direction are the works of K. Jung, R. Norton, S. Sukhykh, L. Lysychenko, I. Pavlova.

The study of the speech behaviour of Sheldon Lee Cooper is carried out taking into account principles of the level of linguistic competence classification (T. Kochetkova, O. Syrotynina) [6; 7]. This classification is based on the parameter of communicative competence mastery and divided into strong, mean and weak speech personality. The representative of each of these types is the bearer of a certain speech behaviour. Sheldon Lee Cooper's speech personality is extremely interesting to study because he has a high level of communicative competence, which allows us to explore his speech behaviour at lexical and grammatical levels.

Main results. Before analyzing the speech personality of Sheldon Lee Cooper, we need to consider the linguistic competence classification. Strong speech personality is characterized by creativity, a high level of text construction of any thematic and stylistic intention; large active vocabulary; a mastery of all functional and stylistic varieties of literary language; a combination of different elements of speech, adequate to the objectives of communication; fluency in both oral and written speech.

In contrast to the strong type of speech personality, the mean type is not characterized by the standard of maximum communication success. Unlike a strong speech personality, the mean one does not feel the need to replenish knowledge. Usually, the mean speech personality does not speak the language in its variety of functional varieties. The mean speech personality is characterized by mastery of conversational style and one of the functional styles required professionally.

Weak speech personality is a carrier of the familiar language. Such speech personality uses only a conversational system of communication under any circumstances. In addition, weak speech personality often appeals to jargon, slang, impolite vocabulary. Weak speech personalities does not feel any need to replenish their knowledge, which, accordingly, is reflected in the indicators of their communicative competence.

Speech portrait of Sheldon Lee Cooper is characterized by the mastery of all functional and stylistic varieties of literary language. Literary language is a kind of language that serves a particular area of socio-linguistic practice of the individual and is characterized by a set of certain speech means. In his speech, Sheldon Lee Cooper often uses words of Latin, Greek, German origin etc, narrative sentences in order to provide useful information for his interlocutor and to demonstrate a high level of knowledge:

1) Sheldon: *He's engaging in **reductio-ad-absurdum**. It's the logical fallacy of extending someone's argument to ridiculous proportions and then criticising the result, and I do not appreciate it*

2) Sheldon: *Enlargement of the heart muscle, or **hypertrophic cardiomyopathy**, is a serious disease which could lead to **congestive heart failure**.*

3) *The comforting part is that the Germans have a term for what you're feeling. **Weltschmerz**. It means the depression that arises from comparing the world as it is to a hypothetical, idealized world.*

4) Sheldon: *Now, Introduction to Physics. What is physics? Physics comes from the ancient Greek word **physika**. Physika means the science of natural things. And it is there, in ancient Greece, that our story begins. It's a warm summer evening, **circa** 600 BC, you've finished your shopping at the local market, or **agora**, and you look up at the night sky.*

5) Sheldon: *Well, as a male, I have **an evolutionary drive** to perpetuate my **DNA**. Restricting myself to a single partner is against my nature. [1; 2]*

6) Leonard: *You are going to march yourself over there right now and apologise. (Sheldon laughs.) What's funny?*

Sheldon: ***Wooh**, boy, **you are all over the place** this morning. I have **a masters** and two **PhD's**, I should not have to do this.*

Given the characteristics of strong speech personality, the speech portrait of Sheldon Lee Cooper is characterized by creativity. He is defined by creative abilities, featured by the talent to produce fundamentally new ideas and included in the structure of talent as an independent factor. This is manifested in a number of tokens that Sheldon Lee Cooper creates in his speech. Sheldon's speech is filled with author's neologisms. He gives the name to the games, creatures, gadgets that Sheldon plans to invent. To demonstrate his talent and impress his interlocutor, he uses both narrative and exclamatory sentences:

7) Sheldon: *I read an article about Japanese scientists, who inserted **DNA** from luminous jellyfish into other animals, and I thought hey, **fish nightlights**. It's a billion dollar idea. That's just the beginning. I also have an idea for a bulk mail-order feminine hygiene company. Oh, **glow in the dark tampons!** Leonard, we're going to be rich.*

