

Narrative Mask Functioning in "The Minds of Billy Milligan" by D. Keyes

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Abstract. This article focuses on revealing the kinds of narrators in postmodern novel "The Minds of Billy Milligan" by D. Keyes and suggests the notion of "narrative mask" as a specific way of narration. It is assumed that different kinds of narrative masks provide the implementation of postmodern principles of text composition. The article aims at explicating expressive means and stylistic devices of narrative mask representation, different tactics of intimization and author's implicit communication with a reader through the help of narrative mask.

Keywords: *narrator, narrative mask, discourse, communication, narrative distance.*

Introduction. Anthropocentricity of linguistic studies is defined by increased interest to the problems in narratology, including the image of narrator. The most important and most contradictory problems of modern narratology still need detailed study and interpretation. In the centre of linguistic study are problems connecting with the author and his communication with a reader through the text, the author's consciousness, which reveals on different text levels, the ability of the author to exist in his own work and his role in the construction of virtual worlds, the value of the work and the author's intention. 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.

Overview of publications. Recent studies in humanities are remarked by "narrative turn", which is a significant increase in attention to narratology and narrative phenomena, and increasing popularity of the word "narrative", which gradually began to lose its terminological meaning, vanishing in a huge variety of metaphorical meanings [2, c. 42]. The term "narratology" was proposed by T. Todorov in his work "Grammaire du Decameron", naming narratology as "the science of the story". The main emphasize was made on narrative texts, which, unlike descriptive, have "time structure and contain the changing situation" [2, c. 43].

Other linguists, as R. Barthes, G. Genette, W. Schmid, L. Dolezel, J. Linvelt, discovered and substantiated hierarchy of narrative instances and levels, defined connection between story, narrative, and history. For scientific understanding of the subject they had chosen different types of oppositions: definite author – definite reader, abstract author – abstract reader, focalizer – implicit reader [3, c. 124]. The discourse analysis was formed on the basis of that study (late R. Barthes, J. Kristeva, M.L. Pratt, M. Riffaterr).

V. Vinogradov, M. Bakhtin, B. Korman gave modern linguistics basic studies of author's embodiment in the literal text, thus showing the terminological aspect, improving system terminology, clarifying the concept of "image of the author"; V. Vinogradov and B. Korman developed methods of analysis of the author's mind in different genre forms and R. Barthes, M. Foucault created the concept of "disappearance", "death" of the

author; W. Schmid, G. Genette discovered the role of narrator in the discourse; O. Yaskovich, O. Osmuhina studied lexical means of intimization and narrators' functioning in the text.

Aim. The aim of our research is to solve the problem of narrative instances' representation in postmodern work through the prism of narratology, and to define linguistic and stylistic means of expression of different types of narrators in the artwork of D. Keyes "The Minds of Billy Milligan".

Materials and methods. 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, that 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 [5].

Results and discussion. Narration has two forms of artistic expression in the text: external and internal, or indirect and direct [1, c. 4]. 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 narration 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.

There is given an idea that all kinds of narrative masks are socially, historically, ethnically, psychologically determined, due to huge range of factors: emotionally collared and professional words, intelligence and erudition of the narrator, his social and historical background, the way of appealing to a recipient – all these factors predict a further "dressing" of the narrative mask (historian, lawyer, artist, madman).

Laid in the "narrative mask" potency allows us to consider it as a mean of not only an aesthetic implementation, but also a communication goal of the author within a literary text. Due to these reasons narrative masks may have following features: autobiographical parallels and correspondence; alternation in narration (the first person to the third, or vice versa); changes in the tone of the narration; the preface in which the author mystifies the reader, because he acts as a publisher; self-mocking on the intonation level; "looping" narrators' own stories; the presence of self-allusions and reminiscences [5].

The practical ground of study of narration 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). [1, c. 8]

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" [6, 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" [6, 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" [6, 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" [6, 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" [6, p. 121].

(6) "Tommy sat back against the wall, put his hands

behind his head arrogantly and said, "Fuck county property" [6, 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" [6, p. 140].

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

Narrative mask of any identity of Billy Milligan is a centre of narration, where a story-maker hero gives his own interpretation of the things with all details with a help of modal constructions. Modality of narration is always connected with a specification of information about events in the text. According to R. Fowler, there is a big spectrum of modal expressions, which are effective in terms of explication [4, c. 138]. All modal lexical means of expressing the point of view of the character include: modal verbs, participle axiological words (verbs, adjectives, adverbs, etc.).

1. Modal verbs *may, might, will, would, shall, should, need to, ought to* mark confidence, anxiety, various types of promises, or advice. A modal verb *must* (examples 1, 2) has additional meaning of guiltiness, so that the speaker is using judgment to define the truth or can simultaneously express his agreement or disagreement with some facts or way of thinking of other narrators.

(8) "They must never be still, Arthur warned, never waste time, never allow their minds to stagnate. Each member of the family must strive to achieve his or her own goals, and at the same time be educated and cultured. They should think of these things even while off the spot and practice them intensively when they were holding the consciousness" [6, p. 35].

In the context of studying different kinds of narratives mask in the "The Minds of Billy Milligan" every mask is using modal verb *must*, when he or she needs to change places with actual speaker:

(9) "Ragen must agree to let Billy talk to us" [6, p. 121].

(10) "We must speak with Billy" [6, p. 57].

2. Modal adverbs *certainly, probably, surely, perhaps, maybe, obviously* etc.:

(11) "Billy lay there in the dark before falling asleep, thinking that was probably the real explanation for the buzzing. He had probably been inventing the game in his head – making the buzzing sounds without realizing the others in the house could hear him. That probably happened to a lot of people. Just like losing time. He figured everybody lost time" [6, p. 63].

