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**1.4. THE LANGUAGE PERSONALITY OF THE AUTHOR
AND THE CHARACTER IN THE NOVEL
OF F. BEIGBEDER «99 FRANCS»**

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Introduction

According to the anthropocentric principle that became rather actual in the humanitarian sciences during the last decades, the cognitive-communicative approach is considered to be the defining aspect of verbal interaction. The main thing for anthropocentric paradigm is the study of the «man and language» and «man and text», that is conditioned by the development of such humanitarian disciplines as psycholinguistics, cognitive linguistics, social linguistics and so on.

The notion of the «language personality», is in the centre of science discoveries, and some names are connected with the study of it, such as O. Leontiev, Yu. Lotman, Yu. Karaulov, H. Bohin and other scientists. This term started to be widely used in linguistics in the 80–90-ies of the XX century.

Aforementioned notion «language personality» was used for the first time by V. Vinogradov in his scientific work «About prose fiction» (1930) and concerned the personality of the writer himself; afterwards this extended notion was added to the context of reflections about the author's artistic «self», the «image of the writer», «author's artistic representation», and its synonyms are «poetic personality», «artistic

and linguistic consciousness», «literary personality»¹. The practical application of the new approach was done by the scientist in the language and style research of the works of O.Pushkin, M. Gogol, F.Dostoyevskiy, A. Akhmatova and other famous poets and writers, and so the basis of interdisciplinary study of the peculiarities of the creative linguistic personality was made.

§ 1. The Implementation of the Concept of Language Personality in the Art Discourse

§ 1.1. The Structure of the Language Personality (according to Yu. Karaulov)

The concept of language personality was discovered by Yu. Karaulov in detail in his research «Russian Language and Language Personality» (1987)². He thinks that «Language personality is a kind of personality that is expressed in the language (texts) and by means of the language, it is such kind of personality that is reconstructed in his main traits on the basis of the language means»³.

The scientist offers such definition of the language personality structure that is introduced by three levels:

1) verbal-semantic level or lexicon; the structure of the inner lexicon of the personality is introduced in the language consciousness in the form of language units, lexical-semantic fields, synonymous and homonymic lines, thematic groups, syntactic structures, associative lines; lexicon is the lexicon is the lexical and grammatical knowledge, the basis for the linguistic world-image;

2) linguo-cognitive level, or thesaurus; it includes the notions, ideas and concepts and depicts the hierarchy of the spiritual values; the outlook of a person, her worldview, the system of knowledge about the whole world, that is determined by the dominant ideology finds place on this level;

3) motivational- pragmatic level or pragmation, that includes goals, reasons, settings, intentions of the personality; this is the level of action-related and communicative needs⁴.

¹ Виноградов В. В. Избранные труды: О языке художественной прозы. Москва : Наука, 1980. 360 с.

² The book was reissued. The citations in this article are done according to the 7th issue, 2010.

³ Караулов Ю. Н. Русский язык и языковая личность. Изд. 7-е. Москва : Издательство ЛКИ, 2010. С. 38.

⁴ Ibid. P. 52–57.

According to the scientist's concept, the verbal-semantic level of the language personality (her lexicon and grammaticon) is its zero level; the primary one is the linguo-cognitive (thesaurus), the second one is the motivational (pragmaticon): «...The language personality starts at the other side of the ordinary language, when the intellectual powers start to play, and the first level (after zero level) of its study is the revealing and establishment of the hierarchy of meaning and values in the worldview and the thesaurus»⁵.

In Yu. Karaulov's opinion, one can come to the study of language personality as the object of exploration and the research method using three different ways: psycholinguistic (by means of psychology and speech); linguodidactic (using language study patterns); and at last, by means of fiction study.

Nowadays the language personality has become the object of study of many areas of linguistics. For example, S. Yeriomenko distinguishes such of them⁶:

1) communicative competences, communicative strategies of the personality depending on the peculiarities of the discourse conduct (O.O.Pushkin, I.P.Susov, S.O.Sukhikh); with this approach the emphasis is done to the individual psychological peculiarities of a person, her temper, dominant motives of her activity; in this case the pragmatic level of language personality is in the basis of creating the typology of language personalities;

2) investigation of the real historical figure of the language personality (it can be a scientist, writer or a political figure) on the basis of the works, that are considered to be the famous person's heritage. In the process of investigation one must take into the account some psychological, philosophical and national constituents of the personality, her social characteristics and so forth;

3) investigation of the language personality taking into consideration some social and psycholinguistic factors of the evolution of the person's communicative competence. K.F. Sedov considers that the structure of a discourse is the result of the language personality's peculiarities her communicative competence capabilities. In such context it will be correct to study the language personality's competence in accordance

⁵ Караулов Ю. Н. Русский язык и языковая личность. Изд. 7-е. Москва : Издательство ЛКИ, 2010. С. 36.

⁶ Ёрьоменко С. В. Напрями дослідження мовної особистості у сучасній лінгвістиці. *Записки з романо-германської філології*. Вип. 2(33). 2014. С. 33-37.

to genre system forms that a person masters in the process of improvement of language skills and abilities;

4) investigation of the language personality of the character/characters of a work of literature that characterizes the individual and collective (shared) language personality based on her discourse (Ya. O. Bondarenko, I. A. Moriakina, T.I. Surian). This trend is characterized by the complex approach in the study of a language personality taking into account the communicative and cognitive aspects of the individual discourse.