8) Sheldon: ***"Rock, Paper, Scissors, Lizard, Spock"**: Scissors cuts Paper, Paper covers Rock, Rock crushes Lizard, Lizard poisons Spock, Spock smashes Scissors, Scissors decapitates Lizard, Lizard eats Paper, Paper disproves Spock, Spock vaporizes Rock, (and as it always has) Rock crushes Scissors.*

9) Leonard: *What's a **dogapus**?*

Sheldon: *A hybrid dog and octopus. Man's underwater best friend! [1; 2]*

Sheldon demonstrates knowledge in all walks of life. He understands science, social-economic structure, entertainment, which are displayed in his vocabulary. Large active vocabulary is one of the features of a strong speech personality. In the speech of Sheldon Lee Cooper we trace the presence of a significant number of language units that indicate a high level of intelligence, which, in fact, is the presence of language units that make up certain lexical and grammatical layers:

10) Sheldon: *When I learn that I'm a robot, would I be bound by **Asimov's three laws of robotics**?*

11) Sheldon: *What about **comic-books, Anime, TV, film, D&D, Manga, Greek Gods, Roman Gods, Norse Gods**?*

12) Sheldon: *All right, fine. Let's say that we were to entertain people. What type of gathering did you have in mind? Huh? A meal? Lunch? Brunch? Dinner? Afternoon tea? A formal tea? Hmm? Is it a party? And if so, what kind of party? Is it a cocktail party? **A Tupperware party**? Ooh, is it a surprise party? Oh, I hope it's not a **West Coast party**, 'cause according to the man on the radio, a **West Coast party** don't stop.*

13) Sheldon: Yes, **the Doppler Effect**. It's the apparent change in the frequency of a wave caused by relative motion between the source of the wave and the observer.

14) Sheldon: When does the **CSI team** get here?

15) Sheldon: Today, it's a **Chinese food retrieval robot**. Tomorrow, it travels back in time and tries to kill **Sarah Connor**.

16) Leonard: **Sacks, sacks...**

Sheldon: It's football **nomenclature** for when a **quarterback** is tackled behind the **line of scrimmage**. The line of scrimmage is the imaginary transverse line separating the **offence** from the **defence**.

17) Penny: You know, one night, Leonard's nose whistled so loud, I swear it was like sleeping on a train track.

Sheldon: Have you noticed it's always an **A-flat**?

18) Sheldon: We have people over all the time. We have the maintenance people, the pizza delivery man, that **UPS driver** who feels the need to ask how parts of me are hanging. [1; 2]

Strong speech personality is characterized by a high level of communicative competence. To perfect possession of language as a system, such speech is possible only if a speech personality constantly strives to expand the intellectual sphere, which is due to dissatisfaction with the level of knowledge possessed by the speech personality. In addition to the fact that Sheldon Lee Cooper has a high level of communicative competence, he is fond of learning something new and replenishing his vocabulary. Based on such an aspiration Sheldon Lee Cooper uses the adjective "interesting" in his speech:

19) Sheldon: **Interesting**. Anyway, that gives us a total weight of, let's say, 4,400lb.

20) Sheldon: **Interesting**. My mother and I have the same agreement about church.

21) Sheldon: **Interesting**. So you're saying my insomnia is caused by a guilty conscience.

22) Sheldon: **Interesting**. I suppose if someone could teach sign language to **KoKo** the gorilla, I could teach you some rudimentary physics.

Penny: Great! It's a little insulting, but great. I'll be **KoKo**.

