

**TYOLOGY OF DISCURSIVE PERSONALITIES
WITHIN THE METHODOLOGY OF THE THEORY
OF VALUES-BASED SOCIODISOURSE**

Skrynnik Yu. S.

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INTRODUCTION

The contemporary landscape of communication undergoes a transformative phase, being profoundly shaped by the evolution of neo-anthropocentrism, which underscores the significance of human-centered approaches within the modern discourse. These tendencies cause the **relevance** of the paper lying in the neo-anthropocentric character of modern communication which in complex with socio-cognitive discourse studies presupposes the usage of the methodology of the values-based socio-discourse theory to the typology of discursive personalities. The complex study of the theory of values-based sociodiscourse provides a unique lens to delve into the typology of discursive personalities.

In the theory of discursive personalities, the role of stance and stance-taking emerges as a pivotal element shaping the intricacies of communicative interactions. Stance encompasses an individual's viewpoint, beliefs, attitudes, values and positioning towards a particular subject, serving as a lens through which they present themselves in the process of communication. Stance-taking, thus, involves the deliberate adoption or expression of a stance, often tailored to achieve specific communicative goals or to navigate social dynamics. Within the framework of the theory of discursive personalities, the stance and stance-taking offer profound insights into manifesting the identities by individuals. This plays a fundamental role in delineating the varied typologies of discursive personalities, illustrating the ways in which individuals navigate and express their values, beliefs, and social positioning within the discourse.

The research **aims** to expand the typology of discursive personalities with a deep focus on their discursive repertoire, comprising both verbal and non-verbal components. This is anchored firmly within the framework of the theory of values-based sociodiscourse. The classification focuses

on unraveling the alitiesintricacies of human interaction, utilizing the aforementioned methodology as a guiding principle in understanding the nature of discursive persons. The **object** of the research is personalities' discursive repertoire which includes both verbal and non-verbal components. The **subject** is constituted by establishing specific discursive features of each type of discursive personalities taking into account their verbal and non-verbal characteristics.

The **empirical foundation** of this study is rooted in the analysis of 234 discursive fragments extracted from the film “Barbie” of 2023. These fragments serve as a reservoir of communicative instances, offering a rich landscape for dissecting the varied typologies of discursive personalities within contemporary socio-cultural contexts, and specifically, the ways they manifest themselves using verbal and non-verbal repertoires.

1. Theoretical background

The theoretical underpinnings of the study draw from the contemporary works in linguistics and related fields, offering insights into the dynamic interplay of language, values, and social dynamics. In the exploration of the theory of values-based sociodiscourse, contributions by J. Gee¹ and J. Blommaert² in sociolinguistics provide a deep understanding of how language reflects and shapes societal values, contributing significantly to the theoretical framework, emphasizing the sociocultural dimensions of the language use.

Recent advancements in sociolinguistics contribute to the nuanced understanding of discursive personalities. J. Pujolar's³ exploration of sociolinguistic complexity and variation sheds light on the ways individuals construct their identities within the discourse, a crucial aspect in the typology of discursive personalities. A. Jaworski and C. Thurlow⁴ offer a contemporary perspective on the performative aspects of language, delving into the ways individuals enact their identities through linguistic choices. These modern insights provide a rich foundation for categorizing and understanding discursive personalities within the values-based sociodiscourse framework.

¹ Gee J. Social linguistics and literacies: ideology in discourses. Taylor & Francis Group, 2015.

² Blommaert J. Ethnography, superdiversity and linguistic landscapes: chronicles of complexity. Multilingual Matters, 2013.

³ Pujolar J. Linguistic entrepreneurship. *Language and neoliberal governmentality*. London ; New York, NY : Routledge, 2019. | Series: Language, society and political economy, 2019. P. 113–134. URL: <https://doi.org/10.4324/9780429286711-6>.

⁴ Thurlow C., Jaworski A. Word-things and thing-words: the transmodal production of privilege and status. *Language and materiality*. P. 185–203. URL: <https://doi.org/10.1017/9781316848418.010>

The advent of the digital age introduces new dimensions to values-based sociodiscourse, and recent works delve into the impact of digital communication on language and values. A. Bastardas-Boada⁵, D. Crystal⁶, A. Eaton⁷, P. Foroudi⁸, and B. Danet & S. Herring's⁹ explore the evolving nature of the language use in online spaces. These works offer contemporary perspectives on how digital communication platforms shape discursive identities and values, providing context for the study of discursive personalities within the modern sociodiscursive landscape.