In this example modal adverbs (*perhaps, really*) are operative words, that identify the occurrence of subjective reflections in narration, adding semantic elements of uncertainty and doubt.

3. Evaluative adjectives and adverbs *lucky, luckily, fortunately, regrettably, merrily, benignly, unfortunately* etc.:

(12) "I had to give my word. I was lucky to get him to

agree to let you in on it" [6, p. 72].

(13) "Fortunately, I did know it would be only a matter of time before total unfusion and Billy would go to sleep for good. Arthur said Billy had only a small taste of conscious life but unfortunately the taste was a bitter one" [6, p. 82].

4. Verbs of knowledge or forecasting: *believe, guess, foresee, approve, know, assume, seem*:

(14) "All right. But I'll tell you this – I don't believe it. The prosecutor's not going to believe it. And the judge isn't going to believe it. I've got great confidence in you, Judy." [6, p. 127].

All those repetitions of verb *believe* show the strong position of the narrator, accepting his own subjective way of thinking as a general truth.

(15) "It all seemed so unreal—like bodies possessed by spirits or demons. He said to Gary and Judy, "I don't know what it means, but I guess I'm with the rest of you. He doesn't seem to be faking" [6, p. 52].

Evaluative words in given examples attract the attention of the reader, in the same time making the information the general truth of the story; subjective words have more importance in realising narrator's, thus also author's, intentions.

Perceptual point of view concerns the processes of consciousness, sensation, cognition, influence and representation of discourse consciousness. Estimated viewpoint is associated with evaluative judgments. The psychological point of view leads to a distinction between external and internal perspective. Mental processes as the internal representation of linguistic practices become effective indicators of perceptual point of view in the text [7, c. 56]. Semantic subcategories are divided into:

1. Perceptions – *to see, to hear, to feel, to notice, to observe* etc.:

(16) "Arthur looked around, disgusted at the goings on, but he decided to sit back and observe this species of lowlife. It was interesting to see how different people made fools of themselves under different drugs: belligerent on alcohol, giggling on marijuana, trancelike on amphetamines, tripping on LSD. It was, he decided, a laboratory of drug abuse. Arthur noticed one couple sitting apart, as he was" [6, p. 54].

(17) "Turner – feeling it was important for the staff to see the multiple personality syndrome for themselves – suggested to Danny that Arthur come out and meet some of the people who would be working with him" [6, p. 79].

(18) "Allen had noticed that from time to time the man seemed to enjoy picking on her" [6, p. 105].

2. Cognitions – *to think, to say to oneself, to wonder, to remember, to recollect* etc.:

(19) "It was going to take much more time and effort than Dr. George had first imagined, and he wondered if he had done the right thing accepting this patient in the middle of a fundraising campaign and expansion program for the hospital" [6, p. 74].

(20) "I think you should ask the court for at least another ninety days," she said./"And then I think you should try to fuse him so that he can help his attorneys and stand trial" [6, p. 153].

(21) "I was not on spot. It was your responsibility. Remember that, or next time ven you are coming on spot, I break your head" [6, p. 115].

(22) "The best hope you have of improving is to bring all these aspects of yourself together, first by communicating with each other, then by remembering everything each of them is doing, getting rid of the amnesia. We call that co-consciousness. Finally, you work at bringing the different people together. That's fusion" [6, p. 129].

3. Affections – to like, to frighten, to hate, to scare, to enjoy etc.:

(23) "Frightened now, wanting to get away from Chalmers gaze, he went around the house to the front yard and sat there shivering although it was a warm evening" [6, p. 42].

(24) "But still, she thought, when you're helpless and scared to death, it's easy for the guy sitting there with a big gun to make you feel guilty" [6, p. 79].

(25) Tommy enjoyed the excitement and the chagrin on the principals face. Principal Moore looked like a man with a lot of problems, like someone who couldn't solve all the things that were bothering him [6, p. 117].

In given examples (16-25) basic semantic aspects of mental processes find realisation in grammatical structure of narrator's speech: subject (which sees, feels, perceives) predicate (reflects the vision, feelings, way of thinking) and object (a phenomenon that someone feels, perceives, sees). In narrative theory, these semantic aspects are equivalent to focalizer, and focalization process.

Thus, integrating into narration, the character's discourse implicitly means a system of thoughts and

implicate sociolect with the help of the lexical expressive means, the choice of words in the narrative mask's speech unites the character with a particular social group. The internal perspective can also be transmitted through narrative of 3rd person (omniscient narrator's form). Narrator comments, describes mental processes: sensation, perception of the characters, so the main linguistic markers of internal narration are determined by the presence of verbs of mental processes: words to describe thoughts, feelings and perceptions, most of which are verbs giving in oppositions look / see, listen / hear, learn / know, memorise / remember.

Conclusion. As we may observe all types of narrators use different lexical and grammatical "tools" in the process of communication. All those narrators 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.

Prospects for further research we see in identifying of communicative and pragmatic guidelines, which are actualised in narrative masks through various compositional and speech forms and types of narration.

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Функции нарративной маски в романе «Множественные умы Билли Миллигана» Дэниела Киза

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Аннотация. В статье выделяются различные виды репрезентаций нарратора в постмодернистском романе Д. Киза «Множественные умы Билли Миллигана». Выявлено специфику функционирования лингвостилистических приемов актуализации нарративной маски как своеобразного способа повествования и воплощения постмодернистического принципа текстообразования. Выделено различные виды нарративных масок и их языковой код в произведении, тактики интимизации и импликации авторской коммуникации с читателем.

Ключевые слова: нарратор, нарративная маска, дискурс, коммуникация, нарративная дистанция.