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PSYCHOLOGICAL CHARACTERISTICS OF THE OMNISCIENT NARRATION

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E. E. Ivashkevych. Psychological characteristics of the omniscient narration. The author of this article underlines that studying narrative discourse in the English literature and its psycholinguistic aspects is very useful to admit at once, however such kind of discourse plays a great role in all kinds of genre of art literature. In a case we have a deal with graphic novels it's more suitable to show and to underline psycholinguistic peculiarities or

aspects of narrative discourse. It was underlined that the important part of comic book narration was also the point of view: who was watching and what was the object of this gaze; if a character was looking at something and in the next panel we were shown this object of this gaze, the reader was positioned as this character. This type of positioning is essential in comic book narration, as it has the possibility of affecting the meanings linked with the reading of the comic. It was described the role of visual images, which helped the reader to understand the textual information. Through repetition the visual images become symbols, which mean that they begin to represent something else through a rule or a shared agreement. These symbols become narrative, and act as parts of the narrative by the way of integrating the symbolic meanings linked to them to new contexts. The symbols can even turn into metaphors, as for example the recurring image of the Comedian being flung through the window, which may be interpreted as speaking of the violence hidden in all of us. «Watchmen» develops and discusses the idea of omniscience and all that is linked to it, including the dramatic change that follows from the appearance of something truly omnipotent and God-like the idea of divine omniscience is not really a model that helps us fathom the way authors and narrators works on literary fiction. Instead, the analogy seems to work the other way. The example of the novelist, who creates his world, peopling it with creatures who come to seem to us autonomous and who have interesting adventures, helps us to imagine the possibility of a creator, a god, a sentiment being, as undetectable to us as the novelist would be to the characters who exist in the universe of the text this god created. Analyzing «Watchmen», the author of this article proposed such psycholinguistic aspects of narrative discourse, as: visual emphasis; focalization of information; epigraphs' emphasis; meta-narrative presentation of the text; contrasting visual linkings; actualization of narrative potential.

Key words: narrative discourse, visual emphasis, focalization of information, epigraphs' emphasis, meta-narrative presentation of the text, contrasting visual linkings, actualization of narrative potential.

Е. Е. Івашкевич. Психологічні характеристики планетарного нарративу. Автор статті наголошує, що вивчення нарративного дискурсу на прикладі англійської літератури, визначення психолінгвістичних аспектів такого дискурсу є вельми актуальною проблемою сучасності, адже такого роду дискурс відіграє неабияку роль у всіх жанрах художньої літератури. У статті нарративний дискурс проаналізовано на прикладі графічних романів, на основі аналізу яких визначено психолінгвістичні особливості нарративного дискурсу. У статті підкреслено, що важливим для визначення особливостей нарративного дискурсу є аналіз матеріалів, представлених у вигляді коміксів, адже людина, яка спостерігає, є лише об'єктом візуалізації, а не її суб'єктом. У випадку, якщо персонаж спостерігає за чимось, то читач буде позиціонуватися як саме цей персонаж. При цьому певний тип позиціонування має важливе зна-

чення для оповідання текстового матеріалу, презентованого у формі коміксів, адже саме цей тип позиціонування великою мірою впливає на значення, які створюються читачем твору.

У статті наголошено на ролі візуальних образів, які допомагають читачеві зрозуміти текстову інформацію. Показано, що за допомогою повторення візуальні образи стають символами, які означають, що вони починають представляти дещо інше за допомогою певного правила або їхнього особистісного прийняття. Ці символи стають наративними і виконують роль частин розповіді за шляхом інтеграції їхніх символічних значень. Символи можуть навіть перетворюватися на метафори, як, наприклад, такі, що повторюють образ Гумориста, який, зокрема, автором «був вкинутий через вікно», що може бути витлумачено як насильство, приховане в кожному з нас. Аналізуючи твір «Нічні охоронці» Алана Мура та Дейва Гіббонса, автором цієї статті запропоновано такі психолінгвістичні аспекти наративного дискурсу: візуальна акцентуація, актуалізація інформації, актуалізація епіграфа, метанаративна презентація тексту, контрастні візуальні словосполучення, актуалізація наративного потенціалу.

Ключові слова: наративний дискурс, візуальна акцентуація, актуалізація інформації, актуалізація епіграфа, метанаративна презентація тексту, контрастні візуальні словосполучення, актуалізація наративного потенціалу.