The idea of Yu. Karaulov that «spirituality is made tangible in the speech actions of a man, his language conduct, in a broad sense – in the texts created by that person»⁷, it opens some prospects for the new view on the interpretation of the work of literature and the investigation of the author's language personality and his character.

§ 1.2. The Problem of the Language Personality of the Author and the Character of the Work of Literature: Theoretical Aspect

The work of Literature (fiction) is the complex artistic and aesthetic system, in which some things according to definite principles are combined, such as subjective- objective, unitary – multiple, general and specific and they obey the plan and the will of the author.

V. Vinogradov defines the author of the work of literature as the «artistic and language consciousness », that has some cognitive and language individual means of implementation of his own «self». The notion of the «author's image» introduced by him is a category in which some semantic, emotional, cultural and ideological intensions of the work of literature are introduced.

The imagery starts in the thesaurus; it is connected with the level of the concepts' hierarchy. As Yu. Karaulov puts it: «Any image <...> is obliged by his origin and appearance to the knowledge only and appears only when we leave the superficial and associative level and go deep into the thesaurus»⁸. The writer's ontology is depicted in the system of images.

Value-based targets can be presented explicitly whenever «lexically marked emotional-evaluative component is present»⁹, and implicitly –

⁷ Караулов Ю. Н. Русский язык и языковая личность. Изд. 7-е. Москва : Издательство ЛКИ, 2010. С. 70.

⁸ Ibid. P. 177.

⁹ Ibid. P. 239.

under such conditions it is necessary to create a metatext, which will explain goals and motives of the personality.

The extralinguistic information about the goals and motives should help to restore the pragmatics and also to transfer from one level of the language personality to another in the process of analysis¹⁰, and it means to describe the language personality's structure.

As is well known, the basic notions of the image system of the fiction world are the notions the author and the character of the work of literature.

Sharing the Khrapchenko's approach to the artistic (fiction) image we consider that an artistic image is a «creative synthesis of the generally significant, distinctive properties of life, the spiritual «self» of the personality, generalization of her imagination about the significant and important things in life, the embodiment of the perfection, ideal, beauty»¹¹. As Yu. Karaulov puts it, «the spiritual image of the personality, the world of her values, ideals, aspirations, that are expressed in the features of character and behavior stereotypes, the methods of thinking social life goals and specifically selected ways of its achievement make the core of the artistic image»¹². Yu. Karaulov singles out that the author himself but not his character is the real language personality in the work of literature¹³.

R. Barthes and M. Fuko, having announced the «death of the author» and the independence of the text, free the text from interpretations, that are imposed by the author and open it to the new readings that are not provided by him. The «death of the author» is accompanied by the birth of the reader: «To provide the future to the text it is necessary to destroy the myth about it – the birth of a reader must be paid by the death of the author»¹⁴.

However under the «opening» of the text for the multiple interpretations the notion of the coherent text is destroyed. The German scientist M. Freise points out rightly that the «cultural process

¹⁰ Караулов Ю. Н. Русский язык и языковая личность. Изд. 7-е. Москва : Издательство ЛКИ, 2010. С. 43.

¹¹ Храпченко М. Б. Горизонты художественного образа. Москва : Художественная литература, 1982. С. 78.

¹² Караулов Ю. Н. Русский язык и языковая личность. Изд. 7-е. Москва : Издательство ЛКИ, 2010. С. 69.

¹³ Ibid. P. 202.

¹⁴ Барт Р. Смерть автора / Избранные работы: Семиотика: Поэтика / пер. с фр. ; сост., общ. ред. и вступ. ст. Г. К. Косикова. Москва : Прогресс, 1989. С. 391.

of the twentieth century, starting with formalism and ending with poststructuralism had one goal: getting rid of the author to abdicate his most substantial category: his responsibility. It is the necessary centre, around which a meaning can crystallize. And this centre is an author himself. We need a bakhtin's term of responsibility»¹⁵.

The notion of the integrity of the work of literature is based on the special organization of the art system and the author stands in the centre of it.

M. Bakhtin was one of the first persons who actualized the problem of the author in the modern literary criticism: «The author doesn't only see and know all the things that every character sees and knows separately and altogether, but much more than that, moreover, he sees and knows something fundamentally unavailable for them, and in this always definite and excessive overage of the author's knowledge and vision in relation to every character, all moments of completion of the whole – characters as well as the work of are located»¹⁶.

In modern literary criticism the notion «author» is used in several meanings: а) bibliographic author – the creative person, who exists in the non-fiction, primary empirical reality; the creator of the fiction as a real person with his own biography; б) the image of the author, that is located in the fiction, the author's embodiment of his own self; в) creator who is present in the whole work of literature (fiction) inherent to him; the subject of the art activity, that creates the image of the artistic reality, comprehends and evaluates it.

According to V. Vinogradov, the image of the author is the main and ambiguous stylistic characteristics of the separate work of literature as a different integrity, as a basis that synthesizes a fictional text, as a concentrated embodiment of the «essence of the work», that unites the whole system of the speech structures of the characters in their correlation with the narrator – teller or tellers and by means of them being the ideological and stylistic centre, the focus of the whole»¹⁷. The author's inception goes through all spheres of the artistic whole, all the system of value landmarks and informational thesaurus.