The theoretical framework extends beyond linguistics, incorporating interdisciplinary perspectives. Insights from psychology, as seen by A. Pennycook¹⁰, contributes to understanding the psychological dimensions of the language use and its connection to sociodiscourse. Additionally, T. Van Dijk¹¹ provides a broader understanding of the ways power and ideology intersect with language. These contributions enrich the theoretical background, fostering a comprehensive approach to studying discursive personalities within the evolving landscape of the theory of values-based sociodiscourse.

The guiding threads in understanding the construction and manifestation of discursive personalities are stance and stance-taking. Stance epitomizes an individuals' subjective viewpoint, embodying their beliefs, attitudes and values within the communicative process. Meanwhile, stance-taking represents the deliberate enactment or adoption of a stance, serving as a strategic communicative tool to convey certain identity. Within the methodology of the theory of values-based sociodiscourse, the analysis of stance and stance-taking unveils the multifaceted nature of discursive personalities, shedding light on how individuals navigate, express, and negotiate their values, beliefs, and social positioning in communicative processes.

⁵ Bastardas-Boada A. From language shift to language revitalization and sustainability. A complexity approach to linguistic ecology. Barcelona : Edicions de la Universitat de Barcelona, 2019. 362 p.

⁶ Crystal D. Language and the internet. 2nd ed. Cambridge University Press, 2006. 316 p.

⁷ How gender and race stereotypes impact the advancement of scholars in STEM: professors' biased evaluations of physics and biology post-doctoral candidates / A. A. Eaton et al. Sex roles. 2019. Vol. 82, no. 3-4. P. 127–141. URL: <https://doi.org/10.1007/s11199-019-01052-w>

⁸ Foroudi P., Nazarian A., Aziz U. The effect of fashion e-blogs on women's intention to use. Digital and social media marketing. Cham, 2020. P. 19–40. URL: https://doi.org/10.1007/978-3-030-24374-6_2

⁹ Herring S. C., Danet B. Multilingual internet: language, culture, and communication online. Oxford University Press, 2007, 448 p.

¹⁰ Pennycook. Global englishes and transcultural flows. Routledge, 2006. 208 p.

¹¹ Dijk T. A. v. Macrostructures: an interdisciplinary study of global structures in discourse, interaction, and cognition. Taylor & Francis Group, 2019. 328 p.

Stance represents the speaker's perspective, attitude, opinion, judgment, and belief regarding a specific subject or individual¹². D. Biber and E. Finegan¹³ define stance as the lexical and grammatical expression of attitudes, feelings, judgments, or commitment related to the propositional content of a message, albeit focusing primarily on the textual level. To grasp stance in a broader context, it's essential to recognize it as a public act expressed through interaction and various communicative means, including language, gestures, and other symbolic forms¹⁴. In this paper, stance is viewed as a multimodal construal^{15 16}, wherein it is realized through a combination of verbal and non-verbal modalities. Verbal modalities encompass how language is employed in interaction, while non-verbal modalities encompass voice pitch, gestures, body movement in space, etc.¹⁷. Beyond the spoken words and their manner of delivery, speakers' facial expressions, gestures, and body positioning also play an important role in conveying thoughts and emotions. Stance-taking is, therefore, embodied in the way individuals communicate, and it evolves as the interaction is unfolding.

2. Methods

On the border of discourse analysis and the studies of a discursive personality the theory of values-based sociodiscourse is natural to appear. In the research this theory recognizes that language is not solely a tool for conveying information, but also a means for expressing and negotiating social values and beliefs. It emphasizes that individuals and communities use language strategically to promote and reinforce certain values, while also contesting or resisting others. The theory of values-based sociodiscourse explores how language choices, discursive strategies, and communicative practices reflect and perpetuate dominant values or challenges, and subvert them.

¹² Pelclová J. Stance-taking as an identity construction in advertising targeted at mothers. A comparative analysis. *Studies about Languages*. 2023. No. 42. P. 93–104. URL: <https://doi.org/10.5755/j01.sal.1.42.33341>

¹³ Biber D., Finegan E. Styles of stance in English: lexical and grammatical marking of evidentiality and affect. *Text – interdisciplinary journal for the study of discourse*. 1989. Vol. 9, no. 1, p. 92 URL: <https://doi.org/10.1515/text.1.1989.9.1.93>

¹⁴ Du Bois J. W. The stance triangle. *Stancetaking in discourse*. Amsterdam, 2007, p. 170. URL: <https://doi.org/10.1075/pbns.164.07du>

¹⁵ Barton D. *Language online*. Routledge, 2013. URL: <https://doi.org/10.4324/9780203552308> (date of access: 18.12.2023).

¹⁶ Sweetser E., Dancygier B. *Viewpoint in language: a multimodal perspective*. Cambridge University Press, 2012.

