

# **Personality in the semiotic system of culture: Lana Del Rey - Kate Silverton - Andrey Golov**

## **Abstract.**

The purpose of the study is to determine the place of the concept of «personality» in the semiotic system of modern culture and comprehend it on the example of the works by Kate Silverton (UK), Lana Del Rey (USA) and Andrey Golov (Russia). The methodological basis of the article is the idea of culture as a semiotic system, based on the works of Yuri Lotman. The study presents theoretical results in the introduction. Sartre expressed modern ideas about personality, rooted in the peculiarities of medieval thinking. The iconography of the Trinity, emphasizing the three Divine Personalities, did not develop in the West because of the influence of the filioque. This iconography tradition was lost in post-revolutionary Russia. As a result, modern science puts the individual as a carrier of human nature at the center of its interests, and the position of the personality is weakened. Personality as a cultural phenomenon was correlated with the symbols of the world as a text - with a unique face and gene. The concept that a personality is a spiritual gene has been formed based on the biological gene. Thanks to it unique entities are formed under the influence of the identical factors. The study presents practical results in the central part. Humans are born as an **semiotic (ontological)** personality and become a phenomenological one. Scientists (Kate Silverton, for example) study the phenomenological personality. The concept of an ontological personality has been partially preserved in poems by Lana Del Rey and Andrey Golov. We came to the conclusion that the personality has lost its semiotic significance in west scientific discourse but retained it in literature, especially in poetry. The novelty of the work lies in the comparison of the semiotic system of culture with the world-text, and in the projection of the biological gene onto the spiritual gene-personality.

**Keywords:** personality, Trinity, Sartre, cosmos, Lotman, spiritual gene, Allport, Bakhtin, Serikov.

## **1 Introduction**

Scientific interest in personality is a characteristic feature of the modern semiotic system of culture - general psychology [18], [37], sociolinguistics [33], [34], discursive linguistics [42], psycholinguistics [30], cognitive linguistics,

studying linguistic personality [6] and cognitive psychology [38], literary studies, philosophy [4] and etc. are being studied. The personality is objectified, the particular arouses interest as evidence of the general. So Sinelnikova L. N. distinguishes the **semiotic (ontological)** personality in semiotics, finds the linguistic personality in cognitive linguistics and sees the discursive personality in the discursive analysis of the text [42].

The world and culture level out the personality, replace a potentially infinite set of original types of self-expression with a limited set of models. Modern scientific views on personality often contain a mild denial of personality, replacing it with types. The understanding of the place of personality in the semiotic system of modern culture goes back to the views of Sartre [37] and Barth [5].

In the essay «Humanism is Existentialism» Sartre points out that existence precedes essence. A personality is not born but becomes. Sartre relies on natural science concepts and Cervantes' own interpretation. Don Quixote for Sartre is the child of his deeds. A life choice gives a person an experience that makes him/her a **personality**. The humanism of existentialism for Sartre is a human who creates himself or herself.

The next important stage in the cultural understanding of personality is associated with Barth's work «The Death of the author» [5]. The denial of the author's personality becomes the denial of the hermeneutic mystery behind the text of the work of art as well as the denial of the Creator's personality behind the mystery of the world. The semiotic system of culture here is based on the principle of reflection: the same is above that is below. There is no personality of the Creator at the top – there is no personality of a person at the bottom. The personality died and made room for the elements of the text, because the world is also a text. Personality education should be based on the concept of personality, on understanding of its essence. A semiotic(**ontological**) personality is a “person creating” text [30, 63] - the author - which Barth denies.

The Creator and the personality are interrelated cultural dominants. Klempe, referring to Clarke [11], states: «Thomas Aquinas made a distinction between an individual and a person, in the sense that a person was a complete, rational individual, a state, which was only fully achieved through participation in Holy Communion» [19, 63]. **Individuality is an ontological personality in this saying. The person is a semiotic personality here. A person is born as a semiotic and ontological personality, but the spiritual gene of an ontological personality can wake up or remain dormant.** The Middle Ages subordinated the personality to stricter regulation. But the leveling of personality by social norms did not obscure the personality itself for Thomas Aquinas, because personality is not an empirical given but an ontological one. Based on empirical experience, there is no personality. Personality exists as a semiotic unit, juxtaposed with the personality of the Creator and opposed to the impersonal *cosmos*. From the point of view of semiotics, the fall, described in Genesis, creates an empirical element, leveling the personality, which can exist only in overcoming and contrasting itself with the empirical *cosmos*.