As M. Bakhtin points it out, the author in his text «must be on the edge of the world created by himself as its active creator, because

¹⁵ Фрайзе М. После изгнание автора: литературоведение в тупике? *Автор и текст. Петербургский сборник*. Вып. 2. СПб., 1996. С. 32.

¹⁶ Бахтин М. М. Автор и герой в эстетической деятельности. *М. М. Бахтин. Эстетика словесного творчества*. Москва : Искусство, 1979. С. 14.

¹⁷ Виноградов В. В. О теории художественной речи. Москва : Высшая школа, 1971. С. 118.

his intrusion into this world destroys his aesthetic stability»¹⁸. Therefore the author's image is not identical to the real personality of the writer, though it correlates with it. Behind the «author's image» stands the personality of the author with its own lexicon, grammatical and pragmatical.

The relevance of the author's image concept for the modern linguistics is in the fact that it defines the new, author - centred paradigm of the research, according to which the language constructs are analyzed in the context of the subject of speech of the definite language personality.

According to Yu. Karaulov's research, one of the most bright and productive «models of the language personality» is the personalized literary figure. The other models of the language personalities of the work of literature can be the teller and the narrator.

The literary figure is a character, the subject of narration, personage. The language personality of the personage is characterized by means of his deeds, forms of communication and conduct, and also through his thoughts, feelings and intentions.

The artistic discourse is a system of interconnected language personalities: the language personality of the author and of the language personalities of all characters of the definite work of literature. The author shows his attitude to the characters' positions, principles and value orientation. The image of the character is the embodiment of the writer's idea, his concept; it exists in the limits of the artistic reality that is created by the author.

In the work of literature the distance between the author and his character is maintained. M. Bakhtin M. attracts attention to the peculiar dialogue, that appears between the author and the character, and he also underlines that the artistic creative consciousness and the author's will includes the characters' world and rises above them as the higher consciousness.

M. Bakhtin suggests three models of the author and character interaction:

1) the unconditional authority of the character: «the emotional and strong-willed setting of the character, his cognitive and ethic attitude in the world is so authoritative for the author, that <...> he can't find the convincing and stable valuable fulcrum outside the character»;

¹⁸ Бахтин М. М. Автор и герой: К философским основам гуманитарных наук. СПб. : Азбука, 2000. С. 35.

2) the author absorbs the character, and his attitude to the character is the part of the attitude of the author to himself, «the character starts to define himself, the author's reflex is put into the character's soul or words»;

3) the character himself is his own author, he comprehends his life in some aesthetical way, as if playing some role¹⁹.

So we can state the presence of different forms and levels of reality depicting in the process of its development by the author and the character/ characters that demonstrate the existence of the subjective consciousness, the creation of the personal « worldview» and the person's place in it, the evaluation of the deeds and events, that are depicted in the worldviews of every subject of speech. As B. Korman puts it, in the artistic text there can be three types of «subjects of speech»: the narrator («that is not defined and named, fully dissolved in the text»); the personal narrator («mainly named»); the teller (who fills the whole text by his own self)²⁰.

The background for the language personality research in the work of literature (fiction) is the lexical structure of the text. The objects of analysis in that case are the direct speech of a character, the fragments of different subjective correlation: inner, improper direct speech, improper author speech and the narrator's monologue speech.

M. Bakhtin suggests the differentiation between the author's speech and the character's speech, hence the character is perceived as the participant of the element of life, introduced in the work of literature, and the author exists within the limits of the world which was created by himself²¹.

Thus, it is not enough for the reproduction of the character's language personality to include his subjective speech area only. We can include into the area of analysis of the language personality, beside his speech discourse, some fragments of the author's evaluation of the character, and also some fragments of the character's evaluation by other characters. After all, the approach to the character as a language personality should include the reconstruction of his spiritual image, social belongings, psychological peculiarities, the level of education, age,

¹⁹ Бахтин М. М. Автор и герой: К философским основам гуманитарных наук. СПб. : Азбука, 2000. С. 44–49.

²⁰ Корман Б. О. Изучение текста художественного произведения : учебное пособие. Москва : Просвещение, 1972. С. 33–34.

²¹ Бахтин М. М. Литературно-критические статьи. Москва : Художественная литература, 1986. С. 311.

experience of the personality himself as well as the worldview that is defined by the linguistic picture that is peculiar for this or that language.

Everything mentioned below is true towards the author of the work of literature, who is besides initiates his own cognitive layers by means of generating the image of the artistic universe. The language personality of the author is included into the artistic discourse, but at the same time it creates this discourse, and it means that it rises above it.

The writer's language personality is realized in the artistic text that is marked by the author's personality, his individual style and imagery. In the process of creating the artistic text the author embodies the ideological content that is actual for him in the form of the artistic images. The surrounding dimension, the realities of the world act as a motive, and the result is presented in the language units of different levels.

The language personality of the author of the work of fiction includes the cognitive, mental, social, ethic and some other components, the combination of which is presented in the form of author's speech discourse, and in combination of the speech texts.