¹⁷ Soloshchuk L., Skrynnik Y. Variativity of the speaker's verbal and non-verbal behavior in the English managerial discourse. *Psycholinguistics*. 2023. Vol. 34, no. 2. P. 110–131. URL: <https://doi.org/10.31470/2309-1797-2023-34-2-110-131>

The methodological framework employed in scrutinizing discursive personalities within the context of the theory of values-based sociodiscourse draws inspiration from a multitude of established methods in linguistics, particularly those focused on stance and stance-taking. Sociolinguistic methodologies, particularly those emphasizing variation and sociocultural influences, contribute significantly to understanding how discursive personalities are manifesting themselves through stance-taking. W. Labov's¹⁸ sociolinguistic variationist approach, which explores linguistic patterns in relation to social factors, is instrumental in uncovering how individuals employ language to construct their sociocultural identities. In examining stance from a sociolinguistic perspective, M. Bucholtz and K. Hall¹⁹ present the concept of stylized stance, delving into the performative and stylistic dimensions of stance-taking, providing insights for the methodological inquiry into discursive personalities.

Methodological rigor in exploring discursive personalities extends beyond linguistics to embrace interdisciplinary perspectives. This research centers on the multifaceted nature of identity, drawing from various approaches in psychology^{20 21}, sociology^{22 23}, and linguistics^{24 25}. It specifically delves into the dual aspects of identity – its simultaneous static and dynamic features – alongside its existence within both individual and social realms in human life.

The units of analysis are verbal and non-verbal markers of values, among which we distinguish the ones belonging to the three types of discursive personalities – participant, attractor or creator. The hypothesis of the research is as follows: discursive personalities can be classified into three distinctive types, particularly, participant, attractor, creator. These three types are characterized by their distinctive communicative style depicting the special values they propagate. To uncover the distinctiveness of these three

¹⁸ Labov W. Some principles of linguistic methodology. *Language in society*. 1972. Vol. 1, no. 1. P. 97–120.

¹⁹ Bucholtz M., Hall K. 2. locating identity in language. *Language and identities*. 2010. P. 18–28.

²⁰ Erikson E. Identity and the life cycle. W. W. Norton & Company, 1994. 192 p.

²¹ Davies B., Harré R. Positioning: the discursive production of selves. *Journal for the theory of social behaviour*. 1990. Vol. 20, no. 1. P. 43–63. URL: <https://doi.org/10.1111/j.1468-5914.1990.tb00174.x>

²² Joseph J. E. Language and identity: national, ethnic, religious. Houndmills, Basingstoke, Hampshire : Palgrave Macmillan, 2004. 268 p.

²³ Tabouret-Keller A. Language and identity. *The handbook of sociolinguistics*. Oxford, UK, 2017. P. 315–326. URL: <https://doi.org/10.1002/9781405166256.ch19>

²⁴ Benwell B., Stokoe E. Discourse and identity. Edinburgh University Press, 2006. URL: <https://doi.org/10.1515/9780748626533>

²⁵ Bucholtz M., Hall K. 2. locating identity in language. *Language and identities*. 2010. P. 18–28. URL: <https://doi.org/10.1515/9780748635788-006>

types of discursive personalities, employing discourse analysis and pragmalinguistics²⁶ becomes necessary. These methods hold significant importance for decoding and interpreting the values propagated by these three types of individuals.

3. Typology of discursive personalities

The research suggests a values-based system for categorizing discursive personalities. It emphasizes comprehending fundamental human values as the focal point for expressing one's perspective. Additionally, it considers stance as a context-dependent and collaboratively constructed discursive concept. This concept incorporates details about individuals' understanding of the subject, known as the epistemic aspect of stance, and their emotional inclinations toward it, known as the affective aspect of stance²⁷. The constructed identities through discourse encompass a) participant; b) attractor; c) creator. These identities have a collective rather than a personal nature. The methods they employ to articulate their stances not only reflect their individual viewpoints but also signify the collective voices of the media and/or institutions they represent. The characteristics of each type align closely with the three upper tiers of A. Maslow's hierarchy of needs²⁸, specifically addressing "belonging and love", "social needs" or "esteem", and "self-actualization".

The typology assumes that a discursive personality has the potential to transition through these three upper tiers. The same individual can assume various social roles – participant, attractor, or creator – and may exhibit characteristics of all three types in different communicative situations based on the discourse context²⁹. This typology, presenting social roles enacted by discursive personalities, activates three distinct discursive repertoires. Understanding these repertoires enhances our comprehension of the nature of discursive personalities and their roles in discourse studies.

The table below (Table 1) summarizes distinctions across the three types of discursive personalities.

²⁶ Soloshchuk L., Skrynnik Y. Variativity of the speaker's verbal and non-verbal behavior in the English managerial discourse. *Psycholinguistics*. 2023. Vol. 34, no. 2. P. 110–131.

