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Non-Verbal Behavior as a Marker of Altered States of Consciousness in a Literary Piece

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Abstract. The problem of altered states of consciousness from linguistic angle is relevant. Attention is focused on the ways in which altered states of consciousness are reflected in a literary piece. The research is delivered on the basis of Dostoevsky's novel "Crime and Punishment". Different types of non-verbal behavior of the main character and the language correlates are discussed. It is demonstrated that in the situations under consideration, typical controlled non-verbal behavior includes phonation, mimics, eye contact, and pantomimics which have corresponding language correlates, the most frequent of them are adverbial and attributive phrases. The main types of uncontrolled non-verbal behavior (or psychophysiological reactions) in cases of altered states of consciousness are trembling and heartbeat, expressed by different linguistic units, adverbial phrases and comparative constructions being predominant. Specific non-verbal actions that mark the character's negative emotional state and his growing inadequacy often go undeciphered by those around him. The description of how the main character's emotions are displayed and concealed contributes to the creation of his portrayal.

Keywords: altered states of consciousness, emotions, communicative behavior, non-verbal behavior, linguistic correlations, comparative approach

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Невербальное поведение как признак изменённых состояний сознания в литературном произведении

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Аннотация. Изучение изменения состояний сознания с лингвистической точки зрения является актуальным. Внимание сосредоточено на том, как измененные состояния сознания отражаются в литературном произведении. Исследование проводится на основе романа Достоевского «Преступление и наказание». Обсуждаются различные типы невербального поведения главного героя и языковых коррелятов. Показано, что в рассматриваемых ситуациях типичное контролируемое невербальное поведение включает фонацию, мимику, зрительный контакт и пантомимику, которые имеют соответствующие языковые корреляции, наиболее частыми из которых являются нарекальные и присваивающие фразы. Основными типами неконтролируемого невербального поведения (или психофизиологических реакций) в случаях измененных состояний сознания являются дрожь и сердцебиение, выраженные разными языковыми единицами, преобладающими являются наречия и сравнительные конструкции. Конкретные невербальные действия отмечают негативное эмоциональное состояние персонажа, и его растущая неадекватность не может быть расшифрована другими людьми. Описание того, как эмоции главного героя отображаются и скрываются, способствует созданию его изображения.

Ключевые слова: изменение состояния сознания, эмоции, коммуникативное поведение, невербальное поведение, языковые корреляции, сравнительный подход

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Introduction

Theoretical Framework

An altered state of consciousness (ASC) as described by A. Ludwig, is a mental state that occurs due to various factors causing significant deviations in subjective experiences during mental processes [1. P. 9]. The term was first used in

the international anthology titled *Altered States of Consciousness* [1]. The study of ASC is a priority area of interdisciplinary research.

According to Bourguignon [2], ASC refers to states characterized by modifications in sensation, perception, emotion, and the cognitive sphere. Such deviations involve a greater focus on inner feelings or psychedelic experiences, modifications in the formal aspects of thought, and distortions in the perception of reality.

ASC are subdivided into the following types:

- 1) spontaneously occurring under normal (unstressed) or unusual (extreme) conditions;
- 2) artificially induced by exposure to psychoactive substances or procedures;
- 3) caused by psychotechnical techniques [3].

Exploring the structure and dynamics of the mechanisms responsible for the emergence of ASC has provided human sciences with numerous noteworthy findings.

Different models describing ASC have been shown in contemporary psychology [4–6].

Russian psychology provides quite a detailed description of ASC [7–9]. The goal of psychological research is to explore ASC by analyzing the factors that link their origins and mechanisms of manifestation, potentially influencing the personal transformation of an individual [10–13].

The study of personality through linguistic manifestations is also of great interest for literary studies. The monograph “Psychological Literary Studies. The text as a reflection of inner worlds of author and reader” by V.P. Belyanin reveals the possibility of identifying typological personality traits through psycholinguistic methods [14].

