

**FORMS OF AUTHORIAL PRESENCE IN W. THACKERAY'S
“VANITY FAIR”**

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Abstract: The article deals with the models of author's presence and forms of its manifestation in W. Thackeray's novel “Vanity Fair” (change of narrators, author's masks, appeals to the reader, emotional exclamations addressed to the reader, phenomenological aspects, the play of levels and forms of artistic conventionality, the multifaceted author), their difference from the author's image in the prose of contemporary writers. The author determines the role of author's digression intended to show “moral defects of the society” and indicates the relevance of studying the forms of author's presence in W. Thackeray's novel “Vanity Fair” for research.

Key words: author's image, Vanity Fair, narrator, forms of author's presence, mask

William Thackeray is one of the most prominent authors who entered the history of world literature of the XIX century, created a great work - a realistic novel “Vanity Fair”.

In this work Thackeray describes the English society of the early nineteenth century. However, it is worth noting that this is not a historical novel, but a social and domestic story, where the writer creates a picture characterizing in general bourgeois society with its morals and manners, which are observed in all epochs of time. Time only changes the external setting, but the essence of interpersonal relations in bourgeois society remains as Thackeray draws it.

W. Thackeray, standing out among the authors of the 19th century, used “an innovative method of including the author's image in the system of characters in the novel, observing the events and commenting on the events, actions and judgments of the actors” [1, 266]. The author's judgments lead to the identification of all that is ridiculous, ugly and negative that happens “on the stage of puppet-theater”.

The relevance of the topic of this article is due to the fact that in the novel the author's retreat is significantly traced, which is designed to show “the moral evils

of society" [2, 71], in this regard, the study of forms of authorial presence of W. Thackeray in the novel "Vanity Fair" are of great interest for research.

V.V. Vinogradov studied the problems of the author's image, for whom it was important to "understand the "author's image" as a medium, through which social and linguistic categories are transformed into literary and stylistic categories" [3, 7].

In literary criticism in Western countries the term "narrator" is used. In Russian literary criticism, the terms "narrator" and "storyteller" are usually used. There are several ways of distinguishing them. "That by grammatical form or, more precisely, by the criterion of the identity or non-identity of the narrator and the narrated instance:

"narrator" recounts events "in the third person", "narrator" – "from the first", then as revealed: "narrator" – "speaker, not revealed, not named, dissolved in the text",

"narrator" – "a speaker who openly organizes the whole text with his personality" [4, 46].

B. Uspensky notes "from what point of view (in the sense of composition) the author in a work evaluates and ideologically perceives the world he depicts" [5, 16].

In the works of the eighteenth and nineteenth centuries, the author mostly acts as an independent character and conducts an authorial dialogue with the reader.

The nineteenth-century novel thinking is characterized by the development of several main trends. We are talking about "two trends affecting the movement of artistic consciousness - the desire for verisimilitude and, consequently, for objectification, on the one hand, and the gravitation towards various forms of artistic conventionality, on the other. The oscillation of artistic consciousness between these poles determines the tendency to differentiate the narrative self. In this regard, the 1st person narrative is widespread the figure of narrator and hero narrator appears" [6, 26]. In this period, the writer can be increasingly seen in the narrative and he shows his attitude to the actions of the characters and assesses what is happening.

In W. Thackeray's novel "Vanity Fair", from the very first lines one gets the impression that the author is talking to the reader. The work has numerous author's appeals to the readers: "but let the kind reader not forget" [7, 96]; "I warn my benevolent friends" (97); "come on, dear friends" (98); "imagine, oh beautiful young reader" (162); "as our older readers may remember" (128). One gets the impression that Thackeray treats the reader as his close friend, telling him about his feelings and experiences. In other cases, the author plays the role of an ordinary well-to-do Londoner, exactly like his reader, gradually conveying his thoughts and feelings to him and not imposing his opinion.

In this regard, the rhetorical questions that the author asks the reader from time to time should be highlighted: "Can one not admire such a sense of appreciation on the part of a poor orphan?" (106); "What could Miss Jane answer to such a question, and yet with her own purposes in mind?" (271).

The famous writer W. Thackeray, a satirist and public prosecutor, seeks to show the vices of the English bourgeois nobility, different from his predecessors. The aim of writing a novel for him is a truthful demonstration of people's lives and behavior. In his novel Thackeray compares modern England to a big fair where all people are sold and bought. Houses, titles, friendships and connections are sold and bought. This explains the author's use of pathos-driven digressions, which have an indignant, pronounced social-critical character: "What a glorious fire blazes in the room prepared for her when her aunt comes to visit you..." (106); "At Vanity Fair, people naturally flock to the rich" (245).

