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Theoretical aspects of the English language

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УДК 821.133.2

**PORTRAIT DESCRIPTION AS A MEANS OF AUTHOR'S LINGUISTIC
PERSONALITY IN LITERARY TEXT**

**ПОРТРЕТНОЕ ОПИСАНИЕ КАК СРЕДСТВО
ЛИНГВИСТИЧЕСКОЙ ЛИЧНОСТИ АВТОРА В ХУДОЖЕСТВЕННОМ
ТЕКСТЕ**

Аннотация: Актуальность данного исследования, связанная с таким подходом, позволяет выявить роль дескриптивного контекста в организации литературного текста романа «Джейн Эйр» Эмили Бронте. В конечном счете, этот метод анализа раскрывает роль портретного описания в раскрытии авторского произведения. Хотя роль портретного описания в формировании текста научной литературы редко становится предметом подробного обзора, значимость этой роли определяется авторами.

Ключевые слова: портрет, персонаж, литературный образ, модальность, литература, концептуальная структура, повествование, описание

Annotation: Topicality of this study connected with such an approach makes possible to identify the role of descriptive context in the organization of literary text of novel "Jane eyre" by Emily Bronte. Ultimately, this method of analysis reveals the role of portrait description in revealing author's LP. Although the role of portrait description in the text formation of the scientific literature rarely becomes the subject of detailed review, the significance of this role is determined by the authors.

Key words: portrait, character, literary image, modality, literature, conceptual structure, narration, description

The author's image is most explicitly represented by his point of view expressed in the literary work. Indeed, if the writer himself qualifies the thoughts and actions of his personages, the reader gradually gets an idea about his image. It is much more difficult to define the author's position, when the writer refuses to be present in the story and entrusts his role to an immediate participant or a witness of events. That imparts especial authenticity to the narration, because in this case the events are narrated and comprehended from inside, from the eye-witness' point of view.

The introduction of a story-teller into narration, of a person that replaces the actual author became widely used in belles-lettres prose from the second half of the XIX century. The storyteller creates and maintains the authenticity of the depicted events — that is his main function.

Portrait in literature - one of the means of literary characteristics, which consists in the fact that the author reveals his heroes' characters and expresses his attitude towards them through the image of heroes, their appearance: their figures, faces, clothes, movements, gestures and manners [1].

Portrait is one of the main means of expressing character's individuality. Besides that, portrait includes description of the clothes, hairstyles, accessories, which can serve as the reflection of character's taste and preference. «Портрет определяет и социальную принадлежность персонажа, и входит в темпоральный континуум текста, ибо в костюме находит свое отражение и эпоха, и время года, и время суток» [2]. The peculiar features of literary portrait can include person's outer and inner qualities, which appear explicitly and becomes visible. Portrait gives to the image of character specificity, visual perceptibility, and even clearness, it gives possibility to the the reader to "imagine" heroes of the work, perceive them as a living and real person. [3].

Portrait is one of the components of the literary image, it includes the general typical features and individual ones. On the one hand, in most cases the hero of the literary work represented as social and historical person of a certain society and social groups: his appearance, actions, manners characterize that social group, which the author generalizes and ideologically evaluates them in his work. On the other hand,

the hero is an individual personality, unique individuality, who can be differentiated from the other members of his society ; the choice and combination of peculiar features of his portrait, the author also expresses his own attitude to that social group, in which hero is the representative of his attitude [www.referat.ru].

There are different types of portraits in a literary text. Беспалов А.Н in his work “The structure of the portrait descriptions in literary text of the Middle English period” presents the classification portrait description types: portrait-bar, evaluative portrait, situational portrait (minimized amount of information), descriptive portrait (the amount of information exceeding the minimum number of previous types and has a tendency to improvement) [4].

Peculiarity of stroke-portrait infers in the set of short portrait characteristics of the hero, which consist of references of one or two features.

A distinguishing feature of the evaluating portrait is its modality, the presence of the author’s evaluation.

In situational portrait type a set of portrait features have much more complete motivation. In the framework of situational portraits can be included those features, that are particular for this or that character in a diverse situations.

