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ANALYSIS OF THE HANDWRITING OF A LANGUAGE PERSONALITY IN ORDER TO DIAGNOSE MENTAL TRAITS (AS AN OBJECT OF MODERN LEGAL LINGUISTICS)

The purpose of the article is to demonstrate the possibilities of graphological analysis of a person’s handwriting to diagnose his / her mental traits. Methodology used: general scientific (logical-conceptual, generalization and systematization, descriptive) and special (linguistic portraiture (provides a description of the speaker – his language personality, features of speech and communicative behavior, character traits that determine them, etc.) and graphological analysis (used to identify and describe the key mental qualities of the language personality)). Scientific novelty: in the article for the first time practically (on some concrete examples) the algorithm of the graphological analysis of the language personality with reliance on theoretical and methodological bases of linguopersonology is developed. Conclusions: the algorithm of the graphological analysis in order to diagnose the mental traits of the language personality includes the following actions: to form a general impression of the handwriting; to determine the gestalt, the macrostructure and the microstructure of the handwriting; to determine the degree of the pressure in the handwriting; to describe the pace of the handwriting; to determine the degree of the constancy of the handwriting; to describe the shape of the handwriting; to determine the level of the general development of the language personality (using the characteristics of the speed, the readability, the originality, the organization of the handwriting); to describe the vertical of the handwriting (by describing the three zones of the letters, the vertical edges, the distance between the lines, the size of the handwriting, the vertical scope of the letters, the direction of the lines); to describe the horizontal handwriting (by analyzing the angle, the width / narrowness, the horizontal edges, the distance between the words, the distance between the letters); to interpret the results, describing the key individual and psychophysiological positive and negative traits of the language personality based on the analysis of a sample of his / her handwriting. The effectiveness of the algorithm is proved by analyzing the handwriting samples of 3 linguistic personalities of famous Ukrainian writers: Taras Shevchenko, Ivan Franko, Ostap Vyshnia.

***Key words:** handwriting, language personality, graphological analysis algorithm, mental trait, legal linguistics.*

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АНАЛІЗ ПОЧЕРКУ МОВНОЇ ОСОБИСТОСТІ З МЕТОЮ ДІАГНОСТИКИ ПСИХІЧНИХ РИС (ЯК ОБ’ЄКТ СУЧАСНОЇ ЮРИДИЧНОЇ ЛІНГВІСТИКИ)

Мета статті – продемонструвати можливості графологічного аналізу почерку мовної особистості для діагностики психічних рис. Використовувана методологія: загальнонаукові методи (логіко-понятєвий, узагальнення та систематизації, описовий) та спеціальні методи (мовне портретування (передбачає опис мовця – його мовної особистості, особливостей мовленнєвої й комунікативної поведінки, рис характеру, що їх

зумовлюють, тощо) і графологічний аналіз (використаний для визначення й опису ключових психічних якостей мовної особистості)). Наукова новизна: у статті вперше практично (на кількох конкретних прикладах) опрацьовано алгоритм графологічного аналізу мовної особистості з опертям на теоретико-методологійні засади лінгвоперсонології. Висновки: алгоритм графологічного аналізу з метою діагностики психічних рис мовної особистості включає в себе такі дії: сформувати загальне враження від почерку; визначити гештальт, макроструктуру та мікроструктуру почерку; визначити ступінь натиску в почерку; охарактеризувати темп почерку; визначити ступінь сталості почерку; описати форму почерку; визначити рівень загального розвитку мовної особистості (за допомогою характеристики швидкості, читабельності, оригінальності, організації почерку); охарактеризувати вертикаль почерку (шляхом опису трьох зон букв, вертикальних берегів, відстані між рядками, розміру почерку, вертикального розмаху літер, напряму рядків); охарактеризувати горизонталь почерку (за допомогою аналізу кута нахилу, ширини / вузькості, горизонтальних берегів, відстані між словами, відстані між літерами); інтерпретувати результати, описавши ключові індивідуально-особистісні та психофізіологічні позитивні й негативні риси мовної особистості на основі аналізу зразка її почерку. Ефективність алгоритму доведена шляхом аналізу зразків почерку 3 мовних особистостей відомих українських письменників: Тараса Шевченка, Івана Франка, Остапа Вишні.