Despite the detailed development of modules describing ASC, the module of language ability and speech activity had not been found in the studies of prominent ASC theorists. D.L. Spivak suggested incorporating language and speech module into ASC theory on a large scale [15]. The main objective was to identify linguistic markers for shifts in the functional state of human mind and to uncover fundamental ways of how language supports altered functional mental states [16]. D.L. Spivak defined the core principles of linguistic support for modified human functional states. The author created a classification of linguistic indicators of main types of changes in the mental state of an individual. He also developed a method of psycholinguistic assessment of ASC followed by statistic-linguistic analysis and revealed alterations of speech production mechanisms in ASC [17].

Linguistic representation of human ASC in an exogenous state (when exposed to extreme external conditions) is characterized by several features [18].

Summing up, we can say that ASC linguistics has been formed. Investigations of linguistic features have been conducted at various levels, including phonology, lexis, morphology, syntax, and semantics. Structural forms of speech in ASC have been outlined, characteristics of syntactic changes have been given, a method for detecting basic modifications in affective syntax has been devised, and a

classification of primary structural and semantic features of emotional speech has been offered [16; 18–19].

However, a complex description of human communicative behavior in ASC was missing. As communication tasks are accomplished through a blend of verbal and non-verbal communication channels, the study of non-verbal behavior is of vital importance. In recent decades, Russian scholars have been studying non-verbal communication from linguistic perspective [20–22]. Hence, the need to study non-verbal behavior in ASC research is evident.

As we are going to analyze the peculiarities of non-verbal behavior of the characters from Dostoevsky's novel "Crime and Punishment", we should say a few words about the great author. As we know, Dostoevsky's realism is the sort of realism based not on cognition but on "penetration" [24]. In this regard, Dostoevsky's researcher V. Kirpotin wrote that "Dostoevsky had the seeming capacity to visualize directly someone else's psyche. He looked into someone else's soul as if equipped with a magnifying glass that permitted him to detect the subtlest nuances, to follow the most inconspicuous modulations and transitions in the inner life of a man. Dostoevsky, as if passing over the external barriers, observes directly the psychological processes taking place in a man, and fixes them on paper..." (V. Kirpotin, cited from [23. P. 22]).

The aim of this article is to find out what types of non-verbal behavior are peculiar for a person who is in ASC and what their language correlates are. The classification includes controlled non-verbal components of communication, uncontrolled ones related to human vegetative activity (psychophysiological reactions), and specific non-verbal actions.

Methods and Procedure

The study uses a comparative approach that starts by identifying non-verbal behavior in the source text, for which we use the above-mentioned classification. The analysis focuses only on the protagonist's non-verbal behavior, considering three categories: controlled and uncontrolled non-verbal behavior, and specific non-verbal actions. These encompass gestures, postures, facial expressions, eye movements, paralanguage, haptics (touch as a communicative act), proxemics (the use of personal space), and psychophysiological reactions.

After identifying the non-verbal cues in the Russian source text, they were compared with their equivalents in the English translation. When discussing the examples, the description of the non-verbal behavior in the Russian source text goes first, followed by its matching sentence in English.

Data Source

This research is focused on exploring how non-verbal human behavior in ASC cases is reflected in a literary text. The primary source for the study is the novel *Crime and Punishment* by F.M. Dostoyevsky and its English translation.

Controlled Non-Verbal Behavior and Its Language Correlates

The main character of the novel, R. Raskolnikov (during the time when he is planning, executing, and reflecting on his criminal action) is in an altered state of consciousness. According to experts in the field of psychiatry, Raskolnikov has a character trait known as schizoid accentuation. It occupies an intermediate position between the usual characteristics of the average, normal personality and schizoid psychopathy, which is a disease marked by episodes of exacerbation leading to social maladaptation and relatively calm periods [24].

