

Stylistic Devices of Creating a Portrait of the Character Artistic Image (Based on the Work of Thomas Mayne Reid)

V. Vishnevetskaya

¹Novorossiysk Polytechnic Institute (branch) of Kuban State Technological University
20, ul. Karl Marx, Novorossiysk, 353900, Russia.

E-mail: stas_14@rambler.ru

Abstract —The article considers the stylistic devices used for the portrait description of the character of the artwork. It is necessary to emphasize that stylistic devices play quite an important role in creating the artistic image of the character. At the same time, stylistic devices mainly emphasize not only the specific features of the exterior, but also various aspects of the visual impression, while bringing to the forefront the features of the drawing image that seem important to the author for one reason or another. And, here, the emotional characteristic of the portrait described is becoming significant, and the impression that the image formed by the author can make. Stylistic devices are an important line element of the portrait description. The process of creating a portrait image of the character uses all the existing stylistic devices that are used in the English language system. The most used stylistic devices are metaphor, epithet, comparison, metonymy and others.

Key words — *Thomas Mayne Reid, Stylistic devices, character artistic image.*

I. INTRODUCTION

One of the most important tasks of linguistic style in the present stage of its development is the study of the linguistic nature and function of the individual stylistic devices in various functional styles of the literary language.

The very functional style of the fiction language, the main function of which is the esthetic and cognitive function, it gives a great place to the expression of the author's world subjective vision, emotional and evaluative attitude to the surrounding reality and its imaginative perception, it is natural to assume that the style gives the most complete picture of the stylistic devices functioning in general and in particular.

In existing studies of character portrait descriptions emphasize that stylistic devices play a rather important role in the creation of his artistic image. At the same time, stylistic devices mainly emphasize not only the specific features of the character's appearance, but also various aspects of the visual impression, while bringing to the foreground the features of the image that are important for the author for one reason or another. And, here, the emotional characteristic of the described portrait becomes significant, and the impression that the formed image by the author can impress.

II. MATERIALS AND METHODS

In our work, we use the methods of comparing and contrasting which help the author to create special portrait of a character. Stylistic devices are important line elements of the portrait description. The process of creating a character portrait image uses all the existing stylistic devices that are used in the English language system. The most used stylistic devices are metaphor, epithet, comparison, metonymy and others.

Such stylistic devices as metaphor, comparison and epithet are in the foreground in terms of frequency usage, they are also directly involved in the creation of the character visual image. Stylistic devices such as zeugma and periphrases are usually used to describe clothing.

III. RESULTS

Consider the functioning of these stylistic devices on the basis of literary texts by Thomas Mayne Reid. Stylistic devices of syntactic orientation such as repetitions, especially distant, parallel constructions, isolation, are extremely important for emphasizing a certain feature of the character's appearance. It should be mentioned that such stylistic devices, describing the appearance, are not used in isolation, but through the convergence.

IV. DISCUSSION

Central parts of the portrait creation are three main areas that contribute to a more accurate perception by the reader of the image of the character: appearance, costume and character.

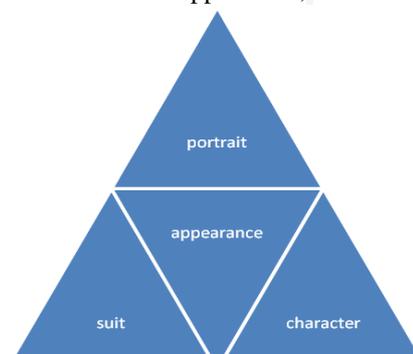


Fig 1. Main portrait characteristics

Using stylistic devices in creating a character portrait, the author adheres to three main areas of description, as can be seen from the figure, thanks to which, in fact, a portrait is created.

Metaphor is most often used to describe a portrait of a literary character, for example: «... the same facile outline, the prominent nose and chin, the eagle eye that in childhood has glanced across the Teverone or the Tiber. And a complexion equally suggestive of Italian origin — a tinge of olive in the skin, slightly damasked upon the cheeks, with, above all, a thick chevelure, black as the plumage of a buzzard» [1].

