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Psychological traits of author's style of writing: ways to find new meanings*

Abstract. The study is based on the corpus of texts of Russian classical prose of the XIX century. It is shown, how by means of the comparative statistical analysis of creativity of different authors it is possible to reveal the specificity of individual style. By the example of the specific cases of use of the word «лицо» (in English, «a face») in Anton P. Chekhov's work are presented features of psychological narration. The conclusions about the interdisciplinary perspectives of the corpus methodology were made.

Keywords: lexical statistics, text corpus, individual style, lexical compatibility, Anton P. Chekhov.

Introduction. New ways of finding new meanings in modern philology include corpus-based technologies based on the analysis of big data. An important growth that they have given researchers is the ability to find material in voluminous texts that the traditional reading perception of a literary work cannot disclose. For example, the author's features in terms of combinations of words are hard to study, as the number of elementary word combinations in a large novel can be counted in tens of millions.

Materials and methods. The interdisciplinary method to be discussed here is to compare the creativity of different authors to distinguish the use of words that are often used by everyone: *человек* (*a human*), *лицо* (*a face*), *опять* (*again*), *говорить* (*to talk*), *жизнь* (*life*), *один* (*one*), etc. At the same time, in the work of each writer, these words find themselves in a special contextual environment typical to the author's style. Besides,

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some of them are especially active and show the author's interest in the use of this very word, which may not be conscious, deliberate.

We have a large corpus of texts of literary classics of the XIX century, which include the works of Fyodor M. Dostoevsky, Leo N. Tolstoy, Anton P. Chekhov, Ivan A. Goncharov, Ivan S. Turgenev (about 4 million words). Using a comparative-statistical analysis, frequency words with a relatively larger number of original contextual partners in each writer's work were extracted from the corpus. For more information about the corpus and methodology, see [1, 2]. For instance, Anton P. Chekhov's list includes such words as *глаз* (an eye), *лицо* (a face), *говорить* (to talk), *глядеть* (to look), *рука* (a hand), *сидеть* (to sit), *голова* (a head), *нога* (a leg), *большой* (big), *спать* (to sleep), *голос* (a voice), *стоять* (to stand), *выходить* (to go out), etc. These lexemes belong to the general frequency fund. We are not just focused on frequency, but their specific activity in terms of compatibility with context partners: «It is clear that if the language means themselves and their use in artistic speech is conventional, the combination of conventional means in an artistic text has an occasional nature, since in the area of language means combination the author's originality, individual skill in the area of language means use is manifested» [3]. Besides, we suppose to show the result of comparative-statistical analysis of the text on psychological features of the author's narration.

Results. Let us present the results of the research on the example of Anton Chekhov's use of the word *лицо* (a face). First of all, *лицо* (a face, a figure, a person, a party) is a polysemic word. In the texts of the XIX century, we observe it mainly in two meanings: 1. The front part of a human head; 3. A person, an individual [4]. At the same time, among the cases of using this word in Anton P. Chekhov's texts, we have not found a single context in which this word is used in the third meaning. In this sense, Leo N. Tolstoy takes the lead: *исторические лица* (historical figures), *знакомые лица* (familiar faces), *значительные лица* (significant persons), *третьи лица* (third parties) and even *патриотические лица* (patriotic persons); *лица, обладающие властью* (persons with power) are found in its texts much more often than in other authors' texts.

The original compatibility of the lexeme *лицо* (a face) in Anton P. Chekhov's texts in comparison with other authors of the XIX century is presented by the following list: *заплаканное лицо* (crying face),

капризное лицо (*moody face*), колючее лицо (*thorny face*), насмешливое лицо (*mocking face*), негодующее лицо (*furious face*), лицо поморщилося (*a face that winced*), поношенное лицо (*worn face*), смеющееся лицо (*laughing face*), томное лицо (*languiorous face*), умоляющее лицо (*begging face*), etc. First of all, the bright emotional expressiveness of the «face» attracts attention. On the one hand, this distribution is quite trivial and easily explained. On the other hand, let us turn to other authors for comparison. Four writers, with whom we compare Anton Chekhov's works, use very few original words adjacent to the word *лицо* (*a face, etc.*). In Fyodor M. Dostoevsky the verb *перекосилось* (*skewed*) is repeatedly used. Ivan A. Goncharov has combinations *ворочать лицо* (*to shift the face*) and *меняться в лице* (*change in face*). Heroes of Ivan S. Turgenev can *уткнуть лицо в батистовый платок* (*duck a face in a batiste handkerchief*), *поднести батистовый платок к лицу* (*bring the batiste handkerchief to the face*). Leo N. Tolstoy is characterized by heterogeneous contexts such as *лицо, высунувшееся (из кареты)* — *a face leant out (from a carriage)*; *лицо, изуродованное (эмоцией или раной)* — *a face disfigured (by an emotion or a wound)*; *правдивое лицо* — *a true face*; *установиться на лице (об эмоции или выражении лица)* — *to prevail on a face (about an emotion or facial expression)*.

First, we can state that Anton P. Chekhov has a quantitative advantage over the original contextual partners of this lexeme. Secondly, we see that in the texts of writers of the XIX century, unlike Anton P. Chekhov, emotion is expressed probably by other means. The *face* and words denoting body parts Chekhov's works are invariably used as psychological elements reflecting human emotions. It cannot be said that this is purely a Chekhov's trait: a description of the face as «mirrors of the soul» is a typical literary technique. However, it is important for us that the author finds special means of expression that are not typical for other writers, and there are indeed many original means.

It should be noted that more often than not Chekhov's characters express emotions of a negative character on their faces or those associated with an external negative assessment (*thorny, worn, mocking, moody, furious face*). Even a *смеющееся лицо* (*a laughing face*) is not always a marker of a positive emotion: «Возбужденный борьбою, поручик глядел на *смеющееся, наглое лицо* Сусанны, на жующий рот, тяжело

дышащую грудь и становился смелее и дерзче» («Excited by the struggle, the lieutenant looked at Susanna's laughing, cheeky face, chewing mouth, heavy breathing breasts and became braver and daring») (a story «Mire»). Unfortunately, the format of this publication does not allow us to give many contexts for discussing other psychological details of the use of this word in Anton P. Chekhov's prose.

Conclusion. Thus, against the background of the text volume of more than a million words, in the work of such a studied classic writer, as Anton P. Chekhov, the author's psychological features are manifested. The starting point for identifying these features is a corpus statistical analysis that involves comparing different authors and different texts of each of them. In this case, the analysis is related to artistic works, but such methods, attached to texts of different styles, have good prospects for the development of interdisciplinary directions, including psycholinguistics and lingvopsychology.

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