Ключові слова: *почерк, мовна особистість, алгоритм графологічного аналізу, психічна риса, юридична лінгвістика.*

The urgency of the problem. The analysis of the handwriting of a language personality is a powerful tool for characterizing his / her mental traits / states, which, of course, helps in the investigation of many relevant court cases. Thus, handwriting is recognized as one of the central objects of study of modern legal linguistics: both modern Ukrainian graphologists (Gol'dberg, 2008; Lisovyi & Lisovyi, 2005; Taranenko, 2003) and forensic linguists (Naukovo-metodychni rekomendatsii…, 1998).

The purpose of the study is to demonstrate the possibilities of graphological analysis of a person's handwriting to diagnose his / her mental traits. To successfully achieve the goal it is necessary to perform the following tasks: 1) to provide a definition of graphology, writing, handwriting, language personality; 2) to determine the algorithm of graphological analysis of personality handwriting; 3) on specific examples to illustrate the possibilities of graphological analysis of personality handwriting to determine characteristic mental traits. As the main research methods we use: general scientific (logical-conceptual, generalization and systematization, descriptive) and special (linguistic portraiture (provides a description of the speaker – his language personality, features of speech and communicative behavior, character traits that determine them, etc.) and graphological analysis (used to identify and describe the key mental qualities of the language personality)).

Analysis of recent research and publications. Graphology is the science of handwriting as a kind of expressive movements that reflect the psychological qualities and mental states of its performer. With the help of graphology you can quickly understand yourself, find hidden abilities and learn more about them, as well as learn about the nature of people around us and take into account their unique and individual characteristics. With the help of handwriting features, you can understand your own character traits, which will help you better adapt to other people and make your own life happier, as well as the lives of friends and relatives. Thanks to graphology it is possible not only to determine character traits, but also to predict further human behavior (Lisovyi, 2010, p. 138). The object of graphology is the handwriting of a linguistic personality, writing. Writing is a special case of highly coordinated motor act, which requires great accuracy and speed (Berlov, 1924, p. 73). Handwriting is a reflection of individual-personal and psychophysiological qualities of its performer: then its characteristic features inherent in a given individual (inclination, pressure, strokes, size and connections of letters, punctuation marks, etc.) (Taranenko, 2003).

For the working we take a comprehensive definition of the term "language personality" of A. Zahnitko: language personality is a set of all language abilities and realizations of personality, where language personality has two main conceptual dimensions – one-person and multi-person. According to the linguist, the language personality in its formation goes through two main stages of linguo-individual manifestations:

1) external-personal, when the potential of language abilities is spontaneously formed as self-establishment of individuality through strengthening of "I", allocation of own basic

function and dominant instruction, development of a kind of "mask" through which the individual is activated, adapts to society's requirements;

2) intrapersonal, in which the most active is "dedication to inner reality", functionally loaded is a deep self-knowledge and at the same time knowledge of human nature. During this period, everything previously known and accumulated was subjected to internal analysis, and a holistic picture of self-awareness, internal and external connection with the Universe, and an established universe was formed. In the first period of linguoindividuation, the individual develops sufficient resources for the implementation, self-recognition and achieving the appropriate level of recognition (Zahnitko, 2017).