Э. Э. Ивашкевич. Психологические характеристики планетарного нарратива. Автор статьи подчёркивает, что изучение нарративного дискурса на примере английской литературы, определение психолингвистических аспектов такого дискурса является весьма актуальной проблемой современности, ведь такого рода дискурс играет немаловажную роль для всех жанров художественной литературы. В статье нарративный дискурс проанализирован на примере графических романов, на основе осмысления которых и определены психолингвистические особенности повествовательного дискурса. В статье подчёркнуто, что достаточно важным для определения особенностей повествовательного дискурса является анализ материалов, представленных в виде комиксов, ведь человек, который наблюдает, является только объектом визуализации, а не её субъектом. В случае, если персонаж наблюдает за чем-то, то читатель будет позиционироваться как этот персонаж. При этом определённый тип позиционирования имеет большое значение для повествования текстового материала, представленного в форме комиксов, ведь именно этот тип позиционирования во многом влияет на значения, которые создаются читателем произведения. В статье отмечено, что визуальные образы значительно помогают читателю понять текстовую информацию. Показано, что с помощью повторения визуальные образы становятся символами, которые означают, что они начинают представлять нечто иное с помощью определённого правила или их личностного принятия. Эти символы становятся наративными и исполняют роль презентации

частей рассказа по пути интеграции их символических значений. Символы могут даже превращаться в метафоры, как, например, такие, которые повторяют образ Юмориста, который, в частности, автором «был вброшен через окно», что может быть истолковано как насилие, скрытое в каждом из нас. Анализируя произведение «Ночные охранники» Алана Мура и Дэйва Гиббонса, автором этой статьи были предложены следующие психолингвистические аспекты нарративного дискурса: визуальная акцентуация, актуализация информации, актуализация эпиграфа, метанарративная презентация текста, контрастные визуальные словосочетания, актуализация нарративного потенциала.

Ключевые слова: нарративный дискурс, визуальная акцентуация, актуализация информации, актуализация эпиграфа, метанарративная презентация текста, контрастные визуальные словосочетания, актуализация нарративного потенциала.

The topicality of the research. Studying narrative levels of graphic novels, it is naturally to be located in the field of narrative studies and it will attempt to mould a narrative method suitable for studying of graphic novels, for studying of the world of image. As there is not any established method exists yet, this thesis we'll begin by combining various theoretical researches from the field of traditional narrative studies, such as Seymour Chatman and Gerard Genette, with various views on visual narration and researches of studying comics. A basic structural analysis of «Watchmen» (1986) by Alan Moore and Dave Gibbons is the initial goal, and later chapters will attempt at more detailed analysis of the various narrative aspects of a graphic novel. It is important to point out right at the beginning that in the context of this study, the general terms of traditional narrative study are not directly applicable, but must be reconsidered and possibly redefined when applied. Therefore, terms such as narrative studies poorly, as no single narrator can be extracted from the story appearing in a graphic novel, as the images are not «narrated» in a way traditional written novels are. It is more useful to borrow the term «narration» from the field of film studies. Still, in this thesis the terms from narrative studies will be applied from the point of view of comic book narration and its requirements.

Comics do not have an omniscient narrator in the same way that traditional literature does, no all-knowing all-seeing power behind the action. As discussed in previous chapters, comics do use focalizers and narrators and point-of-view shots, which are an integral part of the narration of the graphic novel. One could argue that the omniscience of narration takes place in the visual depiction of the

narrative when no focalization takes place and the images merely illustrate the actions from a clearly outside point of view.

The review of recent researches. The researcher Seymour Chatman [1, p. 11] has resorted to film studies and calls this type of storytelling «Hollywood aesthetics», where the narration becomes «invisible» and the focus is on the events instead of the narration. According to Chatman, the reader is «pulled in» to the story, and only after a visible break in the narrative structure does the reader once again become aware of the narrative structure and the discourse it applies and consequently use different interpretational tools. The question is not this simple, however. According to John Morreall, an omniscient narrator is one who knows about «events occurring at any time or place, in complete detail, and not just about public events but also about the private thoughts and feelings of the characters» [1, p. 13]. This statement does not hold when discussing the narration in *Watchmen*, as for example the traditional thought balloons depicting private thoughts are not shown at all to the reader.

So, **the tasks** of our research are:

1. To analyze the narration of «*Watchmen*» and to show the role of the implicit omniscience.
2. To describe psychological characteristics of the omniscient narration.
3. To propose psycholinguistic aspects of narrative discourse.