Sheldon: **Not likely**. **KoKo** learned to understand over 2,000 words, not one of which had anything to do with shoes. [1; 2]

In the speech of Sheldon Lee Cooper is frequent use of the imperative mood of verbs, which indicates a tendency to dominance and leadership in communication. The hero tries to take the initiative in speech communication, does not like to be interrupted. He is often sharp, sarcastic, self-centered. During communication, intercepts the initiative, interrupts, uses expressions of speech pressure:

23) Sheldon: Well then, it's all settled, **Christie will stay** with Howard, Penny **can go back** to her apartment, and I'll watch the last 24 minutes of **Doctor Who**, although at this point it's more like **Doctor Why Bother**.

Leonard: Sheldon you just can't dictate...

Sheldon: **No more talking, everybody go**.

24) Dr Tyson: Dr. Cooper, I just wanted you to know I'm sorry for the role I played in the **Pluto** matter.

Sheldon: Oh, **shut up**.

25) Sheldon: I changed my mind. **Get out** of my spot.

26) Leonard: Would someone please turn off the Sheldon commentary track?

Sheldon: There's no switch. **Just listen and learn**.

27) Sheldon: Now **you just being silly**. **Wolverine's** never displayed the slightest interest in helping others prevent prostate cancer. (Answering phone) Hello. Yes, the elevator's out of order **you'll have to use the stairs**. **Of course you can**. Pizza dates back to the 16th century, while the first elevator was not installed until 1852. That means that for over 300 years, people carried pizzas up stairs. **Be part of that proud tradition**.

28) Sheldon: Zack, I'm sorry you're **stupid**. Have a Milk Dud.

29) Sheldon: You want to hear an interesting thing about stairs? Leonard: Not really.

Sheldon: If the height of a single step is off by as little as two millimetres, most people will trip.

30) Sheldon: Because **I have no interest in standing in the Rose Room** of the Pasadena Marriott in front of a group of judgemental strangers, who wouldn't recognise true genius if it were standing in front of them giving a speech. Which, if I were there, it would be.

31) Sheldon: Oh, **I doubt that**. I haven't figured out a way, and I'm much smarter than all of you.

Penny: Yes, but you're not smarter than all of us put together.

Sheldon: Oh, **I'm sorry**, that is what I meant.

32) Penny: What? Sheldon, you can't reprogram people.

Sheldon: **No, you can't reprogram people**.

33) Leonard: Sure. The more, the merrier.

Sheldon: **Wait, no, that's a false equivalency**. More does not equal merry. If there were 2,000 people in this apartment right now, would we be celebrating? No, we'd be **succofating**. [1; 2]

Sheldon Lee Cooper's speech is characterized by a combination of different language elements. In his speech, Sheldon Lee Cooper can operate with words of high stylistic tone (professional vocabulary, book vocabulary) and low stylistic tone – emotionally evaluative vocabulary (slang, impolite words):

34) Sheldon: Oh gravity, **thou** are a heartless **bitch!**

35) Leonard: What's going on?

Sheldon: **We scored**. I'm the **wingman**.

36) Sheldon: I am the master of my own bladder. **Drat**.

Sheldon: This isn't a desk. This is a **Brobdingagian monstrosity**.

Raj: Is that the American idiom for giant, big-ass desk?

Sheldon: It's actually British.

37) Sheldon: **Rats!** – **Дімько!**

38) Sheldon: Oh, **friggety-frac**. Not this again.

39) Sheldon: Zack, I'm sorry you're **stupid**. Have a Milk Dud.

40) Sheldon: Being with Amy has awoken the sexual creature within. When I see a **pretty gal** walking down the street, I think, **hubba hubba**, like any other guy. [1; 2]

41) Sheldon: Okay. I can do this. Just give me a moment... Oh! **Mimosas coming up**.

Sheldon Lee Cooper, as fictional character, is a vivid example for the selection and study of speech personality. His speech is abundant in vocabulary of stylistic tone and all kinds of sentences on grammatical basis that allows us to explore his communicative competence in all indicators. Based on Sheldon's speech behaviour, he can be characterized as a speech personality with high communicative competence.