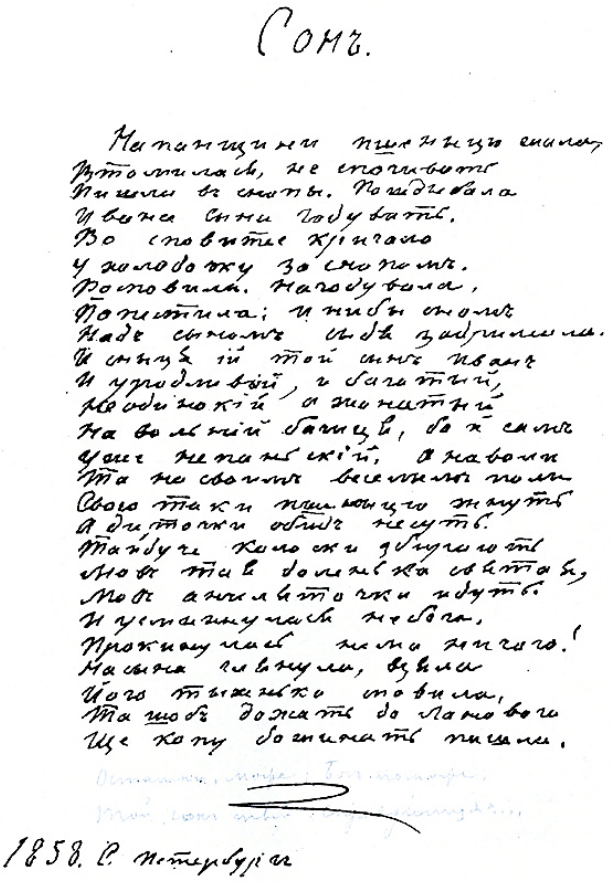
The graphological aspect of the study of the language personality (focused on the study of the relationship between the immanent characteristics of the language personality and his/her handwriting) is one of the central issues of modern applied and legal linguistics.

Based on the characteristics of the most thorough theoretical developments in graphology and legal linguistics (Gol'dberg, 2008; Lesovoj, Babarina, Ermusevich, 1996; Lisovyi & Lisovyi, 1993; Lisovyi & Lisovyi, 1997; Lisovyi & Lisovyi, 2005; Lisovyi, 2010; Piddubnyi, 1996; Taranenko, 2003; Shevchenko, Syzonov, 2021), we attempted to conclude an algorithm for graphological analysis of handwriting:

1. The general impression of the handwriting.
2. The gestalt, the handwriting macrostructure, the handwriting microstructure.
3. The degree of the pressure in the handwriting.
4. The pace of the handwriting.
5. The degree of the constancy, the homogeneity of the handwriting.
6. The handwriting form.
7. The determining the level of the general development of the language personality (the speed, the readability, the originality / individuality, the handwriting organization).
8. The vertical handwriting (the three zones of the letters, the vertical edges, the distance between the lines, the handwriting size, the vertical range of the letters, the line direction).
9. The horizontal handwriting (the angle, the width / narrowness of the handwriting, the horizontal edges, the distance between the words, the distance between the letters).

Presentation of the main research material.

We will illustrate the diagnostic capabilities of the given algorithm on specific examples.

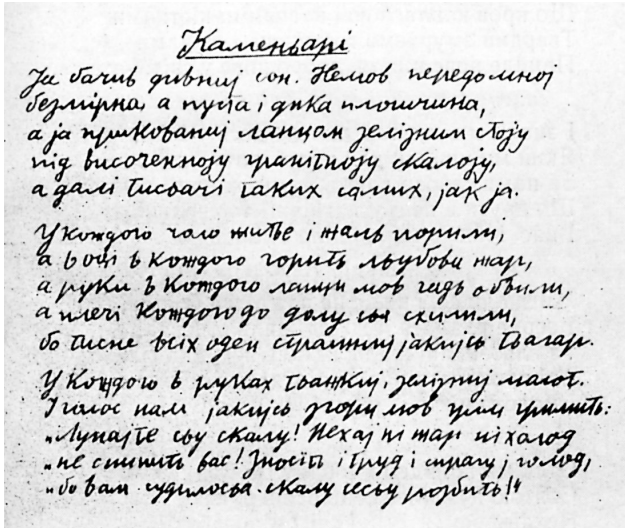


Example 1. Taras Shevchenko

1. The general impression of the handwriting: extremely neat writing, stylized, small and well-read letters, sometimes decorative elements.
2. The gestalt: there are clear shores, the use of space is not rational enough, the structure is quite clear. The handwriting macrostructure: correct. The handwriting microstructure: relatively correct.
3. The degree of the pressure in the handwriting: indicator 2 on a 5-point scale "Control".
4. The pace of the handwriting: normal.
5. The degree of the constancy, the homogeneity of the handwriting: homogeneous.
6. The handwriting form: filamentous (intuitive).
7. The determining the level of the general development of the language personality (the speed, the readability, the originality / individuality, the handwriting organization): average 4 on a 5-point scale (good level, development and intelligence above average).