Thus, the problem of the language personality of the author and the character of the work of literature is very complex and multidimensional, and it is characterized by the complex approach to the definition of the communicative and cognitive aspects of the individual discourse. The analysis of the lexicon, thesaurus and pragmaticon of the characters and the author allows to approach to the work of literature as to the holistic artistic and aesthetic complete phenomenon, to draw conclusions about the individual and collective language personality, to understand the identity of the real author – the creator of the work of art.

§ 2. The language personality of the author and his character in F. Beigbeder's novel "99 Francs"

§ 2.1. F. Beigbeder as a real author of the novel

We will explore the language personality of the author and his character, who is also the narrator in the F. Beigbeder's novel "99 Francs".

F. Beigbeder's creative works attract attention not only the readers in France and some other countries, where his novels were translated, but also the modern literature researches. Some of them interpret the French writer's works as a display of the mass literature, some consider his works to be postmodern, and the some scientists investigate his

creative works in the context of transgressive literature²². But all investigators are sure that his works are sheer provocation, they contain the challenge to the morals, the destruction of social norms, and if to speak about the works of literature, some linguistic literary norms.

The study of the person of real author of the novel should help us to understand the conceptual content of the novel and the author's and his character's pragmatic better. «I write about the absurdness of our existence, as F. Beigbeder. puts it. – We live in the paranoid world. I write about the squalor of the rich. My characters are the symptoms of our epoch. They destroy themselves. They lost their hope because we are living in the epoch that forgot about the God»²³.

F. Beigbeder, who was in the advertising business for 10 years of his life, knew all the hidden mechanisms of influence of this so-called «terroristic monster» to the mass consumer and he devotes his novel to the debank of the «advertising totalitarianism» of the modern society. He votes for the right to «write such books that will open the people's eyes»²⁴. F. Beigbeder is famous for his lifestyle, he takes part in numerous protest meetings, for example, the movement called «The destroyers of advertisement» in Paris.

In one of his interview F. Beigbeder defines his novel «99 Francs» as «the Don Quixote». Only the mills are changed by the advertisement posters». «I wrote this book to claim: «Advertisement lies to us». I view serious question somewhat comically. The advertisement is a brand new censorship and ideology, so we should struggle with it with the help of satire and humour». F. Beigbeder calls himself not a «cynic», but a «moralist» and a «romanticist»²⁵.

§ 2.2. The Language Personality of the Character – the Narrator in the First Part of the Novel

The composition of the novel consists of six parts that are called with the help of personal pronouns («I», «You», «He», «We», «They»), that is, in fact, a request for the inclusiveness of the ideological and conceptual

²² Bauer-Funke C. «Pas d'alternative au monde actuel». Poétique de la transgression dans 99 francs de Frédéric Beigbeder / Wolfgang Asholt, Marc Dambre. Un retour des normes romanesques dans la littérature française contemporaine. Troisième partie. P. : Presses Sorbonne Nouvelle, Parution, 2011. 318 p. P. 275–292.

²³ Фредерик Бербедер: «Я – ломщик рекламы!...». URL: <http://sostav.ru/columns/league/2004/stat31/>

²⁴ Ibid.

²⁵ Ibid.

center of the novel's discourse. In every part of the novel the change of style can be traced, and as to the main character, Oktav Parango, he either plays the role of independent instance or the role of the passive object of the artistic discourse.

At first sight the reader may seem to consider the novel to be the confession of a main character, the narrator called Oktav Parango. This character's name reminds us the main character of A. De Musse's novel «The Confession of the Century's Son» Oktav, a romantic character, who is neglected and disappointed by life and challenges his epoch. The characters are brought together by the total disappointment in life and in society, the loss of ideals and values, the premature soul's senescence, concentration on inner feelings without the absence of the active life position. The main character's last name in Beigbeder's novel is Parangan, and it is noted in the novel's text we should interpret as an «example, the perfect diamond, the perfect pearl», and in this fact the author's irony can be seen. The character himself in his ironic manner and superiority points it out: *J'écris la confession d'un enfant du millénaire* (I'm writing the confession of the millenium's son) (I, 4)²⁶.

The character's story about the totalitarian world of «advertising terrorism», about the people who work in this business, himself and the civilization of consumption is done in the form of direct evaluation. Oktav's characteristics as a language personality is based on the special and individual style of narration, using mainly conversational, sometimes slang vocabulary, some peculiar syntax, that subordinates some pragmatic settings. His motivation is determined, firstly, by the selfish aspirations, when the fear for one's life subordinates the desire to get the decent compensation: *J'écris ce livre pour me faire virer. Si je démissionnais, je ne toucherais pas d'indemnités... Je préfère être licencié par une entreprise que par la vie. CAR J'AI PEUR.* (I write this book to force myself to be fired. If I go at my own will, I won't get my compensation... I want to be fired from the company rather than from life. BECAUSE I AM AFRAID) (I, 1).