The main material of the research. The argument is that every story has its point of view, so there must be someone telling the story from that point of view. *Watchmen* creates an interesting dilemma here, for who is the person behind the collection of appendices? Who is the mysterious «we» that presents the excerpts from the various sources, some of them clearly of very private nature? The events are «filtered through» by a consciousness, which according to G.Genette makes the idea of «omniscience» impossible, as an omniscient narrator knows everything, past, present and future – with no need to have a point of view or a presentation of the events in a chronological order [2, p. 43]. At this point I was obliged, in order to continue the research, to assemble the ideas of the «hierarchy of discourses» that reveal and conceal the amount of knowledge available to the reader by presenting the events of the story through «less knowledgeable» agencies such as various characters. Thus, we do not know any more about the plot by Adrian Veidt than Rorschach and Nite Owl investigating it, as the events have been filtered through their experiences; at least that would be the case

had not the appendices with their information. As the readers are equipped with the appendices, the readers are in possession of more knowledge than the characters, which positions the reader in an interesting position in the hierarchy of discourses in «Watchmen». The fact that these hierarchies exist mean that choices are being made for the reader of the comic, events are presented in one way rather than another, which is the essence of narration itself. Every panel is a deliberate scene shown to us for a purpose of the narrative, the gutter closing every panel. So who shows us the scenes, gives out the small clues to solve the mystery, who allows us a sudden access to the memories of the characters? Are these questions even relevant when discussing a medium as visual as comics? Our personal answer to the problematics of an omniscient narrator is to appeal to the author and his/her creative control, transferring the omnipotence to the author. S.McCloud, on the other hand, transfers this process to the reader, who creates and controls the narrative via acquiring knowledge divided by the text [3].

Naturally, the problem of omniscience is far more extensive to be thoroughly dealt with it in the present thesis, so let me just present the briefing of my point of view on this problem. Getting deeper into the matter of the question we may problematize the religious undertones linked with the term, as the usual analogy that is made between the author/narrator and God, and the basis for the idea is what I refer to a «Perfect Being Theory». The main problem in theology is the question of the compatibility of omniscience and free will, both which I claim are taken for granted as necessary and desirable. The idea of a «perfect being» is literally put to test in «Watchmen», for the character of Dr.Manhattan IS as close to God as a character can be: he is «omniscient» in a sense, for he knows all events past, present and future, and omnipotent as he potentially has the power to destroy the world (or save it). But omniscient characters and narrators differ greatly in their «readiness to share their unlimited knowledge with the reader». Dr.Manhattan does have access to Laurie's thoughts, as shown to us in the dialogue between him and Laurie in Chapter VIII:

«Jon? Oh Jesus, I... I, I mean they said you'd gone. They said you were on Mars... »

«I am on Mars. Now, I believe we have a conversation scheduled. You want to talk to me.»

«God, yes. Yes, I was just thinking... But Jon, how did you know? I need to see you, you appear ... I mean, it's all so deus ex machina...» [4, p. 23].

Omniscience is not a quantitative but a qualitative attribute: thus, if Jon/Dr. Manhattan has the ability to know the thoughts of one character, he must by definition be treated as knowing those of others. This claim is based on the assumption that the only alternative to a human's partial knowledge must be an omniscient God. However, we can imagine various versions of superior knowingness which are not limited to complete omniscience or human knowledge.

The implicit omniscience of Dr. Manhattan is also doubtful, for even though he has the access to other people's thoughts and an omnitemporal view of the past, present and future, the future is not as simple as it sounds. In Chapter IX, Dr. Manhattan talks of his future in very vague terms:

«I return to Earth at some point in my future. There are streets full of corpses. The details are vague» [4, p. 17].

The narrative also suggests at one point that Dr. Manhattan knew that President Kennedy would be assassinated, but yet he was seemingly powerless to prevent it, because to him, «the future is already happening» [4, p. 16]. Everything is preordained, yet as an omnipotent character he could change the course of history. The character of Dr. Manhattan dramatizes well the ability of an «omniscient» narrator, and forces to look for other ways to analyze his existence. One solution is to replace the heavily religious term «omniscience» with the idea of clairvoyance, more precisely telepathy. As I bear the opponent of every religious system in me, this fragment of my scientific personality criticizes the religious undertones that plague the term «omniscience», and suggests that telepathy opens up possibilities of a humbler, more precise, less religiously freighted conceptuality than does omniscience for thinking about the uncanniness of what is going on in narrative fiction. Telepathy is both thematically and structurally at work in the narratives of modern fiction, and calls for a very different kind of storytelling than that promoted by the religious, panoptical delusion of omniscience. This helps us understand that when characters' thoughts are reported, we are not dealing with a narrator who knows everything at once, but rather we should talk about «narrative instances» that report on one consciousness at a time, often transposing or translating the thoughts into the intermediate discourse .