²⁷ Ushchyna V. From stance to identity: Stancetaking in contemporary English risk discourse. *Cognition, communication, discourse*. 2020. No. 20. URL: <https://doi.org/10.26565/2218-2926-2020-20-05>

²⁸ Maslow A. H. A theory of human motivation. *Psychological review*. 1943. Vol. 50, no. 4. P. 370–396.

²⁹ Skrynnik Y. Media as a construct of the modern discursive personality: methodology of the values-based approach. *Communication today*. 2023, p. 46.

Table 1

**Verbal, non-verbal and psychological characteristics
of discursive personality types**

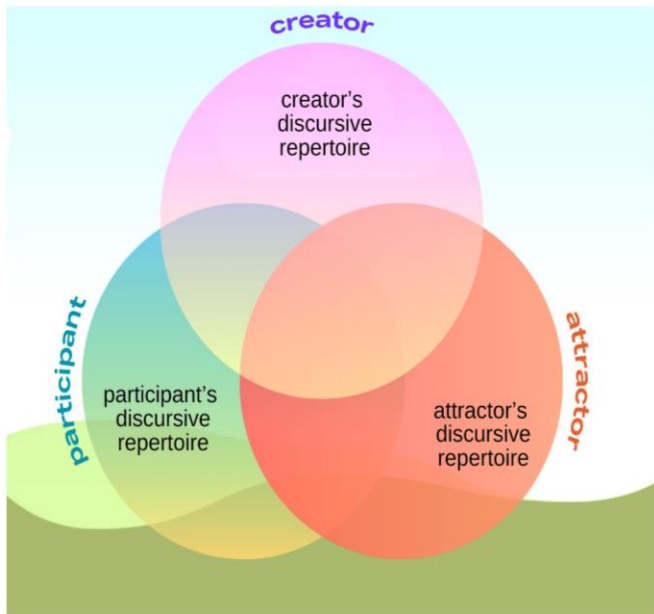
type of discursive personality	participant	attractor	creator
verbal characteristics: grammar	conditional sentences to express a hypothetical situation or to make an excuse for personal inabilities; imperative sentences to give commands or make requests	modal verbs to express desires and limitations; conditionals for describing a hypothetical situation; short declarative or conditional statements to express personal needs; rhetorical questions to express the discontent; contrastive structures to set in opposition different ideas; short, straightforward sentences to request something; the pronoun <i>I</i> to emphasize personal importance	rhetorical questions to appeal to the opponent's feelings; imperative sentences to create a sense of authoritativeness and suspense
lexical	wordplay to create humorous effect; informal and colloquial expressions to add casual tone; technical vocabulary to show the belongingness to a society group	technical vocabulary to express the knowledge of a certain sphere; informal and colloquial language to create a conversational and slightly humorous tone;	titles to indicate a formal and authoritative tone; time markers to grasp the opponent's full attention; wordplay and creative communicative approach to accentuate important matters

Table 1 (continuance)

stylistic	repetitions to sound more persuasive	irony to challenge traditional ideas; humor to add a light and sarcastic tone to the dialogue; polite expressions to achieve personal communicative goals; irony to add a humorous effect	repetitions to accentuate the importance of personal words
non-verbal characteristics	taking up more space to exaggerate the reputation, thus, intuitively makes an attempt to increase personal importance in the opponents' eyes and to create a positive influential image; kinesic means of engaging the others into the communicative process reveal the participant's need for love and belongingness; soft grunts to show the delight on being a part of a society group; chuckle as a way to agree with the opponent	facial expression complements the spoken words and indicates awareness of the dynamics of the communication; pointing at the opponent with the index finger to express the necessity for the addressee to act as the addresser wishes; chuckle to emphasize personal aptitudes as a way to raise personal importance; gestures expressing aggression when failing to achieve personal goals	confident gait and carriage of the body, gestures and facial expressions to depict personal life prosperity and stability
psychological characteristics	belonging to a society group and love	social needs or esteem	self-actualization

Furthermore, it is imperative to comprehensively delineate the various discursive personality types along with their verbal, non-verbal, and psychological attributes, visualizing this understanding through a diagram (Figure 1). The background imagery, representing a day with a bright sky and grass, symbolizes the discourse type – whether it is everyday or institutional. The colored circles within the image denote the psychological characteristics of the three distinct discursive personality types. These psychological factors significantly influence the content of individual discursive repertoires.

The intersections of circles in the diagram signify a noteworthy phenomenon where each discursive personality type can assimilate certain characteristics from others. This phenomenon is influenced by various circumstantial factors such as discourse type, an individual's behavior in a specific context, their temperament type, etc. Additionally, altering the background colors, like depicting night with a dark sky, moon, and stars, results in the circles acquiring different colors. This dynamic indicates that the type of discourse inherently shapes an individual's discursive behavior, prompting shifts in their discursive repertoire.



