

MODELING THE MODE OF VISUAL PERCEPTION IN THE EARLY WORKS OF F. M. DOSTOEVSKY

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Abstract. This article will consider the interpersonal aspect of visual perception on the example of two early novels by F. M. Dostoevsky: "The Double", "Netochka Nezvanova". The general language model subject-predicate-object was used to consider visual relations.

Аннотация. В данной статье будет рассмотрен межличностный аспект зрительного восприятия на примере двух ранних романов Ф. М. Достоевского: «Двойник», «Неточка Незванова». Для рассмотрения зрительных отношений была использована общая языковая модель субъект-предикат-объект.

Keywords: visual perception; verbs of visual perception; pejorative vocabulary; meliorative vocabulary.

Ключевые слова: зрительное восприятие; глаголы зрительного восприятия; уничижительная лексика; мелиоративная лексика.

Currently, linguists are actively exploring the role of artistic modes of perception (represented in the text of the elements of the human perception system) in order to penetrate deeper into the artistic world of the writer. The mode of visual perception is one of the most important components for understanding the individual author's picture of the world.

In this paper, we will consider the interpersonal aspect of visual perception on the example of two early novels by F. M. Dostoevsky: "The Double", "Netochka Nezvanova". In almost all contexts, subject-object relations are observed, which are reproduced using the description of the view, that is, the view of a person (the subject of action) is directed either at another person or at some object (the object of action).

The study revealed that in the early works of F. M. Dostoevsky, the language model of Subject-predicate-object prevails, where the verbs of visual perception look, see, look, which are implemented in the text in the main meaning, act as a predicate.

Based on the dictionary of the Russian language by S. A. Kuznetsov, we determine that the lexeme look has 8 LZ. In the stories, only one sememe of the designated lexeme is realized: 'to direct, direct the gaze at someone, something. or somewhere; to look': 'he looked at me strangely and incredulously, 'he looked at me mysteriously, 'he looked at me incessantly, " he began to look at me with a certain timidity,' ' I looked at him with such a dejected, unhappy look,' 'I looked at my husband with humility.'

In the above examples, the hero – hero relationship is displayed, which characterizes the relationship of the subject to the object. Note that the verb to look is used in the form to look - "to perform a single action – to look as if surreptitiously".

Lexical specifiers of the basic model often determine the character of the hero.

Krestyan Ivanovich is a minor character in F. M. Dostoevsky's novel "The Double", who is Mr. Goliadkin's doctor. He does not believe in the superiority of Mr. Goliadkin over everyone, that he is "not like everyone else." The position of the doctor in relation to his patient is expressed through a look: "The Doctor looked at Mr. Goliadkin in a strange and incredulous way." The adjectives strangely, incredulously emphasize the doctor's dislike of the object, i.e., Mr. Goliadkin.

Yegor Petrovich Efimov-the hero of the story "Netochka Nezvanova" - an unrecognized, pathetic, poor man who dreams of musical fame, having no talent. The basic model, when describing his view, is expanded by concretisers mysteriously, continuously, timidly.

His attitude to the art of music, reflected in his gaze at Netochka, is conveyed by the adverb mysteriously: "Then, looking at me mysteriously, as if he wanted to read in my eyes all the pleasure that he thought I should feel, he opened the chest and carefully took out of it a strange-shaped black box, which I had never seen before." The violin that Yegor Petrovich took out of the box is all the joy of life for him, he values it very much, expecting the same attitude from the interlocutor.

Anxiety and submission towards Netochka and her mother (his wife) – indulged in a combination of incessant glances, and is associated with the situation when Yefimov does not have the means to buy a ticket to the concert: "The next day, at dinner, — it was already on the eve of the concert – the father was just like a dead man. He was terribly changed, and kept looking at me and at my mother."

The timidity in the look of the hero, directed at Netochka, characterizes the weakness of Efimov, who must admit that he spent the last money of his wife, intended for the purchase of food. "He came back in the evening, confused, sad, preoccupied, sat down silently on a chair and began to look at me with a kind of timidity. I was attacked by some kind of fear, and I deliberately avoided his eyes."

Netochka Nezvanova is a suffering and sensual heroine who embodies an example of virtue. Seeing the luxurious decoration of the house of Prince H., she realizes the worthlessness and poverty of her former life. "I raised my head: it was the prince; his face expressed deep concern and compassion; but I looked at him with such a dejected, unhappy look that a tear ran down his big blue eyes."

Alexandra Petrovna is a woman who has a calm and easy-going character, which is expressed in her gaze directed at Pyotr Alexandrovich (her husband). Here is an example from the confirmation text: "We are all sinners! she said in a voice trembling with tears, and looked at her husband with humility, " and who among us can reject any hand?" Moreover, in the image of Alexandra Petrovna, he depicted the ideal of a Russian woman, a spouse who does everything to preserve the family hearth.

Let us turn to the lexeme to look, which, according to the explanatory dictionary, also has eight LZ, but only one semanteme of the available ones is implemented in the texts: "to direct the gaze

somewhere to see": "they looked at him with some offensive curiosity"; "everyone looks at him with the most sinister and suspicious look"; "they looked at him with some strange curiosity and with some inexplicable, mysterious concern"; "he always looked at her with some painful compassion".

The presented set of verbs is important for revealing the relationship of Mr. Goliadkin with society ("Double"), Alexandra Mikhailovna with Netochka and Pyotr Alexandrovich ("Netochka Nezvanov").

The society in the story "The Double" is hostile towards Mr. Goliadkin, which is the main conflict of the work. The crowd's disdain for the main character is expressed with a glance: 1) "My colleagues responded strangely to Mr. Goliadkin's greeting <...> some of the most outrageous young people, the guys, gradually surrounded Mr. Goliadkin, grouped around him <...> They all looked at him with a kind of insulting curiosity"; 2) " Our hero vaguely looked around and noticed that everyone, absolutely everyone, was looking at him with the most sinister and suspicious look»; 3) " Everyone gave him a way, everyone looked at him with some strange curiosity and with some inexplicable, mysterious concern."

The look is conveyed as disapproving, since the verb of visual semantics is extended by the adjectives ominous, suspicious, offensive. This attitude was caused by the appearance of Goliadkin's double, who attracted everyone's attention because he was a hypocrite and a saint. Here, the subject's view of the object is paramount for understanding Goliadkin's relationship with society.

F. M. Dostoevsky points out that Pyotr Alexandrovich "always looked with a kind of painful compassion" at his wife. He realized that he was not worthy of the love of this "pure angel", so the compassion in his eyes expresses sympathy for Alexandra Mikhailovna, who is next to the wrong man.

The derivatives of the basic verbs, such as inspect/look, look, convey the process of instant, rapid eye contact-acquaintance at the first meeting of the characters: "curious and strange looked" (clerk Ostafyev – Mr. Goliadkin); "looked with some insulting reproach, similar to pure abuse" (Mr. Goliadkin-Petrushka); "sexual began to look at him suspiciously" (sexual – Mr. Goliadkin).

Showing in this way the attitude to the interlocutor, the characters try to adapt to the world around them. Therefore, a perplexed, insulting, suspicious look is one of the characteristic bases of the mode of visual perception in the early works of F. M. Dostoevsky, as a consequence of the rejection of reality.

In the early novels of F. M. Dostoevsky, the look of even one hero is both terrible, questioning, hard, dry, and penetrating, bright, clear and pleading. With the acquisition of life experience, the hero changes his attitude to what is happening. With the "growing up" of the hero, the vocabulary of visual perception also changes. Usually the characters go from the worst to the best, finding the true meaning of life, so the vocabulary changes from pejorative to meliorative.

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