Comparison is also a widely used stylistic device that can be used to characterize the appearance of one or a group of characters, for example:

«...a skin soft as velvet, and ruddy as health can make it; hair to all appearance unacquainted with combs; yet spreading as the sun through a southern window; eyes like stars clipped from the blue canopy of the sky — such was she who followed, or rather accompanied, the youth in the calico hunting-shirt» [1].

The use of comparison, metaphor and other stylistic devices in the works of Thomas Mayne Reid is distinguished by the power of emotional influence and extraordinary originality. Such stylistic devices are often used to convey the mood or state of mind of the character's image.

«A sudden fire flashed into the eyes of Alf Brandon.»

«To such as he the hand has a grasp prehensile as the tail of an American monkey, the arm a tension not known to the sons of civilization» [1].

Very often, in the studied works of this author, the comparison is used not once, but several times, even in one sentence.

In his works, I.R. Halperin points to figurativeness, which is peculiar to the epithet, using this stylistic device, the author creates an interaction of the objective-logical meaning of a word with its contextual meaning, «and the basis of figurativeness is always an objective-logical meaning» [2].

He defines an epithet as a stylistic device based on the interaction of subject-logical and contextual meanings in a definition, which can be expressed by a word, a phrase or even a sentence [2].

This definition reveals the individual emotionally-coloured attitude of the author to the subject, which he describes.

In contrast to the logical definition, which is exclusively objective, not containing estimates, it is necessary to distinguish between the epithet and the logical definition.

The epithet is always subjective and evaluative. For example, white snow – an adjective indicating the quality of the subject and is generally accepted, a destructive charm is an epithet indicating the intrinsic quality of the subject inherent in it.

Epithets are subdivided into linguistic and verbal depending on the relationship that has developed in a certain way between the epithet and the word to which it refers.

Language epithets include epithets in phrases that have become stable literary clichés, that are reproduced in finished form in speech, which are otherwise called permanent, traditional, fixed epithets, for example: «It is strange he should be so indifferent to the losing of the splendid rifle, to say nothing of the humiliation of defeat» [3].

The author uses such epithet as «humiliating defeat», although the defeat itself is demeaning. «Fire flashes in his coal-black eyes.» [3].

In this example, the author describes the black eyes of an Indian, calling them coal black. «.....save that now in real danger of parting from the body that contains it!» [3].

«And a complexion equally suggestive of Italian origin — a tinge of olive in the skin, slightly damasked upon the cheeks, with, above all, a thick chevelure, black as the plumage of a buzzard» [3].

Oxymoron, like other stylistic devices, is used to describe the appearance of the character: «Deuced nice place! Devilish pretty girls!» [3].

But it should be noted that this stylistic device is quite rare in the works of art that we study. When describing his characters, Thomas Mayne Reid sometimes resorts to hyperbole: «The Girdwood party entered with considerable éclat — the mother dressed like a grand-duchess, though without her diamonds» [3].

When describing the character's clothing, Thomas Mayne Reid often refers to the stylistic reception of personification: «My dear», said the lace collar she secured from Partridge's, «I fit you beautifully; don't give me up». «Ah, such little feet», said the leather of the soft new shoes; «how effectively I cover them. What a pity should ever want my aid» [3].

More often in the formation of the portrait - the characteristics involved stylistic devices of euphemization: «However, after some twenty-odd years of trifling, he had failed to make an important social connection. she and her husband were on the outer fringe of society. She keeps a sort of house of convenience....» [4].

In the construction of a literary verbal portrait of a character, the role of syntactic stylistic devices is important, since they are aimed at emphasizing certain features of appearance. The most active are parallel constructions and repetitions.: «He could hear the plashing of their palms, like young cygnets beating the water with their wings. He could hear them exchange speeches, mingled with peals of clear-ringing laughter. There could be no harm in listening to these sounds, since the sigh of the sea...» [4].