After the revolution of 1917 in Russia, the denial of the Creator turned into a denial of personality and the formation of mass consciousness, most vividly

reflected in the novel «We» by Zamyatin. But in Soviet times, the ideal of «harmonious individuality» was formed [28].

A.F. Losev's «Dialectic of Myth» [23] captures the opposite view of the place of the personality in the semiotic system of culture to Barth. The philosopher claims that myth, personality and miracle explain each other.

The place of the concept of «personality» in the semiotic system of culture has been little studied. This problem was dealt with by I.A.Mironenko [28] and S.Miller [27]. The history of personality usually begins with Freud [14] [32] and ends with the Big Five.

Trends in the development of modern European personality science go back to the Middle Ages. After the adoption of the *filioque*, the Divine Trinity turned into a Quartet, as the Holy Spirit began to «emanate» from the Father and the Son. As a result, interest in Divine Persons faded, as Credo contained an ambiguous doctrine of the Trinity. Her iconography remained undeveloped.

The West was interested in the Nature of the Creator and human, not the specifics of the Faces.

We find a consequence of this in modern psychology, which studies not the uniqueness of the individual, but the nature of man and personality types.

Gordon Allport pointed out that traditionally science explores general laws and personality, psychology comprehends individuality. An outstanding researcher S.H. Klempe noticed that the Allport dilemma had not been solved so far. In front of us we see a remarkable example of the reflection of culture - the historical and cultural formation of the Western tradition has led to the fact that in the semiotic system of culture, the place of personality has been taken by human nature and the individual, and the weakness of the position of the concept of "personality" from within the system itself is difficult to fix. The tough succeeded Allport, he complained that modern psychology has changed the identity of the dark abstraction under the generic name of an adult mind [2].

The mature/adult mind attracts psychology at the initial stage of its development.

S.H. Klempe believes that psychology began to emerge during the Renaissance as a doctrine about the nature of human. «Focus on human nature was at the core of the rise of psychology as an independent academic discipline from the very beginning» [19, 64]. Klempe connects this process with Protestantism. Catholicism emphasized common Communion, and Protestantism, on private confession, and psychology was born as a result.

However, the personality was formed together with the birth of Christianity under the influence of confession and semiotic factors. For example, the personality «emancipated» from the *cosmos*. In Protestantism the role of personality has increased not because the understanding of the value of confession has increased, but the importance of confession has increased because the idea of personality and its place in the semiotic system of culture has changed.

In Russia, in the Middle Ages, the concept of «personality» was expressed in the iconography of the Trinity. E. Trubetskoy called the icon «world view in colors». [43]

In order to achieve greater scientific clarity and accuracy, let us define the key

concepts that were used in this article:

- «phenomenological personality» and
- «semiotic (ontological) personality».

The phenomenological personality is an individuality formed by family upbringing, social environment, type of culture, cognitive processes, type of temperament and other factors. A personality typology is possible here.

Semiotic (ontological) personality is a unique spiritual gene that underlies a unique self-awareness that creates a personal myth. The personality transforms the universal influences of society, culture, and natural temperament into its unique essence. A person is born as a personality.

The semiotic personality can be realized in the context of the semiotics of culture. Ontological personality is studied in the context of theology (sacred teachings of other cultures).

Each culture creates its own unique cultural type or personality types or distinct personality structures.

In this article, semiotic personality is associated with ontological personality, creating a clear opposition: semiotic (ontological) personality - phenomenological personality.

The basis of this opposition is the attitude towards the genesis of personality. The doctrine of phenomenological personality proceeds from the fact that a person acquires personal characteristics in the process of external influences, nature reflection, thinking, and, as Sartre noted, his own actions, and other factors. Semiotics and theology are united in the statement that personality is important cultural constant. Personality changes and develops, but its spiritual gene remains unchanged.