The idea of telepathy instead of omniscience brings into discussion other elements as well, creating an effect of cognitive estrangement in the narrative as telepathy is linked with paranormal activities whereas the religious undertones of omniscience are more fa-

miliar with any reader born and raised in a western culture. So is Dr. Manhattan an omniscient God-like creature or a super-human with the super-human ability of telepathy? At one point he expresses his visions as follows:

«There's some sort of static obscuring the future, preventing any clear impression. The electromagnetic pulse of a mass warhead detonation might conceivably cause that...» [4, p. 17].

His knowledge appears to be more telepathy-like than omniscient, and as the later development in the novel shows, this «static» is actually caused by Adrian Veidt to prevent him from discovering his plot too soon [4, p. 11]. However, Dr. Manhattan's character does retain some aspects which link him to the concept of God, as he playfully suggests he will go and «create some» human life in another galaxy after leaving earth for good [4, p. 27]. The questions of creation and free will arise repeatedly in Dr. Manhattan's narration, as he questions his actions:

A world grows up around me. Am I shaping it, or do its predetermined contours guide my hand? ... Without me, things would have been different. If the fat man hadn't crushed the watch, if I hadn't left it in the test chamber... Am I to blame, then? Or the fat man? Or my father, for choosing my career? Which of us is responsible? Who makes the world? [4, p. 27].

This question of making the world is a central theme in narratology, as the debate on «who makes the world?» is ever present. Is it the author, the narrator, the reader? The theme of power and responsibility entwines with the question of omnipotence. The question of symmetry and preservation of status quo are given new dimensions through the worldview of Dr. Manhattan, seeing the world acting as in clockwork, everything taking place as preordained. Dr. Manhattan's inability to relate to human life and continuing resignation from the sphere of humanity place him in an interesting debate concerning God and whether or not God actually cares at all. Through Dr. Manhattan, *Watchmen* develops and discusses the idea of omniscience and all that is linked to it, including the dramatic change that follows from the appearance of something truly omnipotent and God-like the idea of divine omniscience is not really a model that helps us fathom the way authors and narrators works on literary fiction. Instead, the analogy seems to work the other way: The example of the novelist, who creates his world, peopling it with creatures who come to seem to us autonomous and who have interesting adventures, helps us to imagine the possibility of a creator, a god, a sentiment being, as undetectable to us as the novelist would

be to the characters who exist in the universe of the text this god created.

This idea is not new in the field of literature, but has been repeatedly explored by authors such as James Joyce. In *A Portrait of the Artist as a Young Man* (1916) Joyce uses the internal monologue of Stephen Dedalus to discuss the role of the artist in connection to his work, an idea familiar from various other literary sources:

«*The artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails*».

The vision of the indifferent, detached God «paring his fingernails» comes close to Dr. Manhattan's impartiality in the face of humanity. The omnipotent characters work like omnipotent authors, drawing up analogies to help us explain things we cannot explain.

Conclusion. So, analyzing «*Watchmen*» and describing psychological characteristics of narrative level of graphic novels we can propose such *psycholinguistic aspects of narrative discourse*:

- visual emphasis;
- focalization of information;
- epigraphs' emphasis;
- meta-narrative presentation of the text;
- contrasting visual linkings;
- actualization of narrative potential.

Also «*Watchmen*» as the socio-cultural phenomenon has been studied in the courses of history, economy, politics and sociology, while there have been no psycho-linguistic study on the novel. In other our articles we'll decide to focus mostly on the culture and logical aspects of the novel, and the results of these researches will be discussed and completely described.

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Spysok vykorystanych dzherel

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МОТИВИ ВОЛОНТЕРСЬКОЇ ДІЯЛЬНОСТІ КОНСУЛЬТАНТІВ ТЕЛЕФОНУ ДОВІРИ

Karkovska R. I. Motives for volunteering of the hotline counselors / R. I. Karkovska, M. B. Klimanska // Problems of Modern Psychology : Collection of research papers of Kamianets-Podilskyi Ivan Ohienko National University, G.S. Kostyuk Institute of Psychology at the National Academy of Pedagogical Science of Ukraine / scientific editing by S.D. Maksymenko, L.A. Onufrieva. – Issue 37. – Kamianets-Podilskyi : Aksioma, 2017. – P. 106–119.

R. I. Karkovska, M. B. Klimanska. Motives for volunteering of the hotline counselors. The article is devoted to the problem of volunteer motivation of those persons, who are working as hotline (helpline) counselors. It is noted that the content of the volunteer hotline counselors' work is to provide non-professional psychological help to the callers – situational psychological support. On the base of current theoretical approaches to the

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M. B. Klimanska – the scientific contribution of the co-author is 50%.