Pic. 1. Discursive personality types and their manifestation in discourse

While this research aims to define the core characteristics of each discursive personality type, it acknowledges the potential emergence of subtypes or mixed types within discursive personalities, emphasizing the complexity and fluidity of discursive behavior.

The linguistic change of these three categories of social roles is illustrated in the examples taken from the film “Barbie” of 2023, which is a part of the illustrative corpus of the research. The choice of this film was presupposed because of the modern values it demonstrates:

- self-identity and empowerment: Barbie movies often emphasize the importance of being true to oneself, believing in personal abilities, and pursuing the dreams;
- friendship and inclusivity: these films often promote the values of friendship, teamwork, and acceptance, emphasizing that people can be friends regardless of their differences;
- gender equality: Barbie movies have occasionally tackled gender equality issues, showing that girls and women can excel in traditionally male-dominated fields;
- overcoming challenges: many Barbie movies feature characters facing obstacles and challenges, teaching viewers about resilience, determination, and problem-solving;
- cultural diversity: some Barbie movies have introduced cultural diversity and explored different traditions and customs, promoting tolerance and understanding.

The core values of a participant are belongingness and love needs which influence a discursive personality’s linguistic choice. Thus, the participant’s verbal passport is characterized by a more emphasized focus on the emotional state and revealing of feelings. The discursive personality participant in the following example is Ken who just fell down and got injured at the beach when everyone saw this incident. He is concerned over the idea that his beloved Barbie saw the incident. Moreover, the whole situation gets tense when other Kens come to the beach and start mocking at Ken:

(1) ANOTHER KEN: *[laughs]* Looks like this beach was a little too much beach for you, Ken.

KEN: *If I wasn’t severely injured, I would beach you off right now, Ken.*

ANOTHER KEN: *I’ll beach off with you any day, Ken.*

KEN: *Hold my ice cream, Ken [pushing aside his ice cream]. All right, Ken, you’re on. Let’s beach off.*

KEN’S FRIEND: *Anyone who wants to beach him off, has to beach me off first.*

ANOTHER KEN: *I will beach both of you off at the same time.*

KEN: *But you don’t even know how to beach yourself off.*

ANOTHER KEN: *How are you gonna beach both of us off?*

BARBIE: *Uh, Kens?*

KEN: *It doesn't make sense.*

ANOTHER KEN: *So you can beach yourself off! <...>*

<...> BARBIE: *Come on, Kens. Nobody gonna beach anyone off. Okay? Let's go [exhales].*³⁰

Verbal passport of a participant includes the use of such grammar devices as conditional sentences (*if I wasn't severely injured, I would beach you off right now, Ken*) This sentence uses a conditional structure to express a hypothetical situation and to make an excuse for personal inabilities. Imperative sentences (*hold my ice cream, Ken. All right, Ken, you're on. Let's beach off*) are used to give commands or make requests. On the lexical level the verbal passport of a participant includes wordplay. The repeated use of the term *beach off* is a play on the phrase *kick off*, introducing humor through lexical creativity. As well as the use of informal and colloquial expressions like (*Hold my ice cream*), adds a conversational and casual tone. Stylistic devices in the participant's speech include repetition (*Ken*) which in the dialogue contributes to a humorous effect. Moreover, each character has a distinctive voice, with Ken using a more assertive and competitive tone, while Barbie tries to diffuse the situation with a more calming approach.

On the non-verbal level of communication, the discursive personality participant tries to exaggerate his reputation by taking up more space (*pushing aside his ice cream*). With this kinesic means the individual also intuitively makes an attempt to increase his personal importance in the opponents' eyes and to create a positive influential image of himself by engaging his friend into this process in the role of his personal assistant who is ready to help him and hold his ice cream. This kinesic means of pushing aside the ice cream, at the same time, reveals the participant's weaknesses by showing him as the one who tries to find his friend's support in this awkward situation.

As the personality of a participant is characterized as highly emotional and as the one seeking for love and belongingness, it is essential for this kind of personalities to stay as a part of a society group. Moreover, they often operate with boasting to win communicative partners' attention and indorsement:

(2) BARBIE: *You did well.*

BARBIE-DOCTOR: *Do you still hurt? We will get you fixed up. <...>*

<...> KEN: *Barbie, hold my hand.*

³⁰ Gerwig G., Baumbach N. Barbie, 2023. URL: https://wbpads.s3.us-east-1.amazonaws.com/academy2023/scripts/BazSTyWBSrZxABmTheW1107/barbie_final_shooting_script.pdf

BARBIE: You're okay.