The character himself, who devotes his novel to the exposure the society of consumption and advertising, shows himself as an «advertiser», «text conceptualist», the author of the advertisement texts and slogans, hence the professional component of the character's personality sets the place of honour in the structure of his consciousness, and it is shown from the first pages of the novel: *Je suis*

²⁶ Novel cit.from: Beigbeder F. 99 francs. URL: <https://avidreaders.ru/read-book/99-francs.html?p=1>

publicitaire: eh oui, je pollue l'univers. Je suis le type qui vous vend de la merde. Qui vous fait rêver de ces choses que vous n'aurez jamais. Ciel toujours bleu, nanas jamais moches, un bonheur parfait, retouché sur PhotoShop. (I am an advertiser: oh yes, I pollute the environment. I am the one who sells you shit. The one who force you dream to have some things that you will never have. The constantly blue sky, always attractive girls and a perfect happiness done in PhotoShop) (I, 2); *«Je passe ma vie à vous mentir et on me récompense grassement. Je gagne 13 000 euros (sans compter les notes de frais, la bagnole de fonction, les stockoptions et le golden parachute)»* (I live by means of lying to you, I and I am paid as in hell for this. I get 13 000 euros (not taking into account the representative's, the company's wreck, exchange shares and golden parachute)) (I, 2).

The lexicon of the character is presented by the stylistically reduced, bad language, vulgarisms, obscene words («*shit*», «*wreck*», «*much as hell*», «*damn car*», «*scum*», «*junk*»), that combine with the official vocabulary («*attractive girls abd perfect happiness*», «*will be excited because of a ... sacred ceremony*») and show that the man is well-educated, but depraved by his own lifestyle, and by the highness on which he managed to get in the eyes of the modern society. Thus, the self-presentation of the character characterizes his as a language personality, who is well- educated, ironic and even sarcastic, intellectual and cynical.

Moreover, there is a large number of barbarisms in the lexicon of the character – these are English words that can be often seen in the French text: (*PhotoShop, golden parachutes, call-girl*). They are used very often in the slogans and aphorisms in the text of the novel: *C'est trop wonderful. C'est si cool; Les marques ont gagné la World War III contre les humains.* (Trademarks won the World War III) (I, 4). English words (*whisky, coke*) characterize not only the professional language of the character, but his everyday mode of communication.

V. Sylin attracts attention to the fact that such language is contemptuously called *franglais* in France and is condemned by the official government and society²⁷. The stylistic device of using barbarisms serve the creation of the character's image that challenges the society in such a way, demonstrates the contemptuous and disparaging attitude to him.

²⁷ Силин В. В. Лексико-стилистическое своеобразие романа Ф. Бергедера «99 франков». URL: <https://cyberleninka.ru/article/n/leksiko-stilisticheskoe-svoeobrazie-romana-f-begbedera-99-frankov>

The combination of the artistic and journalistic style, the inclusion of the plain facts into the artistic discourse, that strikes by its contrasts and some given figures (for example: *La fortune personnelle de Bill Gates équivaut au PIB du Portugal. Celle de Claudia Schiffer est estimée à plus de 30 millions d'euros. 250 millions d'enfants dans le monde travaillent pour quelques centimes de l'heure.* (Bill Gates' personal fund is equal to Portugal's GDP. Claudia Schiffer's huge fortune is more than 30 million euros. 250 million children in the whole world work for some centimes per hour only) (VI, 5)), the vast amount of rhetorical appeals, interrogative and exclamatory sentences attract the attention to the character's personality and his intentions and create the dynamism of the narration : *Vous me dégoûtez, minables esclaves soumis à mes moindres caprices. Pourquoi m'avez-vous laissé devenir le Roi du Monde?* (You are disgusting to me, miserable slaves, who make my every wish come true. Why did you allow me to become the Lord of the World?) (I, 2).

According to the typology of the language personalities due to the type of the communicative interaction (К. Ф. Седов), the narrator of the novel stands for the centered type of the speech conduct with some prevailing settings on himself and ignorance of the communication partners. He is characterized by the usage of the aggressive and shocking type of communicative conduct that lies in the evaluation of the events and phenomena, imposing his own point of view and exaggerated definition of self-importance.

§ 2.3. The Play with the Subjects of Narration As the Plot-Making Principle of F. Beigbeder's Novel

In the next part of the novel the main character of it – Oktav Parango is the subject and object of narration simultaneously. The second part of the novel called «You» is presented by the other, different type of the narrator, who addresses the narrator refers to the main character as *you*. He appeals to the character and to the reader, by means of dialogues and monologues giving the WORD to Oktav himself.

S. Meshcheriakov suggests that the «narration is still going from Oktav's perspective», and «the reader observes the process of self-reflection, that reminds the subject's inner dialogue which seem to split his own «self» into two parts and defines himself as the different personality»²⁸. The language personality of the narrator of this chapter

²⁸ Мещеряков С. В. Проблема автора и ее художественная интерпретация в романе Ф. Бегбедера «99 франков». *Гуманитарные науки. Филология и искусствоведение. Вестник ТГУ.* 2013. Вып. 6(122). С. 134.

has some individualized features, but at the same time one can observe the extreme closeness to the main character in the conceptual and speech sphere. Thus, the narrator of the second chapter gives the evaluative characteristic to the civilization that coincides with Oktav's evaluation, that predicts its end: *Cette civilisation repose sur les faux désirs que tu conçois. Elle va mourir* (This civilization is built on the wrong desires, that you erect and warm up. It is doomed to death) (II, 2).

The disorder in the character's consciousness is caused by the inner conflict that the character undergoes and he also wants to stop the process of falling the world into the abyss, but he doesn't do anything to stop it, moreover he even accelerates it: *Mais tu n'as rien fait pour redécorer le monde*. (But you haven't done anything to change this world for the better) (II, 2). Definite-personal sentences create the generalizing effect, hence the reader is involved into the problem field of the narration.