Semiotic (ontological) personality in the article can be referred to as personality. And a phenomenological personality can be designated as an individual. This is done for the purpose of brevity. If these terms have a different meaning in the statements of other scientists, then we clarify the meaning of these terms immediately after the quotation.

The modern scientific community has accumulated a colossal amount of knowledge about personality.

In reflecting on our scientific contribution, we would like to appeal to the authority of Marc H. Andersona and Peter Y. T. Sunb which states:

«Prior to the early 1990s, researchers had investigated hundreds of diverse traits with little agreement on how they were related to each other. Then the Big Five revolution occurred, with the recognition that much of the diversity of personality traits could be subsumed under the umbrella of the five traits of extraversion, agreeableness, conscientiousness, emotional stability (or neuroticism), and openness to experience (Digman, 1990; Goldberg, 1990; John and Srivastava, 1999)» [26].

Psychologists strive to give a typology of personality and explain its genesis. The purpose of our article is to point out those elements of personal consciousness that do not fit into modern scientific typologies and schemes. We are considering that area of personal freedom that is not determined by external influences and determines the completeness of personal uniqueness. Personality is impossible

without freedom. We analyze that free creative spiritual gene of the individual, which is reflected in poetry.

## 2 Materials and Methods

The purpose of the work is to determine the place of the concept of "personality" in the semiotic system of modern poetic culture; to show that it contains the potential to assert an semiotic (ontological) personality.

The goal defines the tasks of the work:

- it is important to clarify the scope of the concept of «personality»; to comprehend the main features of the concept of «personality» in the works of Kate Silverton (UK), Lana Del Rey (USA), Andrey Golov (Russia).

The paper hypothesizes that from the standpoint of semiotics, family, social environment, upbringing, culture, personal experience etc.; determine the behavior of an ontological personality, but do not form it. From the point of view of semiotic system of poetic culture, a person is born as a personality, and does not become it.

The methodological basis of the article is a semiotic approach to culture [24]. Lotman defined culture as a system of culturally significant texts or their functions. If the world is a text, it is part of the semiotic system of culture: it contains realities that are transformed into important codes of culture and supplies it with symbols.

Modern semiotics explores the semiotics of a person's image, his appearance, name, character traits. But the place of the concept of "personality" in the semiotic system of culture remains unexplored.

Yuri Lotman began to study this problem, but his views in this area did not receive further development.

The semiotic approach is applied to the concept of «personality». Lotman himself notes the desire of technological progress to abolish personality: «The fact is that the artistic work of even a poor singer is personal by nature, where the creation of even a good engineer is somehow dissolved in the general anonymity of technological progress» [25,16].

Modern culture takes as its dominant attitude towards the individual from the standpoint of civilization, not culture. The semiotic (ontological) personality survived only in poetry. Representatives of mass cultural consciousness do not know this phenomenon. This is evidenced by a survey conducted among students. There was one question: «We should decide if people are born or they become a personality». The question has been specified.

64 students (58 girls and 6 boys) took part in the survey. There were 37 students studying in the direction of «linguistics» at The Kosygin State University of Russia (February 7, 2022) (Moscow, Russia), and 27 students studying in the direction of «journalism» at the Moscow Polytechnic University (February 8, 2022) (Moscow, Russia). The question was asked by the author of the article at an online seminar, students wrote the answer in the chat.

Analytical texts about personality were collected and systematized. The result

of the work carried out on the basis of these methods was an addition to the definition of the concept of «personality», its place in the semiotic system of culture is indicated. As a result, the concept of «personality» in the texts of Kate Silverton [41], Lana Del Rey [13], Andrey Golov [16] is analyzed.

**Chart 1: Culture and Civilization**

Culture	Civilization
The fact is that the artistic work of even a poor singer is personal by nature...	The creation of even a good engineer is somehow dissolved in the general anonymity of technological progress

Our article is devoted to personality in poetry.