KEN: Stay with me, Barbie.

BARBIE-DOCTOR: It's not even broken. You're fine.

KEN: Shredding waves is much more dangerous than people realize.

BARBIE: You are very brave, Ken.

KEN: Thank you, Barbie. You know, surfing is not even my job.

BARBIE: I know.

KEN: And it is not a lifeguard which is a common misconception.

BARBIE: Very common.³¹

The participant's verbal communication in this case is characterized by such grammar devices as imperative sentences (*Barbie, hold my hand; Stay with me, Barbie*) to convey commands or requests, thus, expressing the need for love and belongingness. On the lexical level the use of informal expressions like (*hold my hand, shredding waves*) contributes to a casual and conversational tone. The use of technical vocabulary (*Shredding waves; lifeguard*) related to surfing add specificity to Ken's speech. Stylistic devices in this discursive fragment include repetition (*Barbie*) with the help of which Ken emphasizes his emotional connection and concern for her. The participant uses a parallel structure (*Surfing is not even my job. And it is not a lifeguard which is a common misconception*) to present contrasting ideas in a balanced manner. In general, Ken's character, as a participant, is portrayed as caring and concerned through his repeated requests for Barbie to stay with him and his acknowledgment of her bravery.

(3) *BARBIE: Hey, Barbie. Can I come to your house tonight [crosses his fingers]?*

BARBIE: Sure. I don't have anything big planned.

KEN: [grunts softly] Yes.

BARBIE: Just a giant blowout party with all the Barbies and planned choreography and a bespoke song. You should stop by.

KEN: So cool [chuckles].³²

This example demonstrates the non-verbal passport of a discursive personality belonging to the participant type. For example, crossing fingers when waiting for Barbie's answer about his coming to her house means that getting a negative answer would be very traumatic for him; soft grunts to show the delight on being invited to Barbie's house demonstrates a high importance for the participant to feel as a part of a society group; chuckle as a way to agree with the opponent's words about the greatness of the party.

³¹ Gerwig G., Baumbach N. Barbie, 2023. URL: https://wbpads.s3.us-east-1.amazonaws.com/academy2023/scripts/BazSTyWBSrZxABmTheW1107/barbie_final_shooting_script.pdf

³² Ibid.

The second type of discursive personalities which are distinguished within values-based sociodiscourse is the attractor. The following examples demonstrate the same discursive personality, Ken, playing a social role of a job applicant. This social role is considered as the one belonging to the second type – attractor. For this type the core values are esteem needs which are presented by high attention at prestige and feeling of accomplishment:

(4) *KEN: I'll take a high-level, high-paying job with influence, please.*

EMPLOYER: Ok, you'll need at least an MBA. And a lot of people have PhDs.

KEN: Isn't being a man enough?

EMPLOYER: Actually, right now, it's kind of the opposite.

KEN: You guys are clearly not doing patriarchy very well.

EMPLOYER: [laughing] No! No. We're, uh... We're doing it well, yeah. We just hide it better now [whispering].

KEN: Oh [with a knowing facial expression].³³

In this fragment, the attractor uses various linguistic devices, including: grammar, like a rhetorical question (*Isn't being a man enough?*) to express his discontent with the emphasis on academic qualifications; contrastive structure to set in opposition the expectation of having an MBA or PhD with the idea of being a man, highlighting a perceived inequality. Lexical devices include the use of words like (*high-level, high-paying, and influence*) to emphasize his desire for a prestigious job. Stylistic devices are represented by irony and humor. Irony (*You guys are clearly not doing patriarchy very well*) is used to challenge traditional gender roles and expectations. The attractor introduces humor into the conversation, suggesting that the employer is not handling patriarchy well. The use of humor adds a light and sarcastic tone to the dialogue.

On the non-verbal level of communication the attractor's facial expression (*knowing facial expression*) complements his spoken words, indicating that he is aware of the underlying dynamics.

The attractor exhibits leadership qualities, guiding or shaping the discourse. This type of a discursive personality expresses opinions with confidence and may lead discussions or propose directions for communication:

(5) *WOMAN DOCTOR: No, I won't let you do just one appendectomy.*

KEN: But I'm a man.

WOMAN DOCTOR: But not a doctor.

KEN: Please?

WOMAN DOCTOR: No.

³³ Gerwig G., Baumbach N. Barbie, 2023. URL: https://wbpads.s3.us-east-1.amazonaws.com/academy2023/scripts/BazSTyWBSrZxABmTheW1107/barbie_final_shooting_script.pdf

KEN: Can I talk to a doctor? WOMAN DOCTOR: You are talking to a doctor:

KEN: Can you get me a coffee?