It would like to emphasize that repetitions, especially distant ones, are the leading mechanisms in portraiture. The author uses not only stylistic devices in creating a portrait of a character, which help the reader to create their own positive or negative image, but also applies semantic features and structural detail in creating a portrait.

When creating portraits of the main and secondary characters, the author prefers a detailed drawing of the characters of his works and disperses separate selective portrait descriptions of secondary characters throughout the space of the literary text, while highlighting one or more homogeneous semantic features.

This method contributes to the creation of a monothematic portrait, that is, the author focuses on certain characteristics of the character, for example, if he wants to describe the character's clothes, he uses the method of toilet-centricity, when comparing the character's external characteristics with certain objects, he uses subject-centricity, to describe the color characteristic of a character – color-centricity, when describing the character's character – character-centricity.

If the author uses a portrait description in which dissimilar thematic features intersect, he creates a portrait of a combined subject, and such a portrait is called a polythematic type. When creating a portrait of a combined theme, the author creates a general description of the appearance, which includes several diverse characteristics of the character.

The portrait tells the reader the "passport data" of the character, conveys a brief description of his appearance. This characteristic may include data such as age, nationality, occupation, and general characteristics of the character. Using the example of literary texts by Thomas Mayne Reid, we consider the creation of monotemic and polysemantic portraits of a character.

The description of the costume is one of the types of portrait description and indicates the social belonging of the character: «That he was only an amateur sportsman, his style of dress plainly proclaimed. More plainly did it bespeak the soldier. A forage cap, that had evidently seen service, half shadowed a face whose deep sun-tan told of that service being done in a tropical clime; while the tint, still fresh and warm, was evidence of recent return. A plain frock-coat, of civilian cut, close buttoned; a pair of dark-blue pantaloons, with well-made boots below them, completed his semi-military costume. Added: that these garments were fitted upon a figure calculated to display them to the utmost advantage» [5].

The semantic dominant in this passage is clothing, in addition to clothing details, the author focuses on colour, which plays an important role in describing the character's appearance, giving a certain coloring to the overall appearance: «The face was in keeping with the figure. Not oval, but of that rotund shape, ten times more indicative of daring, as of determination. Handsome, too, surmounted as it was by a profusion of dark hair, and adorned by a well-defined mustache. These advantages had the young man in question, who, despite the appearance of much travel, and some military service, was still under thirty» [5]. Portraying the face of the main character, drawing a mustache on him, lush dark hair, shading it with a tan, the author gives him courage and not a hefty strength.

To describe the appearance of Julia Girdwood and her cousin Cornelia, the author contrasts the colors of black and gold, pearl and pink, and compares the cheerful voice of the two heroines with music: «And then their long hair in full

dishevelment — of two colors, black and gold — sprinkled by the pearly spray, as the girls, with tiny rose-tipped fingers, dashed the water in each other's faces — all the time making the rocks ring with the music of their merry voices — ah!» [6]

In the following example, the author uses a comparison in a brief description of the appearance of the main characters. The beauty of a man compares with Apollo, and women with Venus: «Man and wife, they were a remarkable couple. By nature, both were highly endowed; the man handsome as Apollo, the woman beautiful as Venus. Adorned with moral grace, they might have challenged comparison with anything on earth» [6]. In this passage, the main external signs of divine beauty are revealed, but, and, the royal arrogance of the main characters is presented. In describing the appearance of the characters, the portrait type is functionally justified and includes a whole range of diverse characteristics that help the reader to draw for himself one or another image of the characters: «Her air and action, the showy style of her dress, a certain recklessness observable in the cast of her countenance, bring the beholder, who has once stood alongside "Rotten Row," back to the border of that world-renowned ride. In the fair Fan he sees the type of the «pretty horse-breaker" — the "Anonyma» of the season» [7].