When Raskolnikov finds himself fully absorbed in his theory, significant changes appear in his mental state: *“...но с некоторого времени он был в раздражительном и напряженном состоянии, похожем на ипохондрию. Он до того углубился в себя и уединился от всех, что боялся даже всякой встречи, не только встречи с хозяйкой. Он был задавлен бедностью; но даже стесненное положение перестало в последнее время тяготить его. Насущными делами своими он совсем перестал и не хотел заниматься”* (ПиН)¹. In the English version: *“but for some time past he had been in an overstrained irritable condition, verging on hypochondria. He had become so completely absorbed in himself and isolated from everyone else that he dreaded meeting not only his landlady, but anyone at all. He was crushed by poverty, but even the anxieties of his position had recently ceased to weigh upon him. He had given up attending to matters of practical importance; he had lost all desire to do so”* (CaP)².

According to our research, certain types of controlled non-verbal behavior are characteristic of Raskolnikov. Let's consider phonation first of all: *“Или отказаться от жизни совсем! — вскричал он вдруг в исступлении, — послушно принять судьбу, как она есть, раз навсегда, и задушить в себе все, отказавшись от всякого права действовать, жить и любить!”* (ПиН)³. In the English version: *“Or throw up life altogether!” he cried suddenly, in a frenzy — accept one's lot humbly as it is, once for all, and stifle everything in oneself, giving up all claim to activity, live, and love!”* (CaP)⁴. In this part of the text, Raskolnikov experiences the emotion of despair. He is extremely irritated, which is explicitly expressed by the meaning of the adverbial phrase *“v isstuplenii”* (in a frenzy). Exclamatory sentences serve as syntactic markers that indicate the level of emotion.

In certain contexts, non-verbal cues can indicate the gradation of negative emotions: *“Э, черта еще не доставало — бормотал он, скрывя зубами, — нет, это мне теперь... некстати... Дура она, — прибавил он громко. —*

¹ Dostoevskii F.M. Prestuplenie i nakazanie. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

² Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

³ Dostoevskii F.M. Prestuplenie i nakazanie. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

⁴ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

Я сегодня к ней зайду, поговорю” (ПиН)⁵. In the English version: “*The devil, that’s the last straw,*” **he muttered, grinding his teeth**, “no, that would not suit me... just now. **She is a fool,**” he added aloud. “I’ll go and talk to her today” (CaP)⁶. Here Raskolnikov’s verbal and non-verbal behavior conveys his annoyance. Phonation is represented by the past tense of the phonosemantic verb *bormotat’* (*muttered*). Further, this emotion is transformed into the emotion of anger, which the author conveys with the help of the invective — “*Dura ona*” (*She is a fool*), and the commissive speech act “*Ya segodnya... pogovoryu*” (*I’ll... talk to her*). There is also an increase in phonation, which is described by the verb-adverb phrase “*pribavil gromko*” (*added aloud*).

Facial expressions are commonly observed, with smiles being the most prevalent example that conveys both positive and negative emotions. Such situations are particularly interesting because they are often incongruent. “...но когда он кончил, оно [лицо] было бледно, **искривлено судорогой, и тяжелая, желчная, злая улыбка змеилась по его губам**” (ПиН)⁷. In the English version: “...but when he finished it, his face was pale and **distorted and a bitter, wrathful and malignant smile was on his lips**” (CaP)⁸. Raskolnikov’s negative reaction is determined by the meaning of the adjectives: “*tyazhelaya, zhelchnaya, zlaya*” (**wrathful and malignant**). Both metaphoric use of the verb “*zmeit’sya*” (which is not found in the English version) and the participial construction “*iskrivleno sudorogoi*” (**distorted**) contribute to the portrayal of the character’s negative emotional state via non-verbal signals.

Raskolnikov’s pantomimic non-verbal cues also mark his mental state, which is characteristic of people with altered states of consciousness. “Чай-то от хозяйки, что ль? — спросил он, **медленно и с болезненным видом приподнимаясь на софе**” (ПиН)⁹. In the English version: “*From the landlady, eh?*” he asked, **slowly and with a sickly face sitting up on the sofa** (CaP)¹⁰. The change in Raskolnikov’s posture is described here with the help of the verb *pripodnimat’sya* (sit up), indicating changes in the position of the body and the adverbs indicating the mode of action: *medlenno, s bolezennym vidom* (**slowly, with a sickly face**). The semantic center of the adverbial phrase is the adjective *bolezennyi*, which reveals the character’s altered state of consciousness.