8. The vertical handwriting: the three zones of the letters – developed middle zone, the vertical edges – wide upper shores + wide lower shores, the distance between the lines – limited, the handwriting size – little, the vertical range of the letters – appreciable, the line direction – horizontal.

9. The horizontal handwriting: the angle – mostly right-handed, the width / narrowness of the handwriting – moderately wide, the horizontal edges – wide initial shores + narrow end shores, the distance between the words – large, the distance between the letters – appreciable.



Каменярі

За бачив дивнії сон. Немов переді мною
безмірна а пуста і дика площина,
а я прикований ланцюгом залізним стою
під височенною гранітною скалою,
а далі тисячі таких самих, як я.

У кождого мало життє і тяжко поміж,
а в очі в кождого горить любови жар,
а руки в кождого наче мов гадь обвились,
а плечі кождого до долу мов схилив,
бо тисне всіх один страшний якийсь тягар.

У кождого в руках тесаки, залізні молот.
І голос нам якийсь грізний мов грім гримить:
„Лупайте сю скалу! Нехай ні тяжкі ні холод
„не спинять вас! Зносіть і труд і спрагу і голод,
„бо вам судилося скалу сесь розбить!"

Example 2. Ivan Franko

1. The general impression of the handwriting: non-calligraphic, but rather aestheticized "sharp" writing, with emphasis.

2. The gestalt: neat shores, rational use of space, clarity of structure. The handwriting macrostructure: correct. The handwriting microstructure: relatively correct, problematic.

3. The degree of the pressure in the handwriting: indicator 4 on a 5-point scale "Control".

4. The pace of the handwriting: pretty fast.

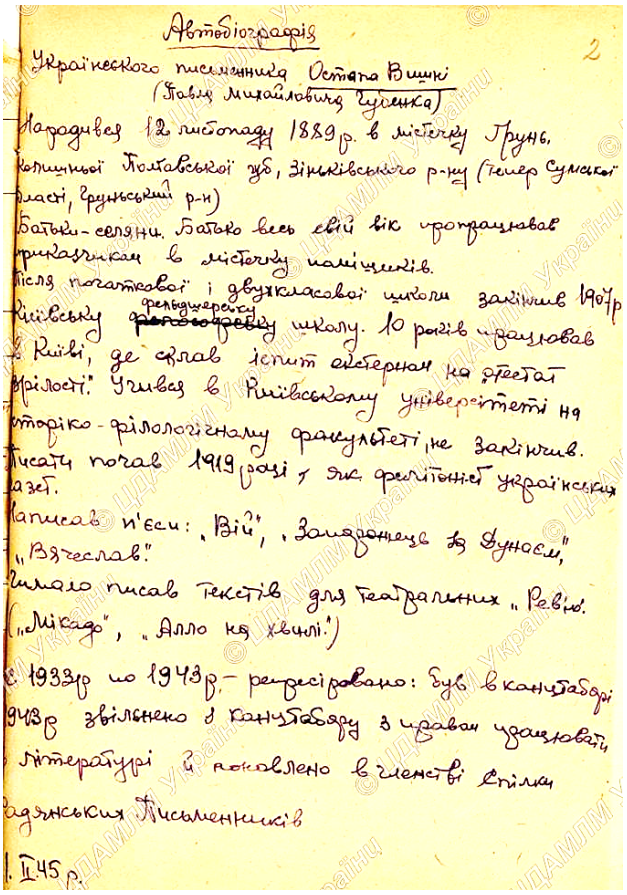
5. The degree of the constancy, the homogeneity of the handwriting: homogeneous.