Analyzing the portrait description of the characters by the author, we can conclude that the semantic detailing of the portrait of the characters is carried out by identifying one leading principle, and these are monotemic or polythematic portraits, which mainly prevail in the description of the characters in the texts of Thomas Mayne Reid. [8]

Along with the semantic description of the character's portrait, the author uses structural detailing when the addressee of the literary text identifies the leading aspects of the portrait, which are either repeated in the course of the plot or additional description elements are strung on them. Structural detail is implemented in a more precise representation of the character's portrait. [9]

When describing the portrait of Mr. Swinton, the author examines in detail the features of his face and characterizes the character in appearance, paying attention to his pedantry, concentration and determines his aristocratic affiliation: «There was nothing in the appearance of Mr. Swinton to contradict the supposition. He was a man who had seen some thirty summers, with no signs to show that they had been unpleasantly spent. Amidst his glossy curls of dark auburn colour, the eye could not detect a single strand of gray; and if the crow had set its claw upon his face, the track could not be observed under a well-cultivated whisker uniting to the mustache upon his lips — in short the facial tonsure which distinguished the *habitué* of Horse Guards. There could be no mistaking him for any other than a "Britisher"; and as such was he set down, both by the citizens of the town, and the guests at the hotel» [10].

A detailed creation of a portrait of a character includes not only a description of facial features, his appearance, but also the most important and significant characteristic features, in order to evoke sympathy among the addressee when perceiving the portrait as a whole.[11] The analysis allows us to conclude that the structural detailing of the main features of

the characters is carried out by repeating the main details of the description, mainly when using adjectives with nouns qualifying them.[12]

V. CONCLUSION

In conclusion, we find that stylistic devices and a detailed creation of a portrait of a character occupy an important place in English prose for the formation of portrait descriptions of an artistic character.

The authors of works repeated more than once that the significance of an art work art depends on the scale of the personality of its creator.

«The more his talent, the brighter his personality is expressed, the more fantastic the picture of life he painted». The identity of the artist is realized in his art, according to him and judge it.

In our work, the most used stylistic devices in creating a portrait image are traced, as well as structural models of stylistic techniques and principles of their semantic classification, examples from literary and artistic works of classical English literature, the author Thomas Mayne Reid are given.

In the works of Thomas Mayne Reid, an outstanding English writer-artist, an important place is occupied by the

problem of describing the appearance of the character, the nature that surrounds the main characters.

References

- [1] T M Reid, *The Helpless Hand; or, a Tale of Backwoods Retribution* vol. VI, 1978, p. 137
- [2] I Halperin, *Stylistics of the English language* Textbook, 2013, p. 336,
- [3] T M Reid, *The Child-Wife* (George Routledge & Sons, limited New York. E.P. Dutton & CO), 1976, p. 276,
- [4] V Vishnevetskaya “Stylistic aspect in the creation of the artistic image of the character (by the material of the work of Thomas main reed)” *Scientific and practical journal of Modern science. Actual problems of theory and practice*, vol 3
- [5] V Vishnevetskaya “Artistic space and its features in the works of adventure genre”. *Actual problems of modern linguistics and literary studies. Materials of the 6th interuniversity conference of young scientists*, 2007
- [6] L Nelubin *Linguistics of modern English. Textbook*, 2015, p 218,
- [7] M Lapshina *Stylistics of modern English. Textbook*, 2018, p 240,
- [8] V Gurevich *Stylistics of the English language*, 2015, p72
- [9] T Kolokoltseva *Stylistics of the Russian language*, 2016, p196
- [10] I Koshevaya *Stylistics of modern English in charts and diagrams*, 2014, p152
- [11] G Solganik *Stylistics of the Russian language*, 2016, p 248
- [12] V Markova *Stylistics of the Russian language: Theoretical and practical course. The allowance for foreign students*, 2016, p 200