А.Н Беспалов suggests division of descriptive portrait to the “detailed (complete)descriptive portrait” and “fragmented”. In the criteria for division fragment portrait from a detailed one Беспалов suggests quantitative factor: small portrait scenes in extent, containing two or three features, “has the sense of naming fragment portraits, portrait descriptions including a large number of features, and obviously can be considered with sufficiently detailed descriptions”. [Беспалов А.Н., 1998:75] The reasons for the author’s creation such a detailed portrait is quite obvious: apparently, he is motivated by the desire of giving as much as possible his hero’s more detailed description. Regarding fragmented portrait, “ it is quite possible to assume that the selection of features in this case is dominated by the characteristics of the author’s linguistic personality ...” [4]

The usage of details is very important in descriptive context , because detail contributes the function of individuality and specificity to the character's outer appearance. In the selection of the graphic details the author's view point can be expressed clearly, "actualizes the category of modality". Detailed portrait helps to imagine the hero as he is drawn on a canvas.

I.A. Bikova describes portrait in two ways: concentrated and non-concentrated . Concentrated portrait - this is a single portrait nomination, which is not revealed and supplemented during the development of the text. "Non-concentrated portrait description - this has been repeatedly reproduced in the text development of portrait unity, forms a chain, the links which have different degrees of distance from each other, ... identification of the character is based on the repetition of the links of the portrait chain" [5].

E.A. Goncharova within the literary portrait distinguishes two types: the qualitative and functional. Qualitative literary portrait can be described as a static description, which is constructed based on the stylistic domination of substantive group. Functional literary portrait - this is a description of the character's action (the main role belongs to the verb) [6].

E.Y. Kusko highlights the linguistic portrait. "The linguistic portrait - is individualized and at the same time typified way of transmitting the character's speech, expression of hero's characteristics and in its continuous development, his outlook, ideological position, political level" [7].

The main elements that contribute to the creation of linguistic portrait are:

- 1) The relationship of the hero and his character;
- 2) one of the means of linguistic personalty- this is peculiarities of the heroes language;
- 3) reflection of the character's world picture, political level and ideological positions in the language;
- 4) the evolution of the character's language in connection with the evolution of the image.

Each literary portrait represents a two-layer structure: explicit (character's physical characteristics) and implicit (the character's inner world) information. Classification of the portrait structure is done according to the type of distribution of portrait descriptions in the text: compact (continuous structure) and changeable (discontinuous structure) portraits [6].

One of the main components of the conceptual world picture in a literary text is the character's spiritual world. The analysis of the linguistic material of a literary text contains not only an outer description of the character, but as a main goal it reveals the character's inner spiritual world, his conceptual world picture.

There are several types of correlation outer (description of the character's appearance) and inner (descriptions of the character's inner world) signs in the portrait description: 1) inner and outer signs are the same: a) according to the type of positive evaluation; b) on the basis of negative evaluation. 2) Outer and inner characteristics are in contradiction: a) positive evaluation-negative evaluation; b) negative evaluation-positive evaluation. These four types of portraits reveal a correlation between linguistic and conceptual structures, determining the nature of the literary portrait. "Appearance" and the "person's spiritual world" in interaction creates a certain notion, which is very important in the representation of the world picture in the literary text [6].

One of the vivid examples of portrait description is the novel by Charlotte Brontë «Jane Eyre». The main characters of this novel are: Jane Eyre and Mr. Rochester. The author of the novel tells about Jane's difficult and hard childhood, how she has to overcome lots of difficulties of life, the formation of her character throughout the novel, and what changes have happened with Jane not only in her appearance, but also with her inner world.

Selected portrait is changeable, as throughout the novel changes her appearance, character and descriptively - the author emphasizes small, but important details in the image of the heroine. The writer shows the reader the contrast between the appearance of the heroine and her inner world.

From the very beginning of the novel Charlotte Bronte describes a heroine, who does not have a beautiful, bright appearance. The heroine's childhood has been very difficult. No one likes her, she has been humiliated by people. For example, maid Abbott says about Jane:

“If she were a nice, pretty child, one might compassionate her forlornness; but one really cannot care for such a little toad as that.”

The author compares the main heroine with a toad, using a stylistic device: the metaphor of “toad” -a contemptible or detestable person (used as a general term of abuse) [oxforddictionary.com].

Through this metaphor, emphasized unreal conditional sentence (if she were ...). Emphasizing the outer dislike for the main heroine, Sh.Bronte shows the others' negative attitudes towards Jane.

In another passage also emphasized the heroine's unremarkable outer description, but unlike the previous one here expressed a positive evaluation:

“She has a peculiar face; fleshless and haggard as it is, I rather like it; and when in good health and animated, I can fancy her physiognomy would be agreeable”...