### 3 Results

Let's summarize what has been said using the table The phenomenological and semiotic (ontological) personality, as well as human nature, were presented in the poetry collection «Violet Bending over the Grass» [13]. When the poetess correlated herself with the *cosmos*, her personality acquired a phenomenological character:

You move like water sweet baby sweet waiter  
making the night smile to no one you cater  
silent woodworker from midnight till later  
my lover my laughter my armor my maker  
The way that i feel with you is something like aching  
inside of my stomach the cosmos are baking  
a universe hung like a mobile  
the alignment of these planets unique  
in me the earth moves around the sun(«Quiet Waiter Blue forever») [13].

It seems that a semiotic (ontological) personality appears in the poems. But that's not true. The poem captures the impersonal stage of the poetess's existence and as we saw in the lines above she calls her lover her creator or **maker**:

i'm the crying crustacean  
sunbathing on paper  
moon («Quiet Waiter Blue forever») [13].

The existence of the crustacean is completely determined by the influences of the sea and the moon. As it was said in this poem, love was the creator of the lyrical heroine personality and has created her already in adulthood. But if a phenomenological personality (crustacean) is created by the world, then an

semiotic (ontological) personality itself creates the world.

The lyrical heroine creates her own myth in this poem. She is pregnant with cosmos, which has personal uniqueness, since *the alignment of these planets unique*. Personality here is not a unique substance, but a unique combination of universal elements or planets. Love here is not a physical, but a spiritual force, since love awakens the creative potential of the poetess and she is even ready to create the world. However, first the poetess returns her thoughts to prehistoric times:

Let's rewrite the beginning of this primordial ooze  
shall we my love  
Am i being brazen for saying this year makes me feel  
like we could've written it better  
than Him? («Quiet Waiter Blue forever») [13].

It seems that in these lines the lyrical heroine challenges God. But again this is not true. She fears that her intention is too *brazen* and is immediately transformed. Therefore, mythological time disappears, she is now a humble lover in realistic time:

But who am i  
just a girl in love dreaming on paper  
rearranging the salt for the pepper

If in mythological time the heroine creates the universe, now she has obeyed its laws and can only rearrange the salt for the pepper. The poetess is captive of the laws of the social cosmos. Therefore, she cannot directly talk about love. The semiotic (ontological) personality that created the personal myth was replaced by a phenomenological personality.

**These verses clearly capture the idea of transforming the crustacean with its impersonal state into a personality. Love creates personality. A person is not born as a personality, but becomes one. There is the phenomenological personality before us. But having become an individual, she herself strives to create the world. The phenomenological personality begins to live as an ontological one, creating his own myth and transforming the world.**

«A small piece of angel cake» became a symbol of her semiotic (ontological) personality in the poem «Thanks to the locals»:

But there's always been just a little tiny piece of me inside  
the size of a small slice of angel cake that knew  
somewhere somehow

That I deserved better than someone like you [13].

The lyrical heroine received an innate understanding that she deserves a better fate because of the «piece». This idea does not depend on life experience and is not formed by it. Socrates proved with the help of innate knowledge that a person's personality is immortal [35]. Socrates believed that if the knowledge of personality is not determined by bodily experience, then with the death of the body the soul does not disappear. The nature of the personality in the poems of the poetess could be evil or kind (not universal) («My bedroom is a sacred place», «Paradise is very fragile»).

The poetess can contrast the experience of tragic love with her true personality, or rather part of it. This part is spotless mind:

My life is sweet like lemonade now there's no bitter fruit  
eternal sunshine of the spotless mind  
no thought of you («What happened when I left you») [13]

Life experience left a spots on her mind. Life has left its mark on our memory. Immanuel Kant wrote «Kritik der reinen Vernunft». Kant criticizes pure reason for its ability to make judgments.

Spotless mind is valuable for a poetess not because this reason has practical value. Kant criticizes reason, which makes judgments about the material world. The poetess admires reason, which opens up a world of thought and has no practical application. Pure reason is a property of personality. The mind is the eternal self, unshaped by the experiences of this world. Descartes argued that thinking and existence are one and the same. The poetess values eternal reason in the context of the philosophy of Descartes, not Kant.