Thanks to the appearance of the effect of distancing from the consciousness of the main character, the straightforward style of the narration changes into some other emotional background of the narration. The main character's thesaurus is represented in the second chapter of the novel by the concept «the ideal consumer». In the third chapter the impersonal narrator who stands near Oktav (or his alter ego), gives him the additional characteristics: *Tu es à la pointe de la société de consommation et à la cime de la société de communication*. (You are at the top of consumer society and the society of communications) (II, 3).

The 7th chapter of the second part contains the extended description of things that the main character possesses and it seems that he rose to the bait of the advertising business himself, consuming the world best and most expensive brands. Among the brands in the list one can mention clothes, electric appliances, crockery, photographs of the main character together with some celebrities, among which one can name such as «*Inès Sastre, Gérard Depardieu, Ridley Scott, Eva Herzigova, Naomi Campbell, Caria Bruni, David Lynch, Thierry Ardisson*», *des portraits de toi par Mario Testino, Ellen von Unwerth, Jean-Baptiste Mondino, Bettina Rheims, Dominique Issermann*. (II, 7). The photos, autographs, pictures, ordered pictures are the display of «spirituality» of the «homo consummatus».

The narrator asks a rhetoric question – how can a person be so unhappy having such a luxurious life and possessing all that things: *Avec toutes ces choses qui t'appartiennent, et la vie confortable que tu mènes, logiquement, tu es obligé d'être heureux. Pourquoi ne l'es-tu*

pas? Pourquoi plonges-tu sans cesse ton pif dans la schnouff? Comment peux-tu être malheureux avec 2 millions d'euros sur ton compte en banque? Si tu es au bout du rouleau, alors, qui est à l'autre bout? (Having all these things and such comfortable life it's logical that you must be obligatory happy. But why there is no happiness? Why are you sniffing junk all the time? How can you be so displeased having 2 million euros at your bank account? If you are really at the edge of the abyss who at the bottom of it then?) (II, 7).

The third part which is called «He» is a story from a third person, and Oktav moves to the state of the object of an artistic discourse. The narrator of the third part tries to distance himself from the character, he gets to know much more than the narrator Oktav knows himself (in the sixth chapter the narrator knows about Sofia's relations with Marronnier and it is unknown to Oktav: *Elle était enceinte de lui mais ne l'aimait plus. Elle le trompait depuis un mois avec Marc Marronnier.* (She was pregnant from him but she didn't love him any more. She has been with Mark Marronnier for a month) (III, 6)).

In the fourth chapter of the novel is called «We», the character speaks on behalf of the powerful advertising corporation: *Nous, c'est-à-dire toute la Rosse Europe: Jef, Philippe, Charlie, Odile, les stagiaires, les puissants, les inutiles, et moi, Octave... Nous, c'est-à-dire tous les parasites entretenus par l'argent de la Rosse: propriétaires de chaînes de télévision, actionnaires de grands réseaux radiophoniques, chanteurs, acteurs, photographes, designers, hommes politiques, rédacteurs en chef de magazines, présidents de grands magasins, nous les décideurs, nous les leaders d'opinion, nous, les artistes vendus, reconnus ou maudits, nous pleurons.* (We – it means all European agency of "Ross"... all parasites who live on "Rosse's" money: the TV channels' owners, stock holders of the large radio stations, famous singers, actors, photographers, designers, politicians, journals' chief editors, huge department store's directors, we – who decide everything, influence the society's opinions, we are all venal artists) (IV, 1).

The comeback of Oktav Parango, the narrator of the first part takes place, and he acts on behalf of all advertisers and merges with them. The process of growth with other advertising business representatives is declared in the fourth chapter: *Nous serons riches et injustes... Nous soufflerons le chaud et le froid pour terroriser tous nos employés... Nous serons dangereux et hyperfétatoires... Nous resterons dans l'ombre «même en pleine lumière». Nous serons fiers d'avoir d'aussi importantes irresponsabilités.* (We will become reach and unfair... We will breathe fire and chill to terrorize all our co-workers ...We'll be dangerous

and tremendously revengeful ... We'll stay in the shadow «even being in the bright light». We'll be proud of our irresponsibility) (IV, 4).

Under the conditions of preservation of the pragmaticon of the linguistic personality one can observe the expansion and deepening of his conceptual sphere: some new details are added to the «advertising terrorism».

From the point of view of psychological approach, Oktav is characterized as an unstable type, who is irresponsible and inclined to entertainment and enjoyment and also to different types of chemical dependence. With the weakening of his strong-will (cocaine, alcohol, sexual depravity, the absence of moral and ethic norms and the serious purpose in life) the character seems to be unable to decisive actions. With the help of the main character's inner speech the author underlines the character's manipulative nature and his absence of responsibility not only for other people's deeds about for his own as well: having got a position of a creative director of the European brunch of a «Ross» company, Oktav finally leaves his dream to make an attempt to change the world for the better, justifying his own point of view by his «objective» reasons (the powerful system is so strong that one can't change it).

