

THE MEANS OF LITERARY CONFLICT VERBALIZATION IN THE NOVEL BY KEN KESEY "ONE FLEW OVER THE CUCKOO'S NEST"

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The article focuses on the linguistic means of literary conflict verbalization in the novel by Ken Kesey "One Flew over the Cuckoo's Nest".

The problem of the conflict realization in its linguo-cognitive aspect in modern linguistics has been undervalued. Sporadically it was dwelled upon by I.Stepanchenko, V.Lukin, O.Selivanova. No linguo-cognitive analysis of Kesey's novel "One Flew over the Cuckoo's Nest" has been done. The only source available is A.Zverev's article published in 1989.

So, the growing interest toward the linguo-cognitive analysis of literary prose in contemporary linguistics predetermines the actuality of the article.

The aim of the research is to dwell upon linguistic means of literary conflict representation in the novel by K.Kesey "One Flew over the Cuckoo's Nest". And the object of the article is the literary conflict and its means of verbalization in the novel.

The novel "One Flew over the Cuckoo's Nest" by K.Kesey is replete with conflicts, that is deeply rooted in its background. It was finished in 1962. Political, ideological and social confrontation in the society of this period reached its peak. K.Kesey has become an ideologist and innovator in literature by describing the psychiatric hospital and its everyday routine. What makes the conflict even more acute is the characters with accentuated personalities. According to Ya.O.Bondarenko 3 types of speech accentuated personalities are identified: paranoid, depressive and demonstrative. To illustrate this classification we are to dwell upon the main characters of the novel. K.Kesey divides all the personages into the Acutes and the Chronics:

"One side of the room younger patients, known as Acutes because the doctors figures them still sick enough to be fixed, practice arm wrestling and card tricks... The Acutes move around a lot. They tell jokes to each other and snicker in their fists (nobody ever dares let loose and laugh, the whole staff'd be in with notebooks and a lot of questions) and they write letters with yellow, runty, chewed pencils."

"Across the room from the Acutes are the culls of the Combine's product, the Chronics. Not in the hospital, these, to get fixed, but just to keep them from walking around the streets giving the product a bad name. [...] Chronics are divided into Walkers – can still get around if you keep them fed, and Wheelers and Vegetables."

The discourse of the paranoid speech personalities is the most conflicting. The cognitive basis of their high conflictness is such psychological features as suspiciousness, hostility towards others, inadequate self-assessment and intolerance. They are the initiators of conflicts. The brightest example of this type is a Chronic Ruckly:

"Ruckly is another Chronic... He was been a holy nuisance all over the place, kicking the black boys and biting the student nurses on the legs, he told the black boys as they backed away from him: "You'll pay for this, you damn tarbabies"

The depressive accentuated personalities can also be the initiators of the conflicts. The cognitive grounding of their verbal conflictness is self-underestimation, inclination to self-blaming and the feeling of frustration and depression. They mainly play the role of the victim in the verbal conflicts using moderate conventional communicative strategies. The examples of this type are Billy Bibbit and Pete Bancini:

"Usually Pete's eyes are half shut and all murked up... His voice lost its copper strength and became urgent like he didn't have much time to finish what he had to say. "I was born dead. Not you. Ahhhh, it's been hard... I can't help it. I was born a miscarriage. I been dead fifty-five years"

In contrast to paranoid and depressive speech personalities, the verbal conflictness of whom is caused firstly by inner cognitive factors, the demonstrative accentuated speech personalities use the conflicting speech behavior to manipulate an addressee. The example of such character is Miss Ratched:

"I'm sorry to interrupt you and Mr.Bromden, but you do understand: everyone... must follow the rules". "You are committed, you realize. You are...under jurisdiction of me...the staff. Under jurisdiction and control."

Therefore, having analyzed three types of accentuated personalities, we have defined the criterion for their differentiation, that is the degree of their conflictness and its pragmatic aim.

The linguistic means of literary conflict representation have been analyzed through the image of the personage. The means of the conflict realization correlate with the type of the accentuated speech personalities.