Personality is a thing in itself, doomed to freedom. Personality is not created by experience. Personality is the radiance of the eternal divine mind. The poetess feels within herself this source of eternal reason, eternal personality, freedom from external influences.

The poetess can also think of her destiny in the context of the ideas of postmodernism. We remember that in Fowles's novel «The French Lieutenant's Woman» there are three endings and the poetess says:

3 alternative endings  
course through my blood on ice  
i thrive because i say i do  
and because it's what i write

However, the poetess creates a concept of personality that is different from what is characteristic of the aesthetics of postmodernism. The poetess is aware of her personal center, which could be embodied by the conditions of life, but which

is free from these conditions:

no words needed to sponge up the  
dark nights  
no explanation for the globes in my eyes  
shoulder to shoulder in the factory light  
letting me be who i would have been  
if everything had turned out alright

The moral imperative determines the essence of personality. A personality is not an entity that became under the influence of external circumstances, a personality is an entity that was destined to become. Personality for the poetess is born from a sense of individuality that does not depend on the play of chance. The poetess feels within herself the eternal divine Self, which she strives to embody in life.

Having analyzed some features of Lana Del Rey's poetry, we will devote the next part of the article to an analysis of the poetry of Andrei Golov. Our goal is to see universal personality traits in the poetry of different countries.

The semiotic (ontological) personality was represented in the poetry of Andrey Golov [16]. Andrey Golov was a polymath poet. The area of his poetic interests spanned the period from the ancient kingdoms (Akkadian, Sumero-Babylonian, Jewish) to the actual modernity. The cultural space of his poetry stretched from China and Japan to the Greco-Roman and Arab world; from Europe and America to Russia, Byzantium and Mount Athos. The poet condenses times and spaces and overcomes the need for a reader's response, striving for an ontological vertical. «Montesquieu», «Count Guru», «Antique Mosaic» are some of the most difficult poems. If we talk about a phenomenological personality, then the poet created himself from molecules of different cultures. But, taking into account the semiotic (ontological) understanding of personality, he saw that each formation of his own personality is actually an epiphany of the Creator's plan in relation to creation («Creativity»). Andrey Golov's poetry has turned into a tense and deeply personal existence in the face of eternity and the Creator. The horizontal of communication gradually turned into a vertical.

Andrey Golov portrays a Hindu in the poem "Cobra". He tames the snake, risking his life:

Oh, an abomination, you say? Well, clearly, you know better.  
And here is an Indian with a spot on his dark forehead,  
Playing the pipe in front of his cobra,  
And being the sadhu he loved to tempt fate [16].

In his poems, Andrey Golov moves from culture to culture, but does not abandon himself. The poet projects the single spiritual gene of his personality onto different eras and cultures. He looks for beauty in the canvases of the old masters of Europe:

And they will move apart the twilight of beauty by a candle,  
And the canvases will be served like trays in a temple,  
So that you too can taste, so that you too can drink  
The Light that was and is in the world and above the worlds [16].

The search for beauty in the language of Japanese culture is described as immersion in admiring the beauty of a blooming meihua, during which the need even for food disappears:

The owner cooked carp for the guests,  
He ordered the wine to be served,  
He brought melon and broke out  
The amber honeycombs by himself,  
But no one of the sixteen bowls on the table  
Has been touched  
Tomorrow, under the strings of the first rays,  
The bride-meihua will fade [16].

The poet creates a unique personal myth in the language of different cultures. In poetry, more often than in the prose of life, a semiotic personality appears.

The poet experiences poetic «incarnations» in different types of culture, but unlike Buddhism and Hermann Hesse's "Bisser Game," in the artistic world of Andrey Golov, it is not the universe that creates the center of personality, but the center of the poet's personality is projected onto various worlds and resurrects them in his poetry.