Eye behavior is undoubtedly crucial in depicting an altered state of consciousness, as the visual channel often reveals disruptions in cognitive activity: “Молодой человек несколько раз припоминал потом это первое впечатление

⁵ Dostoevskii F.M. *Prestuplenie i nakazanie*. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

⁶ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

⁷ Dostoevskii F.M. *Prestuplenie i nakazanie*. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

⁸ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

⁹ Dostoevskii F.M. *Prestuplenie i nakazanie*. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

¹⁰ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

и даже приписывал его предчувствию. Он **беспрерывно** **взглядывал** на **чиновника**, конечно, и потому еще, что и **сам тот упорно смотрел на него**, и видно было, что тому очень хотелось начать разговор. На остальных же, бывших в распивочной, не исключая и хозяина, чиновник смотрел как-то привычно и даже со скукой, а вместе с тем и с оттенком некоторого высокомерного пренебрежения, как бы на людей низшего положения и развития, с которыми нечего ему говорить” (ПиН)¹¹. In the English version: “The young man often recalled this impression afterwards, and even ascribed it to presentiment. He **looked repeatedly at the clerk**, partly no doubt because the latter **was staring persistently at him**, obviously anxious to enter into conversation. At the other persons in the room, including the tavern-keeper, the clerk looked as though he were used to their company, and weary of it, showing a shade of condescending contempt for them as persons of station and culture inferior to his own, with whom it would be useless for him to converse” (CaP)¹². Indication of the mode of action expressed by the verbal phrase *vzglyadyvat' bespreryvno* (*persistently*) provides a clue to the state of Raskolnikov's inner world. It becomes clear that he is experiencing the emotion of anxiety. It should also be noted that, if one of the communicators uses eye-related non-verbal cues denoting gaze, then in the other communicator's reactive behavior there is an explicit expression of the emotional state (excitement), which is also transmitted via the visual channel: [Porfirii Petrovich] *i sam tot uporno smotrel na nego* → [Raskol'nikov] *bespreryvno vzglyadyval na chinovnika* ([Porfirii Petrovich] **was staring persistently at him** → [Raskol'nikov] **looked repeatedly at the clerk**). In such cases there is cause-and-effect relationship: one communicator's eye-related non-verbal behavior provokes emotional state of the other communicator.

Raskolnikov's breathing rhythm disorder is indicated by respiratory non-verbal cues: “Слава богу, это только сон! — сказал он, садясь под деревом и **глубоко переводя дыхание**. — Но что это? Уж не горячка ли во мне начинается: такой безобразный сон!” (ПиН)¹³ In the English version: “Thank God, that was only a dream,” he said, sitting down under a tree and **drawing deep breaths**. “But what is it? Is it some fever coming on? Such a hideous dream!” (CaP)¹⁴ In the above example, respiratory non-verbal cues are expressed by an adverbial construction “*gluboko peregodya dykhanie*” (*drawing deep breaths*).

Uncontrolled Non-Verbal Behavior and Its Language Correlates

Uncontrolled non-verbal cues, also known as psychophysiological reactions, make an important part of Raskolnikov's behavior. People in altered state of

¹¹ Dostoevskii F.M. Prestuplenie i nakazanie. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

¹² Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

¹³ Dostoevskii F.M. Prestuplenie i nakazanie. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

¹⁴ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

consciousness exhibit different types of psychophysiological reactions: tremor, tear shedding, etc. (for more details on classification of psychophysiological reactions see [22]).