WOMAN DOCTOR: No. KEN: And I need a clicky pen.

WOMAN DOCTOR: No.

KEN: And a white coat.

WOMAN DOCTOR: No.

KEN: And a sharp thing.³⁴

This discursive fragment demonstrates the use of such grammar devices by the attractor as sentence structure: Ken uses short, straightforward sentences, often in the form of requests. The attractor uses the pronoun *I* to emphasize his identity as a man and employs it in questions like (*Can I talk to a doctor?*) to seek specific actions. Lexical devices used by the attractor include word choice: Ken uses informal and colloquial language (*clicky pen; sharp thing*), creating a conversational and slightly humorous tone. Stylistic devices include politeness and irony. Although Ken persistently asks for various items, he uses polite expressions (*Please?*). His statement (*But I'm a man*) is ironic, as it humorously suggests that being a man should be a sufficient reason to perform medical procedures.

An attractor often influences and attracts attention in the course of communication. This type of personality may use persuasive language, compelling arguments, or charismatic expressions. An attractor's communicative style is more enthusiastic and expressive than the one of a participant:

(6) EMPLOYER: *There is nobody in danger here.*

KEN: And even if there were, I'm not trained to save them [chuckles].

EMPLOYER: *Then I can't hire you.*

KEN: I can't even beach here [pressing hands down to show aggression and disappointment].³⁵

The peculiarities of the attractor's verbal behaviour include such grammar devices as the use of modal verbs (*I'd like, can't*) to express desires and limitations; conditionals (*And even if there were, I'm not trained to save them*) for describing a hypothetical situation. Ken's sentences are clear and concise, often consisting of short declarative or conditional statements. On the lexical level the attractor employs terms related to beach activities and lifeguarding, creating a thematic coherence. Terms like (*trained, confidently, save*) reflect the context of beach-related jobs. Stylistically his speech contains irony: Ken's statement (*I'm not trained to save them [chuckles]*) is

³⁴ Gerwig G., Baumbach N. Barbie, 2023. URL: https://wbpads.s3.us-east-1.amazonaws.com/academy2023/scripts/BazSTyWBSrZxABmTheW1107/barbie_final_shooting_script.pdf

³⁵ Ibid.

ironic, as it humorously contradicts the typical expectation of a lifeguard to rescue people in danger.

The non-verbal passport of a personality performing the social role of an attractor includes pointing at the opponent with the index finger to express the necessity for the addressee to act as the addresser wishes; a knowing facial expression to display the knowledge; chuckle when speaking about personal aptitudes as a way to raise personal importance; gestures expressing aggression when failing to achieve personal goals.

Self-actualization is highly important for creators. This type of personalities try to disclose their full potential. Their sphere of activities include creative ones. After fulfilling personal needs (love and belongingness for a participant and self-esteem for an attractor), the discursive personality in the creator stage acquires a distinctive verbal and non-verbal passport. This passport differs from those of participants or attractors:

(7) KEN [asks for a TV remote without words, only with gestures]

[on TV to the TV presenter]: Call me Mister Ken

President Prime Minister, ma'am.

TV PRESENTER: Let's see all the amazing changes and innovations thanks to Ken.

TV PRESENTER: The Nobel Prize for horses... go to Ken.

TV PRESENTER: And now you're making it permanent with a special election to change the Constitution. That's right, in just 48 hours the Kens will head to the polls and vote to change the Constitution to the government for the Kens, of the Kens, and by the Kens!

[cymbals crash] [upbeat music playing on keyboard]

BARBIE: You can't do this. This is Barbie land. The Barbies worked hard and they dreamed hard to make it everything that it is.

You – You can't just undo it in a day.

KEN: Literally and figuratively watch me. Now, if you'll excuse me... This is my Mojo Dojo Casa House, it's not Barbie's Mojo Dojo Casa House. Right? [a facial expression to show supremacy] How's that feel? It is not fun, is it?³⁶

The verbal passport of the creator includes such grammar devices as rhetorical questions (*How's that feel? Right? It is not fun, is it?*) to appeal to the opponent's feelings and to make her understand how he felt in a similar situation. The use of imperative (*Literally and figuratively watch me*) creates a sense of authoritativeness and suspense. On the lexical level the creator's verbal behavior is characterized by the use of the title (*Mister Ken*),

³⁶ Gerwig G., Baumbach N. Barbie, 2023. URL: https://wb pads.s3.us-east-1.amazonaws.com/academy2023/scripts/BazSTyWBSrZxABmTheW1107/barbie_final_shooting_script.pdf

indicating a formal and authoritative tone. The time marker (*Now*) is used to grasp the opponent's full attention. On the stylistic level the creator employs repetition (*This is my Mojo Dojo Casa House, it's not Barbie's Mojo Dojo Casa House*) to assert his ownership and accentuate the difference with the opponent.