Personality appears as a mystery in poetic texts. A person remembers what material conditions do not allow him to remember. A personality creates his\her own creative myth, projecting it onto different eras. A person has the potential for free self-determination that cannot be divided into elements of external influence. Sartre points out that a person creatively defines himself\herself in the process of choosing, volition, and performing actions, creating himself out of nothing. We affirm that the smaller and simpler cannot create the larger and more complex. The structure of society and culture is simpler than the structure of personality, and personality cannot be reduced to the chemistry of the brain, although it depends on it. In poetry, a personality function appears that is not studied by modern science. We study personality as a phenomenon whose genesis is not determined by the phenomena of the world, including brain chemistry. Personality as a spiritual gene, existing before any influences, is reflected precisely in poetry. Even in antiquity, poetry was called the nectar of the gods. The divine personality is reflected and preserved precisely in poetry. Poetry is the sphere in which a person realizes himself as a creation of God.

#### **4 Discussion**

The conclusions we came to are supported by most studies.

Scientists and representatives of culture consciousness point out that the individual has lost its key status in the cultural system. The fullness of personal

existence was preserved only in the semiotic system of poetic culture.

A wide range of views of scientists is presented, for whom personality is a purely phenomenological, fluid, becoming unit that does not have the ability to serve as a constant of culture.

Science analyzes various aspects of the phenomenological understanding of personality. Studies are interesting, though there may be a subtle substitution in them. The typology of personalities and human nature is the main subject of research. A cluster approach based on questionnaires, i.e. self-awareness [18], could underlie the analysis. The dark cluster was of particular interest [37]. The five clusters of Kerber correlate with the four types of temperament of Hippocrates (Galen), whose temperament is a derivative of the *cosmos* for, because it is determined by its elements (juices). Modern neurochemistry at a new stage of development comprehended the secrets of the psyche in the language of substances, whether it was cardiotonic steroids [22] or excess cortisol [17]. Brain abilities and their interrelations could be studied as an independent semiotic system of consciousness of adults [10] or children [1]. The personality became brain-centered.

Confirming the ideas of our previous research «The Universe Concept in Kate Silverton's Work "There's no Such thing as Naughty" in the Context of Problems of Semiotics of Culture», we affirm that Christianity freed humans from the *cosmos*. The basis of modern methods could be a questionnaire appealing to self-awareness. The personality became consciousness-centered [29]. Personality judgments have been investigated [7]. However, the concept of *cosmos* has become active again in the process of understanding the personality. For example, Bonino noted that personality forms a contrast with the grandeur and splendor of the *cosmos* [8].

However, not only the substances, *cosmos* link, but also structure of personality, its capability could attract an interest of the scientist. «Three correlated capacities for action: intelligence, will and affectivity» [21] were also able to evoke the creative thought of a scientist. Krespy postulated a three-part personality that correlates with the concept of Kate Silverton and Christian anthropology.

Interest in personality may be based on linguistic data.

Miller touched upon the understanding of the language of Western psychology, pointing out that character is analyzed in moral categories, but personality is not, and that it is necessary to introduce the concept of threshold values of personality traits [27]. Personality was phenomenological for the Russian psychological school of the twentieth century. The semiotic system and terminology of texts of the Russian psychological school have their own structure, different from the West. A complicated language was presented in the works of B.G. Ananyev [3]: along with the *individ* as the owner of natural properties, a *personality* is described as a carrier of culture and an individual as a representative of civilization, as well as an active subject as a guardian of the will to act. An individual is formed as a unity of *individ*, *personality* and active subject. The subject came to Ananyev's works from German, so it is impossible to translate this term into English literally. The English subject is passive. Ananyev's personality begins to develop from the

moment of birth [28]. The Soviet tradition assumed that a personality becomes.

All these studies testify to the primacy of typology over the attempt to create the concept of a unique personality. We argue that the language of semiotics helps to achieve this goal. Attempts to define personality through the symbol of the gene and unique facial features as a result of correlating the text of culture with the text of the world have not been made. This is the novelty and relevance of our work.

The existence of the brain in the context of brain chemistry and the existence of consciousness in the context of human heritage in the form of cultural texts do not explain the birth of a unique individual. The overall volume of texts offered for study at school does not form the same personalities.

J.-P. Sartre [37], M.M. Bakhtin [4], V.V. Serikov [40] are close one to another by the understanding of personality as volition and volitional self-determination, self-construction.