Since the number of psychophysiological reactions in the novel “Crime and Punishment” significantly exceeds the number of other types of non-verbal behavior displayed by Raskolnikov, it is essential to analyze this specific form of behavior in detail. Psychophysiological reactions are interpreted in medicine as a human body’s vegetative response to intense emotions [25]. We are going to investigate the evolution of Raskolnikov’s emotions via his psychophysiological reactions. We assume that the starting point of this process is a person’s thought that is being formed in his consciousness (cognitive level).

In *Crime and Punishment* Raskolnikov’s idea centers on his famous theory according to which people can be divided into two categories: “inferior people”, that is, ordinary, mediocre people (Raskolnikov defines them as “trembling creatures”) and people “who have the gift or the talent to utter a new word”, i.e., outstanding people, “Napoleons” who make the world go round. Before committing the murder of an old pawnbroker and her sister, Raskolnikov hopes that he belongs to the second category, to extraordinary individuals. He believes that he is a person who can say a “new word” in the world around him. Raskolnikov’s idea takes shape when he writes and publishes an article on the subject in a journal, which draws people’s attention.

Even before Raskolnikov commits the crime (according to his plan to murder the old pawnbroker) he is experiencing anxiety, which is evident in his general state and is marked by psychophysiological reactions whose linguistic representation is to be found on the initial pages of the novel: “*С замиранием сердца и нервною дрожью подошел он к преогромнейшему дому, выходящему одною стеной на канаву, а другою в-ю улицу*” (ПиН)¹⁵. In the English version: “*With a sinking heart and a nervous tremor, he went up to a huge house which on one side looked on to the canal, and on the other into the street*” (CaP)¹⁶. In this fragment of the text we observe a psychophysiological reaction of heartbeat and trembling, described by the adverbial construction “*s zamiraniem serdca i nervnoju drozh’ju*”.

The moment Raskolnikov decides to validate his theory through action, his transition to an altered state of consciousness begins, which is evident in the psychophysiological responses he experiences. Verbal descriptions of psychophysiological reactions provide a comprehensive reflection of cognitive processes of an individual in an altered state of consciousness: “*Он даже шел теперь делать пробу своему предприятию, и с каждым шагом волнение его возрастало все сильнее и сильнее*” (ПиН)¹⁷. In the English version: “*He was*

¹⁵ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

¹⁶ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

¹⁷ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

positively going now for a “rehearsal” of his project, and at every step his excitement grew more and more violent” (CaP)¹⁸. The language correlates of the psychological reaction show intensity of his emotions, as indicated by the meaning of the verb *vozzrastalo* (grew) and the adverb *sil’nee* (more and more violent), used twice.

In the description of the next phase of Raskolnikov’s altered state of consciousness, we find a very vivid language representation of the psychophysiological reaction of stupor: “Сходя по лестнице, он **несколько раз даже останавливался, как будто чем-то пораженный**” (ПиН)¹⁹. In the English version: “As he went down the stairs, **he even stopped short, two or three times, as though suddenly struck by some thought**” (CaP)²⁰. Language correlates of this psychophysiological reaction include a comparative structure with a verb indicating the repeated stopping of movement: *несколько раз даже останавливался* (he even stopped short, two or three times).

The following example is also a convincing illustration of Raskolnikov’s altered state of consciousness: “Он шел по тротуару **как пьяный, не замечая прохожих и сталкиваясь с ними**” (ПиН)²¹. In the English version: “He walked along the pavement **like a drunken man, regardless of the passers-by, and jostling against them**” (CaP)²². Linguistic markers of ASC here are: the comparative construction “*как пьяный*” (like a drunken man) and the participial construction (*ne zamechaja prohozhih i stakivajas’ s nimi* (regardless of the passers-by, and jostling against them)). According to experts, such behavior is a clear indication of mental automatism, a characteristics of Kandinsky-Clerambault syndrome, where individuals experience a sense of external control of all feelings, movements and thoughts [24].