6. The handwriting form: rectangular (touch).

7. The determining the level of the general development of the language personality (the speed, the readability, the originality / individuality, the handwriting organization): average of 5 on a 5-point scale (the highest level of development of language personality, almost ingenious).

8. The vertical handwriting: the three zones of the letters – developed middle zone, the vertical edges – wide upper shores + wide lower shores, the distance between the lines – well distinguishable, the handwriting size – normal, the vertical range of the letters – large, the line direction – horizontal.

9. The horizontal handwriting: the angle – mostly straight, the width / narrowness of the handwriting – moderately wide, the horizontal edges – narrow at first and later initial shores + wide end shores, the distance between the words – normal, the distance between the letters – is absent.



Автобіографія

Українського письменника Остапа Вишні
(Павла Михайловича Губенка)

Народився 12 листопада 1889 р. в містечку Грунь,
колишньої Полтавської губ., Зіньківського р-ну (тепер Сумської
області, Грунський р-н)
Батько - селянин. Батько весь свій вік пропрацював
прикажчиком в місцевих панів.
Після початкової і двокласової школи закінчив 1907 р
Київську фельдшерську школу. 10 років працював
в Києві, де служив інтерном на ургенті
фельдшером. Учився в Київському університеті на
історико-філологічному факультеті, не закінчив.
Писати почав 1919 року у журналі „Вісті"
газет.
Написав п'єси: „Він?", „Загадковець", „Дуньо",
„Вячеслав".
Багато писав текстів для театральних „Ревю".
(„Мікадо", „Алло на хвилі.")
З 1933 р по 1943 р - репресіровано: був в канцтабарі
1943 р звільнено з канцтабору з правом удосконалювати
літературні й поповнено в членстві Спілки
радянських Письменників
1. II 45 р.

Example 3. Ostap Vyshnia

1. The general impression of the handwriting: sloppy spelling, "loopy", corrections and underlines are available, but the words are fairly easy to read.

2. The gestalt: there are no shores, the use of space is irrational, the structure is quite clear. The handwriting macrostructure: problematic. The handwriting microstructure: problematic.

3. The degree of the pressure in the handwriting: indicator 3 on the 5-point scale "Freedom".

4. The pace of the handwriting: average.

5. The degree of the constancy, the homogeneity of the handwriting: patchy.

6. The handwriting form: arcade, curved (logical).

7. The determining the level of the general development of the language personality (the speed, the readability, the originality / individuality, the handwriting organization): average of 3 on a 5-point scale (normal, average level).

8. The vertical handwriting: the three zones of the letters – developed middle zone, the vertical edges – no upper shores + wide lower shores, the distance between the lines – insignificant at first and wide afterwards, the handwriting size – variable, the vertical range of the letters – large, the line direction – horizontal at first and going downwards later.

9. The horizontal handwriting: the angle – mostly straight, the width / narrowness of the handwriting – moderately wide, the horizontal edges – no initial shores + almost no end shores, the distance between the words – normal at first and wide later, the distance between the letters – is absent.

Conclusions and prospects for further research.

Conclusion on the characteristics of Taras Shevchenko's language personality based on the handwriting analysis: 1) key positive mental traits: politeness, formalism; balance; high emotionality; excellent verbal abilities; fidelity to one's own point of view; thoroughness; extrovert; emotional stability; weight; ability to "switch" between cases; ability to highlight the main thing; ability to learn languages quickly; ideology; initiative; introversion; savvy; control of consciousness; concentration; logic; courtesy; humanity; orientation in life by directly penetrating the essence of things and achieving the essence of their hidden possibilities; sequence; perseverance; need for relationships; sense of duty; forethought; prudence; composure; self-control; self-criticism; systematicity; shyness; contemplation; brevity; propensity to study; sociability; precision; pretending to be a happy and joyful person; purposefulness; sensitivity to "good name"; quick perception; sincerity; clarity; 2) key negative mental traits: "poor" associations; "jumping" thoughts; detachment; dictation; egocentrism; frivolity, tendency to submit to influence; mood swings; obsession; excessive volitional control; does not think of others; uncertainty; non-compliance with the distance; incorrect self-esteem; lack of objectivity; vagueness of judgments; insensibility; insincerity; certain demonstrativeness; certain superiority (insufficient depth into the essence of the issue, problem, topic); suspiciousness; need to argue; feelings of discrimination, humiliation; pretentiousness; coolness, formalism; disorder of attention, concentration; difficult to formulate a thought or feeling; difficulties in starting a conversation; style in communication and expressions – pathetic, dramatic or enthusiastic; subjectivity; inconsistency in decision-making; painful perception of criticism.

