

Analysis of the Language and Speech Portrait of an Literary Character

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Abstract: The literary character - the bearer of imagery - is a speech creation and reflection of the image of the author, the personification of his idea of the world and himself. This article studies the issue of the linguistic and speech portrait of a literary character, which is an actual topic of studies in modern linguistics.

Linguistic personality is the central concept of the linguistic anthropological paradigm. Despite the long history of the development of the theory of linguistic personality, some vagueness and lack of terminological clarity are found in the understanding and definition of this term. One of the leading developers of the theory of linguistic personality at the turn of the 20th-21st centuries. prof. Yu.N. Karaulov is convinced that a linguistic personality is not a particular-aspect correlate of a personality in general, as, for example, a legal, economic or ethical personality is: "any speaker of a particular language, characterized on the basis of an analysis of the texts produced by him from the point of view of the use in these texts of systemic means of a given language to reflect its vision of the surrounding reality and to achieve certain goals in this world.

Imagery determines to the greatest extent the aesthetic function of a literary text, and the image itself is its main component. According to V.V. Vinogradov, the image of the author and the images of the characters of the narrative appear as linguistic personalities in the linguo-cognitive, linguo-stylistic and linguo-cultural space of the text of a work of art. Their speech portraits are verbal textual realizations of the linguistic personality and the author and characters.

The concept of linguistic identity is central to anthropocentric linguistic paradigm, since it is simply impossible to study a person outside of language, which is confirmed by both the interpretation of the term and the main methods of analysis. Prof. V.V.Krasnykh notes the increased interest in the doctrine of linguistic personality: "Perhaps we are dealing with a kind of "Renaissance", with its interest in a person and his worldview, in the center of which is a person. However, on a new round, not just homosapiens as a certain individual, but homosapiens - a person, a carrier of consciousness, possessing an inner world, has a special attractive force.

One of the leading developers of the theory of linguistic personality at the turn of the 20th-21st centuries prof. Yu.N.Karaulov, in his introduction to the book "The Russian Language and Linguistic Personality," argues that linguistic personality is not a correlate of personality in general, such as, for example, a legal, economic, or ethical personality. He defines a linguistic personality as "a set of abilities and characteristics of a person that determines the creation of speech works by him."

In the aspect of linguoculturology, other options for the content of a linguistic personality are also presented. So, according to Prof. V.A.Maslova, linguistic personality is a multi-layered and multi-component paradigm of speech personalities. At the same time, a speech personality is a linguistic personality in the paradigm of real communication, in activity.

The representative of the Volgograd school prof. V.I. Karasik characterizes linguistic personality from the standpoint of linguistic conceptology and discourse theory and also identifies three aspects of the study of linguistic personality: cognitive, value, behavioral. An analysis of scientific concepts and approaches shows that the theory of linguistic personality also develops and uses derivative terms

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associated with the original generic term. Nevertheless, in the end, researchers come to a consensus: the focus is on a person - a native speaker of language, consciousness, culture.

Along with the term linguistic personality, there is not a new concept for linguistic science "linguistic portrait". The relationship and interdependence of these two concepts is obvious, since the linguistic personality is a functional model, and the functional implementation of this model is a speech portrait. The prerequisites for its study were laid back in the 1950s. Prof. M.V.Panov puts forward the idea of studying a phonetic portrait, i.e., in essence, a specific speech portrait.

In turn, the linguistic or speech portrait includes not only social, psychological, biological features, but also personal characteristics, features of speech activity and speech behavior of a person. In particular, prof. V.I. Karasik interprets this concept as conscious/unconscious communicative actions that show the character and lifestyle of a person.

The content of the term contains the idea of obtaining knowledge about a person: as an individual and the author of created speech works-texts, as a typified representative of a given linguistic community, as a representative of the human race, whose property is the use of sign systems. In parallel, such concepts as speech personality, communicative personality, speech portrait were introduced.

The linguistic term speech portrait focuses on the linguistic ability of a person to identify dominant meanings, therefore the linguistic personality and speech portrait are interconnected and condition each other. A linguistic personality is a holistic multi-level formation; it manifests and appears before the researcher and reader in the form of a speech portrait. In turn, the speech portrait, reflecting the totality of the diversity of speech features of a linguistic personality, is one of the ways to describe it.

According to the classification of prof. L.P.Krysina, each of the indicated stereotypes involves the use of special units of language. For example, precedent texts correspond to a speech stereotype, communication formulas correspond to a communicative one, and a language game corresponds to a metal stereotype.

Thus, the most important aspect of the study of a linguistic or speech portrait is the analysis of the relationship between the linguistic personality and the linguistic portrait itself, which interact and determine each other. Until now, there is no single model for describing the speech portrait, however, we believe that the analysis of scientific works on the theory of linguistic personality allows us to formulate the main parameters of its description. Obviously, the general principle of describing and structuring a speech portrait is due to the allocation of different levels of its analysis: lexical, involving the analysis of the features of word usage; pragmatic, including goals, motives, tactics, strategies; cognitive, reflecting an individual picture of the world.

The speech portrait of a literary hero is one of the key parameters of the image. In a work of verbal and literary creativity, the character's speech acts as a marker of his origin, social status, reflects his character, thoughts, feelings, as well as his attitude to the events described. The volume and way of representing the speech part of the character, as a rule, depends on the form of the narration. In literary criticism, two most common forms of narration are traditionally distinguished: third-person narrative and first-person narrative.

The first form, the so-called "objective" narrative, in turn, has three varieties:

- A. the author's own narration, in which the narrative is not personified, does not name himself, but acts as an omniscient observer;
- B. non-authorial narration, in which the author's speech "absorbs" the hero's speech; in this case we are dealing with two subjects of "consciousness", but with one subject of speech, which is the narrator;
- C. improperly direct speech, in which the narration formally belongs to the narrator, but, in comparison with the improperly authorial narration, the hero's voice predominates.



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