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**LEXICAL AND SEMANTIC PECULIARITIES OF NARRATIVE MASKS IN
"THE MINDS OF BILLY MILLIGAN" BY D. KEYES**

Formed as part of structuralism, narratology at the present stage of its development acquires the status of an interdisciplinary field of the scientific research [1, c. 40], the basic aim of which is the realization of all sorts of narratives. Careful attention to the study of narrative is explained by the ability of narrative texts to contain and transmit different aspects of human experience through the prism of a particular social and cultural context. The special place in the huge variety of narratives occupy art narration, which is considered to be a way of dynamic creation of the "world history" – the special thoughts of the author in the textual structure – that can direct the recipient to reconstruct the idea of "global mental representation of the world" [3, c. 26].

The psychonarration becomes the centre of most recent linguistic researches, that is viewed as a certain narrative technique designed to depict the internal world of the character, his mental and emotional state, and thus transmit the author's valuation of the objective reality. Also psychonarration can be interpreted as a verbal presentation of situations and events that reveal the inner world of the character, his various psychological states, actions, characteristics that occur in certain spatiotemporal coordinates. All of these components are hidden and implicated, and there is one figure in the text, with the help of which we may decode the author's intentions in the text – narrator [4, c. 146].

The speaker in a poem should always be carefully distinguished both from the actual author and the implied author. Narrative mask is text construct in which the speaker is explicitly constructed in the shape of a literary character, who is different from the author as any figure in a piece of fiction is. Furthermore, as opposed to a narrative text, the core of a narrative mask is the character rather than the temporality of a story. In such texts character is the determining constituent of the text; but the character is always peculiar to one particular text or a sequence. Term “mask” is interpreted as a method in constructing a literary character as an actor in a narrative, which is, paradoxically, not narrated. In mask lyrics the author constructs an actor/character/agent by using the method of the mask. The commonly used metaphor “the author is wearing a mask” refers to this complicated process rather than to simply covering something that was already there [4, c. 154] .

Psychonarration has two forms of artistic expression in the text: external and internal, or indirect and direct [2, c. 297]. The first involves the verbal image of the external manifestations of some emotional and psychological states of the character (facial expressions, gestures, actions, movements, speech and other features). The second form is focused on the image of emotions and a feeling of the character through self-disclosure, the hero describes his inner world. Text form of realization of such psychonarration may serve as dramatic monologue, a dream, a confession, a letter, a diary of the protagonist. It should be emphasized that the maximum stylistic effect is achieved by interaction of that psychonarrative forms.

The practical ground of study of psychonarration is the text, where we have such a narrator, who distinguishes himself from different points of view, thus wearing the mask he may act as a main hero or implicit author. "The Minds of Billy Milligan" by D. Keyes is a vivid example of the narrator's functioning in psychonarrative text.

The structural elements in the works of D. Keyes are considered to be psychological contexts, such as things that describe a psychological state of the hero with the help of emotionally marked linguistic units (language, composition, narrative). [3, c. 31]

Abused since childhood by a sadistic stepfather, Billy Milligan "went to sleep" and created twenty-three other personalities to cope with life. Many of the personalities expressed extraordinary talents for languages, medicine, or painting, while others were petty criminals and thieves whose crimes got the others into constant brushes with the law. Still others were children incapable of dealing with adult life. Every personality is a "special narrative mask" of Billy Milligan.

To control the chaos, three of the dominant personalities – Arthur, Ragen, and Allen – took over the major tasks, assigning each of the other personalities goals and duties based on their individual talents. Personalities who did not contribute or who were seen as threats to the stability of the whole were declared "undesirable" and banished from holding the consciousness.

Vivid examples of narrative masks' functioning are those personalities who have some distinctive features in their behaviour and communication. Among the ten main personalities are William Stanley Milligan, Arthur, The Yugoslavian bodyguard, Tommy, David, Christene, Adalana.

William Stanley Milligan: The original, unfused personality. Started life as a shy but brilliant boy who was gradually driven to suicide by abuse. The dominant personalities prevented him from killing himself and instead "put him to sleep." As the original personality, Billy can never be declared undesirable, but he is also never conscious:

(1) "I am writing this letter because sometimes I can't say what I feel and I want you more than anything to understand <...>

Now that you believe I am guilty, I must be. All I ever wanted to know, is for sure. All my life all I ever have done is cause pain and hurt the ones I love. The bad part is, I can't stop it because I can't help it. Locking me away in a prison will make me worse, like it did the last time. The shrinks don't know what to do because they can't figure out what is wrong" [5, p. 8].