The non-verbal passport at this stage of a personality's development acquired the gestures (asking for a TV remote without words) and facial expressions to show supremacy. As well as the gait and carriage of the body obtained the touch of supremacy. The supravocal element of the sound of cymbals crashing and upbeat music contributes to the overall exaggerated style.

The main characteristic point of a creator is self-fulfillment and acquisition of self-gratification, it does not have anything similar to cruelty. The examples above taken from the film "Barbie" of 2023 just demonstrate the changing of the same individual from one type of discursive personality to another and the changing of verbal and non-verbal passports accordingly.

CONCLUSIONS

In conclusion, the exploration of the typology of discursive personalities within the methodology of the theory of values-based sociodiscourse unravels a rich tapestry of communicative intricacies. The nuanced analysis of these personalities sheds light on the dynamic interplay among stance, language, values, and social discourse, highlighting the diverse ways individuals express themselves within the broader societal context. While traversing the theoretical underpinnings of values-based sociodiscourse, it becomes clear that typology of discursive personalities plays a crucial role in shaping and reflecting the ethical dimensions of communication. This investigation contributes both to the theoretical understanding of sociodiscourse and also underscores the relevance of considering values as pivotal forces in shaping linguistic expressions and interpersonal dynamics. Examining different manifestations of discursive personalities leads to recognizing their diverse roles in impacting, challenging, and shaping the socioethical structure during communicative interactions.

Notable distinctions and nuances of discursive behavior emerge when comparing the verbal and non-verbal repertoires across three distinct discursive personalities – participants, attractors, and creators. Participants typically engage in dialogues with balanced verbal exchanges, often reflecting their emotional state, and employing non-verbal cues that align with the ongoing discourse. Attractors, on the other hand, exhibit a compelling verbal flair that commands attention, employing distinct linguistic styles and leveraging non-verbal cues deliberately to captivate their audience. In contrast, creators display a penchant for self-confidence

and originality in their verbal expressions, demonstrating linguistic creativity while utilizing non-verbal elements as tools to reinforce their assertive individuality. The comparison across these personalities showcases varying degrees of verbal and non-verbal dexterity, elucidating how each type employs these facets to convey their unique communicative identities. It is essential to note that the mentioned traits are generalizations, and individual variations abound. Additionally, an individual may exhibit a mix of participant's, attractor's and creator's verbal and non-verbal characteristics depending on the context and their communicative goals.

Delving deeper into the nuanced interplay between verbal expressions and non-verbal cues within diverse sociocultural contexts could unveil a more comprehensive **perspective** into how these personalities navigate and adapt their communicative strategies. Additionally, longitudinal studies tracking the evolution of these repertoires over time may shed light on the fluidity and adaptability of discursive behaviors. Further, delving into the impact of technological advancements on these repertoires, considering the influence of digital communication platforms, could offer a contemporary perspective. Moreover, comparative analyses across various cultural and linguistic settings can enrich our understanding of how these repertoires manifest and evolve within different societal frameworks. Such explorations hold promise in broadening the comprehension of discursive personalities' communicative patterns and their implications in social interactions.

SUMMARY

The article delves into the realm of discursive personalities within the framework of the methodology rooted in the theory of values-based sociodiscourse. Discourse, as a multifaceted communicative phenomenon, weaves together language, social context, and other underlying values that shape interaction activities. This exploration seeks to unravel the typology of the discursive personalities, scrutinizing their verbal and non-verbal manifestations, roles, and impacts within the broader sociodiscursive landscape. In the study discursive personalities are classified into three distinct types: participant, attractor, and creator. These types of the discursive personalities present dynamic manifestations of the communicative behavior, each revealing a unique interplay of discursive personalities' verbal and non-verbal repertoires, sociocultural norms, and values. Grounded in the theoretical foundations of values-based sociodiscourse, the research enhances the understanding of the manners in which discursive personalities are manifesting, and negotiating values, and shaping the evolving landscape of sociodiscourse. By scrutinizing the nuanced interactions of discursive personalities within this theoretical framework, the research aims to contribute

to a deeper understanding of the intricate dynamics that govern the fusion of language, values, and social discourse into a single whole.

Keywords: attractor, creator, discursive personality, non-verbal repertoire, participant, theory of values-based sociodiscourse, verbal repertoire.

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Information about the author:

Skrynnik Yuliia Serhiivna,

Doctor of Philosophy (Philology), Associate Professor,
Associate Professor at the Department of English Philology
and Foreign Language Teaching Methods
V. N. Karazin Kharkiv National University
4, Svobody Square, Kharkiv, 61022, Ukraine