In the description of the appearance the following lexemes are used: peculiar-different to what is normal or expected; strange; fleshless- lean and gaunt [www.merriam-webster.com/dictionary]; haggard-looking exhausted and unwell, especially from fatigue, worry, or suffering, the meaning of which is witnessed the character's not bright appearance. However, in the context of this statement is expressed, as mentioned above, the positive evaluation: like it, agreeable.

You will find she is some young lady who has had a misunderstanding with her friends, and has probably injudiciously left them. We may, perhaps, succeed in restoring her to them, if she is not obstinate: but I trace lines of force in her face which make me sceptical of her tractability.’... “She looks sensible, but not at all handsome.”... “The grace and harmony of beauty are quite wanting in those features”.

In this description, we see not only Jane's appearance, but her inner world. The character, describing her appearance, simultaneously explaining, that she had a lot of obstacles and these are reflected on her face.

While acquainting with Mr. Rochester, he also pays attention to her appearance:

"Eight years! You must be tenacious of life. I thought half the time in such a place would have done up any constitution! No wonder you have rather the look of another world. I marvelled where you had got that sort of face. When you came on me in Hay Lane last night, I thought unaccountably of fairy tales, and had half a mind to demand whether you had bewitched my horse: I am not sure yet."

In each her portrait description, we pay attention to the fact that all the heroes describe her face. Her face is pale, without a shadow of a smile on her face and hero also gives a characteristic related to her face. Look of another world- he thinks she has some extraordinary magical strength and ability.

But when Jane understood that she is loved, she changes, and the changes were noticeably in her appearance. Mr. Rochester gives her detailed description, when disguised gypsy tell her fortunes. In this portrait description we can see the interrelation of character and appearance of the heroine:

The flame flickers in the eye; the eye shines like dew; it looks soft and full of feeling; it smiles at my jargon: it is susceptible; impression follows impression through its clear sphere; where it ceases to smile, it is sad; an unconscious lassitude weighs on the lid: that signifies melancholy resulting from loneliness. It turns from me; it will not suffer further scrutiny; it seems to deny, by a mocking glance, the truth of the discoveries I have already made,—Jane Eyre to disown the charge both of sensibility and chagrin: its pride and reserve only confirm me in my opinion. The eye is favourable. 'As to the mouth, it delights at times in laughter; it is disposed to impart all that the brain conceives; though I daresay it would be silent on much the heart experiences. Mobile and flexible, it was never intended to be compressed in the eternal silence of solitude: it is a mouth which should speak much and smile often, and have human affection for its interlocutor. That feature too is propitious. I see no

enemy to a fortunate issue but in the brow; and that brow professes to say,—'I can live alone, if self-respect, and circumstances require me so to do. I need not sell my soul to buy bliss. I have an inward treasure born with me, which can keep me alive if all extraneous delights should be withheld, or offered only at a price I cannot afford to give.' The forehead declares, 'Reason sits firm and holds the reins, and she will not let the feelings burst away and hurry her to wild chasms. The passions may rage furiously, like true heathens, as they are; and the desires may imagine all sorts of vain things: but judgment shall still have the last word in every argument, and the casting vote in every decision. Strong wind, earthquake-Jane Eyre shock, and fire may pass by: but I shall follow the guiding of that still small voice which interprets the dictates of conscience.'... 'Well said, forehead; your declaration shall be respected.

This description presents a frame-based structure, as portrait is formed with the supporting components: eye, lid, mouth, brow, forehead. Through Rochester's attitude toward Jane, the author gives a full description of the character: her psychological, emotional condition. In this paragraph, we can see that while speaking about her appearance Rochester notices every change, every little detail in her face. In addition, as we said at the beginning, that the portrait is changeable, we can see that Jane has changed both externally and internally. Heroine's internal state is stressed through the following lexemes: flame, soft, susceptible, melancholy, sensibility, favourable, Mobile and flexible, propitious, inward treasure, passions. The author emphasizes the heroine's inner beauty and dignity. The main heroine is regarded as the personification of not outer beauty, but inner world.

In sum up, author's linguistic personality can be seen in portrait and nature description. Descriptive context can verbalize the implicit meaning in portrait and nature description. Many language means can be represented by emotionally marked units and stylistic devices. So, that means nature description and portrait description fulfill the most important role in revealing specific features of author's linguistic personality.

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