Altered state of consciousness is revealed in Raskolnikov’s reactive behavior: he begins to avoid people and even experiences extremely negative emotions when interacting with them: “Он решительно ушел от всех, как черепаха в свою скорлупу, и даже лицо служанки ... возбуждало в нем **желчь и конвульсии**” (ПиН)²³. In the English version: “He had got completely away from every one, like a tortoise in its shell, and even the sight of the servant girl ... made him **writhe with nervous irritation**” (CaP)²⁴. Raskolnikov’s psychophysiological reaction is expressed by nominative phrase “*желчь и конвульсии*” (missing in the English version), which marks malfunctioning of Raskolnikov’s vegetative system.

¹⁸ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

¹⁹ Dostoevskii F.M. Prestuplenie i nakazanie. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

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²² Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

²³ Dostoevskii F.M. Prestuplenie i nakazanie. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

²⁴ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

Of special interest is the part of the text where the distinguished writer traces the transition of the character in ASC in a manner that was uniquely his own: idea — emotion — physical feelings. Raskolnikov's initial thought, which originated in his mind, that is on the cognitive level, triggers the emotion of fear, which is reflected in his physical state: *“Вдруг он вздрогнул: одна, тоже вчерашняя, мысль пронеслась в его голове... Ему стукнуло в голову, и потемнело в глазах”* (ПиН)²⁵. In the English version: *“He gave a sudden start; another thought, that he had had yesterday, slipped back into his mind. ... He felt a hammering in his head, and there was a darkness before his eyes”* (CaP)²⁶.

As the plot is developing, the number of language correlates of the key psychophysiological reactions reflecting ASC rises, which is shown in the examples given below: *“Сердце его страшно билось”* (ПиН)²⁷. In the English version: *“His heart beat terribly”* (CaP)²⁸. *“Руки его тряслись...”* (ПиН)²⁹. In the English version: *“His hands shook...”* (CaP)³⁰. *“...Но сердце не переставало. Напротив, как нарочно, стучало сильнее, сильнее, сильнее...”* (ПиН)³¹. In the English version: *“...But his heart did not leave off. On the contrary, as though to spite him, it throbbed more and more violently”* (CaP)³².

Specific Non-Verbal Actions and Their Language Correlates

When discussing human non-verbal behavior in ASC situations, it is essential to consider specific non-verbal actions that elude interpretation by communicative partners, often resulting in communicative failures. Below is a bright illustration of the above-mentioned situation: *“Раскольников молча взял немецкие листки статьи, взял три рубля и, не сказав ни слова, вышел. Разумихин с удивлением поглядел ему вслед. Но дойдя уже до первой линии, Раскольников вдруг воротился, поднялся опять к Разумихину и, положив на стол и немецкие листы, и три рубля, опять-таки ни слова не говоря, пошел вон”* (ПиН)³³. In the English version: *“Raskolnikov took the German sheets in silence, took the three roubles and without a word went out. Razumihin gazed after him in astonishment. But when Raskolnikov was in the next street, he turned back, mounted the stairs to*

²⁵ Dostoevskii F.M. *Prestuplenie i nakazanie*. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

²⁶ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

²⁷ Dostoevskii F.M. *Prestuplenie i nakazanie*. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

²⁸ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

²⁹ Dostoevskii F.M. *Prestuplenie i nakazanie*. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

³⁰ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

³¹ Dostoevskii F.M. *Prestuplenie i nakazanie*. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

³² Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

³³ Dostoevskii F.M. *Prestuplenie i nakazanie*. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

Razumihin's again and laying on the table the German article and the three roubles, went out again, still without uttering a word" (CaP)³⁴. Raskolnikov agrees to do a translation offered to him by his friend for a fee, then leaves without thanking him or saying goodbye, which, in turn, causes confusion on the part of Razumikhin — *"Разумихин с удивлением поглядел ему вслед"* (*Razumihin gazed after him in astonishment.*). Razumikhin's emotion of surprise is justified: Raskolnikov first agrees to translate the text in order to improve his financial situation but later returns and rejects Razumikhin's offer without any explanation.