Conclusions. Sheldon's speech personality has a set of abilities and characteristics that determine the creation and perception of speech, characterized by the level of structural and linguistic complexity. The thesaurus of the speech personality is filled with versatile functional and stylistic varieties of language, characterized

by a set of certain speech means: a wide range of tokens, terminology, phraseology, neologisms, slang, etc. Sheldon also appeals to all kinds of sentences on grammatical basis which is confirmation of a high level of communicative competence.

The study of speech personality is a relevant area for further linguistic studies, which ensures the further development and formation of linguistic personology as independent areas of linguistics. In turn, the study of speech personality of a fictional character is mainly a new direction in linguistics and is undoubtedly relevant for consideration not only by linguistics, but by other disciplines. The prospect of further study of the speech personality of Sheldon Lee Cooper will be considered in terms of principles of psychological classifications according to which a certain psycho type will be determined.

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Куліш А. Р. Мовленнєва особистість в аспекті лінгвоперсоналогії (на матеріалі мовленнєвої поведінки Шелдона Лі Купера)

Анотація. У статті розглядається мовна особистість Шелдона Лі Купера в аспекті лінгвоперсоналогії. Матеріалом статті слугують аудіо- та відеозаписи, скрипти американського сіткому «Теорія Великого вибуху». Актуальність дослідження зумовлена потребою розробки та поповнення наукового інструментарію сучасної лінгвоперсоналогії як окремого напрямку лінгвістики та необхідністю вивчення мовленнєвої особистості в аспекті кінодискурсу. Метою статті є визначення основних мовних особливостей Шелдона Лі Купера шляхом аналізу його мовленнєвої поведінки на лексичному та граматичному мовних рівнях. Для досягнення мети запропоновано типологію мовленнєвих особистостей Т. Кочеткової та О. Сиротиніної, яка базується на рівні комунікативної компетентності. Подана класифікація базується на параметрі опанування комунікативної компетентності та поділяється на сильну, посередню та слабку мовленнєву особистості. Представник кожного з цих типів є носієм певної мовленнєвої поведінки. Мовленнєва особистість Шелдона Лі Купера є надзвичайно цікавою для вивчення, оскільки він володіє високим рівнем комунікативної компетентності, що дозволяє досліджувати його мовленнєву поведінку на лексичному та граматичному рівнях. Мовленнєва особистість Шелдона характеризується сукупністю здатностей і характеристик, які зумовлюють створення і сприйняття ним мовлення, що вирізняються рівнем структурно-мовної складності. Тезаурус героя наповнений різнобічними функціонально-стильовими різновидами мови, що характеризується сукупністю певних мовленнєвих засобів, як-от широкий спектр лексем, термінологія, фразеологізми, неологізми, сленгові вирази та ін. Шелдон також апелює до всіх видів речень за кількістю граматичних основ та метою висловлювання, що є підтвердженням високого рівня комунікативної компетентності. Окрім досконалого володіння мовою як системою, головний герой постійно прагне до розширення інтелектуальної сфери, що дає нам підставу зарахувати мовленнєву особистість Шелдона Лі Купера до сильної мовленнєвої особистості.

Ключові слова: лінгвістика, лінгвоперсоналогія, мовленнєва особистість, мовленнєва поведінка, мовленнєвий портрет, кіно персонаж, комунікативна компетентність, кінодискурс.

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НАУКОВИЙ ВІСНИК МІЖНАРОДНОГО ГУМАНІТАРНОГО УНІВЕРСИТЕТУ

Серія: ФІЛОЛОГІЯ

Науковий збірник

№ 49 том 1, 2021

Серію засновано у 2010 р.

Коректор – Вишнякова Я.І.

Комп'ютерна верстка – Кузнєцова Н.С.

Підписано до друку 19.07.2021 р. Формат 60x84/8. Обл.-вид. арк. 26,0, ум. друк. арк. 21,62.
Папір офсетний. Цифровий друк. Наклад 200 примірників. Замовлення № 0821/279.

Надруковано: Видавничий дім «Гельветика»
(Свідоцтво суб'єкта видавничої справи ДК № 6424 від 04.10.2018 р.)
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