Personal pronouns *I* and *me* in the given abstract shows as that for the last time he is in his own conscious. Billy also uses such nominative constructions in his own speech as "*I am writing this letter, I can't say, I ever wanted...*" that certainly

belong to his own mental process of thinking, that his letter was not written under someone's influence or pieces of advice. All the modal constructions as *"I can't stop, I can't help, I must be, I can't say"* make the reader interpretate the following constructions as his own desires and wishes, that belong only to the one personality.

Another narrator, who wears a mask of well-educated person, is Arthur: an aloof intellectual who studies science and medicine, he controls who gets to "take the spot". His speech is full of scientific terms and notions, that makes him different from the main personality – Billy:

(2) *"Oh, come now," Arthur said, making no effort to hide his disdain. "As an attorney, you know very well a witness is under no compulsion to volunteer information he hasn't been asked for. You would be the first to tell a client to stick to a yes or no answer and not elaborate unless it was in his interest. If you come out and ask one of us a direct question, you'll get a truthful answer or silence. Of course, there will be times when the truth may be taken several ways. The English language is by nature ambiguous "* [5, p. 79].

Arthur uses a lot of juridical terms to show his intelligence in every sphere of knowledge, such nominal words as *"attorney", "a witness", "under compulsion", "to volunteer information", "a client to stick to a yes or no answer"* all belong to the special term and constructions, that lawyers use in their juridical practise.

The psychonarration is represented with the help of another narrative mask of the Yugoslavian bodyguard, who provides physical protection for the group, particularly for the children. Has Super Strength and controls the spot while Billy is in jail:

(3) *"Is not possible," growled the deep Slavic voice.*

"What do you mean?" Wilbur asked.

"Is not possible to speak vit Billy."

"Who are you?"

"I am Ragen Vadascovinich. Who are these people?"

Dr. Wilbur introduced everyone, and Yavitch wondered again at the change, at the striking Slavic accent. He wished he knew some phrases in Yugoslavian or Serbo-Croatian, to see if it was just the accent or if Ragen could understand the language” [5, p. 67].

In this example we may see the grammatical violations: “*Is not possible*”, “*Is not possible to speak vit Billy*”; also violations on lexical level “*vit*” instead of “*with*”, which is typical for a person, who is a foreigner and knows some words in English.

Next narrative mask is a little boy Tommy: a younger personality with a gift for machines and technology. He is allowed to use his criminal talents (such as picking locks, dismantling doorknobs, and shedding straitjackets) to insure that the others will never be held against their will:

(4) “*Now pick up them goddamn boards and get them into the truck*” [5, p. 46].

(5) “*Arthur encouraged me on that. Someone was needed to get out of the ropes when one of us was tied up in the bam. I learned how to control my hand muscles and bones. Then I got interested in all kinds of locks and bolts*” [5, p. 121].

(6) “*Tommy sat back against the wall, put his hands behind his head arrogantly and said, “Fuck county property”* [5, p. 143].

Like every person, who is interested in machines he uses a lot of professional words such as: “*ropes*”, “*locks and bolts*”. To show that he is adult enough he uses foul language “*goddamn boards*”, “*Fuck county property*”.

Among “The Undesirables” we also have vivid example of wearing narrative mask – Philip, who has a strong Brooklyn accent:

(7) “*Yeah, well, I’m Philip. Some of us tink you should oughta have dis.” He slapped a sheet of yellow legal paper on the desk, then turned and walked out. Caul glanced at it and saw immediately that it was a long list of names: Billy’s ten personalities and others as well”* [5, c. 140].

There are another grammatical violations “*tink*” instead of “*think*”, “*oughta*” – “*ought to*”, “*dis*” – “*this*”, which is typical for Brooklyn dialect.

As we may observe all types of narrators use different lexical and grammatical “tools” in the process of communication. All those narrator are embodiment of the one person, which opens to a reader only in the context of psychonarration. Thus, study allows us to conclude that psychonarration, embodied in the semantic space of D. Keyes’s novel "The Minds of Billy Milligan", is an effective way of revealing the image of the character, his inner peace, psychological and emotional state. In addition, psychonarration can be considered as a special sense code, which gives access to the content of works and defining the strategy of reading, understanding and interpretation.

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