Raskolnikov's Emotions in ASC and Their Linguistic Expression

The novel contains instances of direct linguistic representation of emotions, with words explicitly identifying various feelings, sometimes modified by an attribute: gloomy excitement, fear, wonder, terror. In description of the character's non-verbal behavior indirect linguistic emotionality prevails. Dostoevsky depicts various types of non-verbal behavior: controlled, uncontrolled (psychophysiological reactions), specific non-verbal actions. Raskolnikov's emotional spectrum is exclusively negative, with the main emotion being fear and the accompanying emotions of surprise and disgust. In indirect linguistic emotionality, emotions are represented implicitly, but the reader has no difficulty in deciphering them. For example, in the text of the novel, fear/horror at the thought of committing the crime is represented by the description of the psychophysiological reaction of heartbeat and changes in the respiratory system: *"...а сердце все билось, стучало так, что ему дышать стало тяжело"* (ПиН)³⁵. In the English translation: *"and his heart kept beating and thumping so that he could hardly breathe"* (CaP)³⁶.

Controlled non-verbal expressions of fear, involving body movements, are also significant: *"...и вдруг вскочил, совершенно опомнившись, как будто кто его сорвал с дивана"* (ПиН)³⁷. In the English version: *"...suddenly jumped up wide awake as though some one had pulled him off the sofa"* (CaP)³⁸.

Fear makes Raskolnikov move in a particular way: *"...и стал сходить вниз свои тринадцать ступеней, осторожно, неслышно, как кошка"* (ПиН)³⁹. In the English version: *"...and began to descend his thirteen steps cautiously, noiselessly, like a cat"* (CaP)⁴⁰.

³⁴ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

³⁵ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

³⁶ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

³⁷ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

³⁸ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

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⁴⁰ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

Dostoevsky draws the reader's attention to the peculiarities of Raskolnikov's movements. Here is the description of his manner of walking to the old pawnbroker. "*Он шел дорогой тихо и степенно, не торопясь, чтобы не подать каких подозрений*" (ПиН)⁴¹. In the English version: "*He walked along quietly and sedately, without hurry, to avoid awakening suspicion*" (CaP)⁴². Thus Raskolnikov tries to conceal his emotions.

In analyzing Raskolnikov's mental processes, the author also notes his attempts to control his behavior: "*Переведя дух и прижав рукой стучавшее сердце, ... он стал осторожно и тихо подниматься на лестницу, поминутно прислушиваясь*" (ПиН)⁴³. In the English version: "*Drawing a breath, pressing his hand against his throbbing heart, ...he began softly and cautiously ascending the stairs, listening every minute*" (CaP)⁴⁴. "*Не подождать ли еще... пока сердце перестанет?..*" (ПиН)⁴⁵. In the English version: "*Had I better wait a little longer... till my heart leaves off thumping?*" (CaP)⁴⁶

However, concealing of emotions is not always successful because psychophysiological reactions are uncontrollable and the recipient (the old pawnbroker) has no difficulty in deciphering the emotion: "*Да что-то вы какой бледный? Вот и руки дрожат!*" (ПиН)⁴⁷. In the English version: "*But how pale you are, to be sure ... and your hands are trembling too?*" (CaP)⁴⁸

Of no less importance is the type of non-verbal behavior that marks fear experienced by Raskolnikov — a specific non-verbal action that takes place in Raskolnikov's reactive behavior even in an ordinary situation, such as hearing a scream in the yard: "*Он бросился к двери, прислушался, схватил шляпу...*" (ПиН)⁴⁹. In the English version: "*He rushed to the door, listened, caught up his hat...*" (CaP).

We assume that there exists cause-and-effect relationship between the character's ASC and its manifestations with the ASC being the cause, and the specific non-verbal action: *схватил шляпу* (*caught up his hat*) being the effect.