The well-considered novel's composition makes it possible the direct appeal of the narrator to the reader (chapter «You») in his provocative and shocking manner: *Vous êtes les produits d'une époque. Non. Trop facile d'incriminer l'époque. Vous êtes des produits tout court. La mondialisation ne s'intéressant plus aux hommes, il vous fallait devenir des produits pour que la société s'intéresse à vous.* (You are the product of the epoch. Oh no. It would be too easy to curse the epoch in all sins. You are just the products. Globalization is no more interested in people, that's why you must become a product if you want the society to attract attention to you) (V, 5).

The critical and rational character's view to the society of consumer is shown with the help of invectives, which are directed towards the capitalist society itself, it prospers on the account of myths and simulacrum, that are created and spread with the help of advertisement.

The frequent changes of the narration instances in the fifth chapter allows us to speak about the increase of the emotional and psychological tension, which the character experiences. Thus, the narrator's «I» in the fourth chapter changes into «You»: *Et voilà, elle t'embrasse une dernière fois et tu laisses filer son poignet gracile. Tu la laisses partir parce que tu laisses tout le monde partir.* (Here and here she kisses you for the last time, and you allow her thin wrist to slip away.

You let her go, because you have let everybody go) (V, 4). In the sixth chapter the narrator speaks about Oktav's triumph and fall, choosing «You» form of addressing him: *Vous en voulez un peu à Tamara de vous avoir faussé compagnie mais ce n'est pas grave.* (You are slightly mad at Tamara for the reason she's left you but it doesn't matter); *Trois policiers vous ceinturent toute la profession mondiale.* (Three cops catch you in front of everyone in the advertising agency) (V, 6). As a result of such changes in the object and subject of the narration one can observe the effect of fake and illusiveness of all that happens in the main character's mind (under the influence of drugs and alcohol).

The shock that a main character undergoes, when he came to know the truth about Sofie is the apogee of his psychological worries, it is the climax and the preparation for the denouement in the last chapter. Time and time again one can observe the theme of death and suicide in the novel. In the seventh chapter: *Tu accuses le coup. Elle était au Sénégal quand Marronnier s'est suicidé...* (You are shocked. He was in Senegal when Marronnier committed suicide..) *Ce n'est pas la première fois que tu chiales depuis que tu es incarcéré.* (It's not for the first time when when you cry after you find yourself in prison) (V, 7). The emotional instability of the main character is traced by the inner narrator, who evaluates the mode of conduct of the characters: *En fait, pour des durs à cuire, vous chialez assez souvent, Charlie et toi.* (To tell the truth, you whine too often as for such tough men as you and Charlie ...)) (V, 7).

The frequent change of the narration instances can be observed as a play with the subject of narration: the unexpected non-personal outer narrator tends to be the narrator himself: *Tu pleures encore à l'heure où tu écris ces lignes* (Even now, when you are writing these lines, you are still crying) (V, 7).

The peculiarity of the sixth chapter (called «They») is ambiguity of the interpretations. It is characterized by the difficult relations between the subjects and objects of narration. In the first and the third chapters one can observe the presence of the impersonal teller who has the unlimited knowledge, he is non-subject, implicit, omniscient and impersonal. He tells about Sofie and Mark Marronnier's life at the island of Ghosts. It seems that they didn't really die, but just ran away from this world, which is distorted by the advertisement: *Ils ne sont pas morts: ils sont sur une île* (They didn't die, they live on the island) (VI, 1).

In the second chapter of the sixth part we observe that the impersonal teller gives the roles to Mark and Sofie. That's why in the third chapter they seem to play Patrik's and Caroline's roles and in this

way they're living not theirs, ghostly lives in the extramundane reality, on the island that one cannot find it on the map of the world.

The fourth chapter demonstrates the frequent changes of the subject and object positions: it seems that Oktav-the-narrator exists everywhere, because he knows about Mark and Sofie's stay on the island: «One day when I am dead I will find them there...on the island» (VI, 4). At the same time the narrator's words give the possibility for another interpretation: *J'imagine Sophie sous la lune* (I imagine Sofie under the Moon). The reality and illusiveness of events remain incomprehensible for the reader.

Further narration offers the interpretation of events on the basis of the mental state of the main character who gets to know about Charlie's suicide, glues the reproduction of the Gauguin's «Pirogue» above his bed, gets sick with tuberculosis and sits in the isolated cell. The immersion into the picture's reality inspires a dream of the ideal life on the island: *Je regarde La Pirogue, cette scène idyllique, ce couple et leur petit bébé* (I examine the «Pirogue», this ideal picture, the married couple with their small child). Unrealizable future, repentance in the chosen life path, lost possibilities – such thoughts and feelings provoke the character's intense emotionality: *...tu verras, je vais les rejoindre dans l'île fantôme, vous le croyez, ça, oui, c'est clair que j'ai pété les plombs, et je nage sous la mer, je bois la tasse, je me sens si bien, et le coucher de soleil de Gauguin ressemble vraiment à une explosion nucléaire.* (...you'll see, I will join them on the ghost island, you believe that yes, it's clear that I've gone mad, and I'm flying above the sea, I'm drinking the bowl, I feel so good, and Gauguin's sunset really looks like the nuclear explosion) (VI, 4). The syntax of the last passage of the fourth chapter of the sixth part is full of complex sentences, and it creates the effect of the extreme emotionality of the main character and his somewhat confused mind.