It is worth noting that the author of "Vanity Fair's" views on society as expressed in his many digressions in the novel are contradictory but invariably sad. The final cross-cutting leitmotif of the novel is vanity of vanities.

All the characters in the novel have a role that they play. This is the custom in Vanity Fair. W. Thackeray, acting in the role of the author, in the beginning, as it seems to us, only tells about the events in the lives of his characters. However, in the course of a deeper understanding of the content of the novel, it becomes clear that the author's mission is not reduced only to the narrative, he delves into the "secrets" of his characters, becomes a subtle psychologist.

An important element of play performance includes the mask. "The mask in art became a means of comprehending the dialectical complexity of character, for by playing, one lives in jest and the more tragic the mask worn (J. Ortega y Gasset)" [8, 11].

W. Thackeray argues that people put on masks to show nobility, to hide their mean deeds and corrupt souls behind them.

The author's mask serves as a way of making it difficult for the reader to determine the real identity of the writer. "The author's mask, being one of the hypostases of the creator of the artistic text, is not simply associated with its bearer, that is, with the author, but is one of the ways of self-expression, concealment / manifestation of the author himself within the textual space with his own individual characteristics of worldview, world outlook, style" [9, 4].

M. M. Bakhtin argues why the mask is so necessary. "The mask is associated with transitions, metamorphoses, violations of natural boundaries, with ridicule, with a nickname (instead of a name); the mask embodies the playful beginning of life" [10, 543].

According to S.G. Isayev, "the mask naturally "grows into" the structure of entertaining and adventure stories as well as texts formed on the principle of "entertaining, teach" [11, 319].

As a full-fledged novelist, the author claims to know his characters well, but in reality he begins to doubt this: "...then how were we to know it?" (446); "I wish I knew how..." (192). Readers are presented with facts that are in some ways real and in other ways fictional.

Thus, creating a complex image of the jester, the author endows him with the qualities of a sage, which is facilitated by the author's game of knowledge-

ignorance, there is a change of masks and points of view. “These puns, designed to fool the discerning reader, make him think about life” [12]

In this epic and generally impersonal novel, the author takes the word and narrates from his own, “human” name: “I knew a gentleman, a very worthy participant in the Vanity Fair” (263); “I think I saw how things play out in this world...” (147).

The reader is exposed to the story that the author is telling. In the beginning Thackeray does not show his involvement, but as the story progresses, he becomes more and more 'frank in his role as a 'medium' of compositional connections. He almost never looks at reality through the eyes of his characters. “The novelist's self' is subjective” [13, 169].

W. Thackeray acts as a director and staging, moreover he is a puppeteer, talented in pulling the strings of his marionette characters involved in the theatrical game offered to the attention of the reader.

It follows that in W. Thackeray's novel Vanity Fair there are various forms of authorial presence, which are expressed through the change of many roles of the creator and manifestations of his “voice”. These forms manifest themselves in the traditional evaluation of the characters' actions, in the familiar rhetorical questions, in the emotional exclamations addressed to the reader, in the extension of the narrative possibilities of the prose, in the phenomenological aspect, in the play of levels and forms of artistic conventionality.

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ANALYSIS OF LINGUISTIC PERSONALITY IN THE CONTEXT OF DISCOURSE

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Abstract: This article discusses the problems of describing and analyzing modern linguistic discourse. Modern linguistics focuses on the structure and behavior of a linguistic personality, filling the model proposed by Yu. N. Karaulov. At the same time, other aspects of the study and scientific knowledge of the authors for a detailed disclosure of the concept. An example of the relevance of the article is the unexplored aspects of the linguistic personality in linguistic research.

Key words: structure of linguistic personality, stereotype of behavior, discourse, psycholinguistics, cognitive linguistics

When analyzing the concept of a linguistic personality, proposed by Yu. N. Karaulov [1], it can be considered from the standpoint of various scientific knowledge and at the same time highlight various strata and aspects for study. V.I. Karasik identifies five aspects in the human speech organization: linguistic ability, communicative need, communicative competence, linguistic consciousness and speech behavior [2, p. 24-25]. Linguistics is primarily interested in speech behavior, discourse which is a complex set of all these services that determine the individual and collective cognitive space of a person.

V. I. Karasik believes that the typology of linguistic personalities can be based on various foundations. From the standpoint of ethnocultural or psycholinguistics, it is appropriate to contrast the types of personalities distinguished in psychology and consider the linguistic and speech ways of manifesting the corresponding personalities. From social linguistics, linguistic personalities are distinguished according to objective status criteria - age, gender,