With the development of the plot, negative emotions escalate and become more intense: "*Страх охватывал его все больше и больше ...*" (ПиН)⁵⁰. In the English

⁴¹ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

⁴² Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

⁴³ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

⁴⁴ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

⁴⁵ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

⁴⁶ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

⁴⁷ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

⁴⁸ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

⁴⁹ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

⁵⁰ Dostoevskii F.M. *Prestuplenie i nakazanie*. М. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

version: “*Fear gained more and more mastery over him*” (CaP). We observe a blending of strong negative emotions (fear, horror, disgust, fright), the central one being fear, explicated by a phraseological unit which serves as a language correlate of the psychophysiological reaction of trembling: “Он дрожал как лист...” (ПиН)⁵¹. In the English version: “*He was shaking like a leaf...*” (CaP).

Another key element in interpreting Raskolnikov’s state is the increasing emotion of disgust that he experiences: “Отвращение особенно поднималось и росло в нем с каждою минутою” (ПиН)⁵². In the English version: “*The feeling of loathing especially surged up within him and grew stronger every minute*” (CaP).

The dynamics of the ASC and, consequently, the dynamics of the emotional state of the character are especially noteworthy in this context: “Он был в полном уме, затмений и головокружений уже не было, но руки все еще дрожали” (ПиН)⁵³. In the English version: “*He was in full possession of his faculties, free from confusion or giddiness, but his hands were still trembling*” (CaP). The closer Raskolnikov gets to committing the crime, the higher the degree of his ASC: “...он сумасшествует...” (ПиН)⁵⁴. In the English version: “...*he was mad*” (CaP). “Он был точно в бреду” (ПиН)⁵⁵. In the English version: “*He was in a sort of delirium*” (CaP). “Он плохо теперь помнил себя; чем дальше, тем хуже” (ПиН)⁵⁶. In the English version: “*He was only dimly conscious of himself now, and the farther he went the worse it was*” (CaP).

The final fragment of the first part of the novel reflects a collapse in Raskolnikov’s cognitive processes, leading to a breakdown in his emotional state. The author gives a detailed description of the malfunctioning of Raskolnikov’s brain: “Он не спал, но был в забытьи... Клочки и отрывки каких-то мыслей так и кишели в его голове; но он ни одной не мог схватить, ни на одной не мог остановиться, несмотря даже на усилия...” (ПиН)⁵⁷. In the English version: “...*he did not sleep, but sank into blank forgetfulness... Scraps and shreds of thoughts were simply swarming in his brain, but he could not catch at one, he could not rest on one, in spite of all his efforts...*” (CaP)⁵⁸. In these examples, we observe the verbal representation of Raskolnikov’s altered state of consciousness as he reaches the peak of his anxiety.

⁵¹ Dostoevskii F.M. Prestuplenie i nakazanie. M. : Martin, 2021 (Достоевский Ф.М. Преступление и наказание. М. : Мартин, 2021).

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Dostoevsky, F. (2000). *Crime and Punishment*. Ware: Wordsworth Editions Limited.

Conclusions

The identification of uncontrolled non-verbal cues reflecting human vegetative activity (psychophysiological reactions), as well as specific non-verbal actions (not fitting into the generally accepted classification of non-verbal cues) along with controlled non-verbal cues, offers valuable insights into the non-verbal interactions of communicators in various communication situations. Focusing on the language correlates of Raskolnikov's non-verbal actions in F.M. Dostoevsky's novel "Crime and Punishment" enables us to uncover the distinctiveness of non-verbal behavior in ASC contexts. The research identified the predominant controlled non-verbal cues, psychophysiological reactions, specific non-verbal actions and determined the language correlates used to represent human non-verbal behavior in ASC.

In the situations under consideration, typical controlled non-verbal behavior includes phonation, facial expressions, eye contact, pantomime, and proxemics. The main types of psychophysiological reactions in cases of ASC, according to our research are trembling and heartbeat, the intensity of which marks the increasing anxiety of the character, as well as specific non-verbal actions that express the emotional state of the negative vector.

The portrayal of Raskolnikov's transition to the ASC (following the sequence of idea — emotion — physical actions) is mainly achieved through non-verbal signals. Raskolnikov's emotions are conveyed through detailed descriptions of his non-verbal behavior.

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