Conclusion on the characteristics of Ivan Franko's language personality based on the handwriting analysis: 1) key positive mental traits: adequacy of judgments; analytical thinking; desire to stand out; desire for independence; balance; high emotionality; frankness; deep and exploratory thinking; extrovert; emotional stability; keeping distance; ability to "switch" between cases; ability to abstract perception; ability to reassure; ability to concentrate; ability to evaluate or analyze; ability to plan; content, business acumen; ideology; improvisation; initiative; introversion; control of consciousness; concentration of attention; logical approach to affairs; courtesy; humanity; presence of their own, clearly formed, opinion; presence of a serious, systematic, critical, thoughtful approach; objectivity; careful calculation; optimism; organization; poetry; abstinence; sequence; perseverance; sense of duty; forethought; rationality; determination; developed imagination; prudence; composure; self-criticism; systematicity; difficult to solve; shyness; brevity; tact; hardness; attentiveness, concentration; ability to meet the framework; solemnity; purposefulness; sensitivity to "good name"; clarity of thinking; 2) key negative mental traits: "poor" associations; "jumping" thoughts; indifference to others; detachment; dictation; egocentrism; superiority; delay; obsession; excessive volitional control; redundancy; uncertainty; lack of concentration; incorrect self-esteem; lack of concentration; lack of criticality; insensibility; insincerity; suspicion, distrust; contempt; feelings of discrimination, humiliation; pretentiousness; cool-formal style in everyday communication; disorder of attention, concentration; difficulties in starting a conversation; difficulties in perception; communication style – artificial, spontaneous, thoughtful, closed, not sincere enough; formal courtesy; painful perception of criticism; rapid "boiling", hysteria.

Conclusion on the characteristics of Ostap Vyshnia's language personality based on

the handwriting analysis: 1) key positive mental traits: "applied" approach; analytical skills; balance; high emotionality; openness; excellent verbal abilities; fidelity to one's own point of view; flexibility; politeness; thoroughness; empathy; liveliness; balanced social adaptation (adaptability); ability to "lay out on the shelves"; ability to highlight the main thing; ability to learn languages quickly; content, business acumen; initiative; introversion; savvy; control of consciousness; concentration; logic; courtesy; humanity; objectivity; sequence; need for relationships; penetration; rationality; prudence; self-criticism; contemplation; calm attitude to the conventional; observation; agility; style in communication and expressions – pathetic, dramatic or enthusiastic; subjectivity; propensity to study; propensity to compromise; tact; sociability; precision; attention to the environment; clarity of thinking; sensitivity to "good name"; fast orientation; quick perception; sincerity; clarity; 2) key negative mental traits: indifference to others; volubility; depression; dictation; egocentrism; superiority; ignoring the environment; obsession; excessive self-confidence; excessive volitional control; impudence; lack of objectivity; vagueness of judgments; certain superiority (insufficient depth into the essence of the issue, problem, topic); suspicion, distrust; contempt; need to argue; pretentiousness; coolness; disorder of attention, concentration; difficult to formulate a thought or feeling; difficulties in starting a conversation; contradictory decisions; formalism; painful perception of criticism.

The perspective of the research is to analyze in a comparative aspect the individual-personal and psychophysiological traits of performers of different handwriting samples in order to identify key qualifications characteristic of the type of language personality by profession, age, gender, education, cultural level and more.

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