Research in 2023 develops ideas and concepts developed in previous years. Individual behavior is viewed as a derivative of social function: «We expect a behavioural component because social structure operates as a forcing function of individual skills, capabilities, and behavioural preferences»[31]. A typology of personalities is being built taking into account the «Big Five revolution» [26, 2]. A person's moral choice is conceptualized as based on neurology and brain structures [20]. As a result, we see that the scientific and literary paradigms suggest a different approach to understanding personality. Personality for the natural and social sphere of science is always a derivative of a person's upbringing, social influences, temperament, brain chemistry and other factors. For literature, personality can be a phenomenon that is not determined by any influences.

We see by the example of the poetry of Lana Del Rey and Andrey Golov that literature, unlike science, was able to maintain a more stable semiotic (ontological) personality type. Speaking of literature, we first encounter the concept of a crisis of personal identity in Chapter II of Lewis Carroll's «Alice's Adventures in Wonderland»: «Was I the same when I got up this morning?» [9].

The reader of the modern novel appreciates the developing character, but the static personality prevailed in literature until the XIX century. This means, in the language of semiotic of culture, that the purpose of literature is to fix not an empirical, but an **semiotic (ontological)** personality. The changing individual appears in Euripides' Iphigenia in Aulis. Writers were able to record the development of character, but this ability did not correspond to the semiotic purpose of literature – to preserve the ontological significance of personality. The ability to recognize faces is so important that it is embedded in the cerebral cortex [44].

The phenomenological personality is dynamic, therefore, the analysis of personality identity, which was discussed in the context of narrative, physical, psychological, and psychophysical theories, is of particular importance [39]. It was important to investigate the influence of cognitive and affective factors on the formation of identity associated with normative, confluent, contagious, hidden and other types of identification process [15].

The fluidity of personality in the artistic world of L. Tolstoy correlates with its denial in «Buddhist» stories («Assyrian King Esarhaddon»). Dostoevsky's favorite

characters are capable of transformation. The triumph of the phenomenological empirical personality is characteristic of modernism.

## 5 Conclusion

Based on the tradition of studying the concept of "personality", the duality of its position in the semiotic system of culture was established. Everybody is usually born with an semiotic (ontological) personality, and becomes a phenomenological one. The semiotic (ontological) personality, juxtaposed with God and the genus and opposed to the *cosmos*, was ousted from the modern scientific discourse that defines the central categories of the semiotic system. The individual as a carrier of human nature was at the center of scientific interest of Kate Silverton (UK). The individual, not the personality, has semiotic significance in scientific discourse, but the personality has been preserved in literature. It is present in some poems by Lana Del Rey (USA), Andrey Golov (Russia). The world as a text is included in the scope of the concept of "culture". The world contains many symbols indicating the semiotic significance of the personality, such as the uniqueness of the face and the gene. Social, linguistic, neurochemical and others reality levels the personality, determines its behavior, but does not form the personality itself. The symbol of the spiritual gene makes it possible to explain how uniform conditions form unique personalities.

The continuation of our research may be connected with further study of the phenomenon of personality in poetry. Modern research has repeatedly noted the crisis state of the personality in the modern world. The crisis of personality is predetermined by the modern self-awareness of our culture, which perceives personality as the result of its influences. The semiotic system of modern culture does not recognize personality as a phenomenon not associated with external influences. Personality is perceived as a phenomenon capable of being created by the world and disappearing. This determines the crisis state of the modern personality. Personality has been preserved as a constant of modern culture only in the world of poetry. The personality wants to feel his/her stability in the cultural system. Personality is the highest value and its stability in the cultural system is predicted by the uniqueness of each person's face. The uniqueness of a person's face as a semiotic unit inscribed in the semiotic system of culture determines the place of the personality as a semiotic unit of culture. The uniqueness of the face symbolizes the uniqueness of the personality. For the semiotic system of culture, personality as a constant is needed for the sake of the stability of the culture itself and for the sake of the personality's recovery from the crisis. In poetry, it is not the world that creates the personality, but the personality that defines and creates the world. The divine personality has been preserved as unit not created by the world only in poetry. We began to explore the phenomenon of personality in the context of Christian poetry. It is promising to study the phenomenon of personality in the context of poetry of other cultures.

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