The keynote of the fifth part are some words that the author distinguished with the help of the italics and repeats for several times: *Pas d'alternative au monde actuel* (There is no alternative to the modern world) (VI, 4). The story is conducted on behalf of the non-personal teller, «someone», «nobody», as S. Meshcheriakov²⁹ told it. The scientist considers that this line should be addressed to the Oktav as well as to the narrator or Mark. And also to the author's consciousness itself as the

²⁹ Мещеряков С. В. Проблема автора и ее художественная интерпретация в романе Ф. Бегбедера «99 франков». *Гуманитарные науки. Филология и искусствоведение. Вестник ТГУ.* 2013. Вып. 6(122). С. 135.

author's reflex as to the destiny of a modern man who changed the existence by the consumption»³⁰.

The last pages of the novel is the mindflow of «some» non-personalized character, who is convinced in the absurdity of the existence and the absence of any decent purposes in life in the world without alternatives. The ironic mode of the narration is removed for some time and is changed into reflections about the charm of death. The philosophic reflections of the of the character who distances from any temptations in life (whether in the centre of civilization or on the uninhabited island), is rising onto the level of realizing the problems of finality and exhaustion of life : *l'homme est un accident dans le vide intersidéral; pour arrêter de mourir il suffit d'arrêter de vivre; perdre le contact... ne plus rien peser; crawler entre les anges et les sirènes; nager dans le ciel; voler dans la mer; tout est consommé; au commencement était le Verbe;* (a man is just a case in the interstellar void; in order to stop dying it will be enough to stop living; to lose contact... to lose weight; to flow among angels and syrens; to fly in the sky; everything has already happened; in the beginning was the Word) (VI, 6).

Thus the composition of the novel and its division into some parts fix the formal change of the objects of narration: «He», «We», «You», «They». Inside these parts the change of the narrative instances happens, and close to the end of the novel it gets more frequent and chaotic. The game with the subjects and objects of narration that acts as a plot-making principle of F. Beigbeder's novel «99 Francs», confirms the idea of subordination of the main character's image to the author's beginning. The structure of the language personality of the main character, whose consciousness stands in the split form and subordinates to the unity of the pragmatic and motivational settings, the singular thesaurus of the linguistic personality of the author, that organizes the artistic discourse of the novel into one unity.

Conclusions

The cognitive and communicative approach that defines the development of the humanities of the last decades is characterized by the close attention to the problems of man and the text. The notion «linguistic personality» is in the centre of scientific works; it was proposed by the academician V.Vinogradov, and thoroughly worked out

³⁰ Мещеряков С. В. Проблема автора и ее художественная интерпретация в романе Ф. Бегбедера «99 франков». *Гуманитарные науки. Филология и искусствоведение. Вестник ТГУ*. Вып. 6(122), 2013. С. 136.

in the works of O. Leontiev, Yu. Lotman, Yu. Karaulov, G. Bohin and other scientists.

According to Yu. Karaulov's definition, the linguistic personality is a personality that can be reconstructed on the basis of the texts, created by herself. The scientists proposed to distinguish several levels in the structure of linguistic personality: verbal-semantic (lexical and grammar «bricks» to built the linguistic picture of the world); linguistic and cognitive (notions, ideas, concepts that specify the worldview of the personality) and motivational and pragmatic level (purposes, motives and intentions of the personality).

One of the ways of linguistic personality's studying is the investigation of the discourse of the work of literature, and also the linguistic personality of the author and his character.

The problem of the linguistic personality of the work of literature's author and the character is very complex and multidimensional; the centre that organizes the artistic world of the novel is a linguistic personality.

The hierarchy of the relations between the linguistic personality of the character-narrator and the author is considered on the example of the novel by modern French author F.Beigbeder «99 Francs». The plot-making principle of the novel is the game with the subjects of the narration, the constant change of the narration instances which is set by the novel's composition – there are six parts called by the personal pronouns «I», «You», «He», «She», «You», «They».

The analyses of the subject's and object's three levels of discourse, their thesaurus, lexicon and pragmaticon gives us reasons to assert that the image of the author rises above the narration, subordinates it to the ideological and aesthetic intention and is really an organizing instance in the novel.

Summary

The novel is devoted to the author and the character's linguistic personality of the work of literature investigation taking the novel of F. Beigbeder «99 Francs ».as the example.

The term «linguistic personality», that is associated with the works of O.Leontiev, Yu.Lotman, Yu. Karaulov, G. Bohin and others is introduced to the active linguistic usage in the 80–90-th of the XX century. Nowadays one can observe the formation of some linguistic directions that study the linguistic personality from the point of view of psycholinguistics, linguistic didactics, artistic discourse and so forth.

F. Beigbeder's novel is of considerable interest from the point of view of study of the linguistic personalities of the character/characters and the author hierarchy. The novel consists of six parts introduced by the personal pronouns «I», «You», «He», «We», «You», «They». One can observe the change of the narration instances in every part, and the main character acts as a subject, and he also acts as passive object of the artistic discourse.

The peculiarity of the style of novel written by Beigbeder is defined by the homogeneity of the lexico-sylistic means, syntactical and graphical devices, that are used by different subjects and objects of narration, mutual pragmatic means and the single worldview of the characters, and it gives us grounds to assert that the linguistic personality of the author is the organizational, ideological and aesthetic centre of the narration.

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