

Speech Features of a Character as a Means of Interpreting a Literary Image

Tumisha Abdukadyrova^{1,*} and *Irine Mikhailovskaya*²

¹Kadyrov Chechen State University, Sheripova Street, 32, 364024, Grozny, Russia

²Pyatigorsk State University, Kalinin Ave. 9, 357532, Pyatigorsk, Russia

Abstract. This article analyzes lexical and syntactical expressive means used by the authors of literary works in English and German to create characters' images. Among the most common means is the use of emotionally expressive vocabulary and elements of expressive syntax. Emotional and evaluative vocabulary and syntactical stylistic devices are widely used in English and German Literature as universal notions inherent in human communication, mental activity and speech activity. It has been proven that a deep and complete interpretation of a work, an understanding of the author's ideas, social and moral meanings are impossible without the analysis of literary images, and this plays an important role in the development and transmission of basic ideas and concepts of a literary work.

1 Introduction

Language, being a means of communication and at the same time a means of realizing thoughts, in its static and dynamic manifestation reflects the laws of the thought generation process. A literary text is a product consisting of means of implementing a communicative task facing both the writer and the reader, ultimately leading to the process of cognition while acquiring knowledge and personal experience as a reflection in the human consciousness of the objective world, obtained through sensory perception and having expression in the linguistic consciousness of an individual.

When creating an imaginary world, a writer cannot remain impartial to this world. The author's personality, his worldview, artistic credo, and emotional mood are necessarily revealed in this imaginary world. By presenting the unreal world as a real one, the author directly or indirectly expresses his own attitude, which depends on his method of artistic representation.

V. A. Pishchalnikova writes that "a literary text can be defined as a communicatively oriented speech work that has aesthetic value that is revealed in the process of its perception" [1].

The aesthetic content of emotional reflection acquires in art the figurative form of creative imagination. The completeness and concentration of the artistic reality of the fictional world is achieved thanks to the presence of an absolute "value center" [2], which is absent in the real flow of life around us. Such a center is the authority of the hero, to whom the author refers aesthetically and regards as a personal form of the integrity of being.

*Corresponding author: tumisha-univ@mail.ru

A literary work is an expression of the author's personality both in terms of the totality of ideas and at the level of their linguistic and stylistic implementation, which shows the author's own worldview, the style of his own thoughts and feelings. The writer intrudes into the objective sequence of the characters' life within the framework of the plot. This allows the author to show the relationships between the heroes and comprehend their characters according to his own life perception and creative ideas.

A literary text is created by the author directly for the reader and the main object in it, as well as the main subject of the description, is almost always a person. Anthropocentricity is the main property of literary texts as a man is the key concept of any culture. A real interest in the human being comes to the forefront as modern Literature and Linguistics are interested in the very anthropocentric nature of a personality.

According to researchers, "every person existing in the linguistic space, i.e. in communication is a bearer of linguistic consciousness and represents a linguistic personality", which "is understood as the unity of a person's abilities and individual characteristics, determining the structure of a person's speech activity" [3, 4, 5].

At the same time, researchers say that literary characters manifest their speech activity in the process of generating and perceiving information and suggest that the text helps reveal a "complex literary image", which is based on the spiritual world of a human being [6, 7, 8, 9, 10].

An adequate interpretation of a literary image helps establish a harmonious relationship between the author and the reader and helps intrude into the depths of the author's thoughts through the images of his characters, since the literary word is very expressive, romantic, deeply realistic, original and imaginative.

Cognition and reflection of the world in a literary work is aimed at understanding a person, and all depicted artistic events are built according to the laws of human existence. The writer, as a subject of artistic and cognitive activity, develops valuable ideas about a person in the whole system of images. The reader perceives these images in the range of the creative process from simple contemplation to the deep knowledge of human's essence.

The author's emotional attitude to what is depicted is determined by the author's position in relation to what is depicted in his work, on the one hand, and to the reader, on the other hand. The author interacts with the reader through the system of portrayed characters while demonstrating the whole atmosphere of a story to the reader.

A literary work, as a result of imaginative cognition and reflection of the reality by the author, has the power of a rational and emotional impact on the reader thanks to the writer's individually imaginative depiction of the world and the categories of author, character and reader are the semantic centers of a literary work's composition [11, 12, 13, 14].

2 Material and methods

The works by A. Brontë, Th. Hardy, O. Wilde, A.K. Doyle, A. Zweig, G. Gerlich were selected as the material for analyzing the speech portraits of the characters. The relevance of this study is determined by the versatility of the concept of literary image and the need for a comprehensive analysis within the framework of literary and linguistic approaches.

A literary text includes a wide variety of information about the world and life and every person is individual and unique and at the same time open and belongs to the whole world and universe as a literary image. Linguistic elements of any level have an emotional power in a certain text structure, where they do not appear in isolation, but in interaction with other linguistic elements in a certain context.

The focused literary works are studied within the framework of literary discourse and, no doubt, have the power of both rational and emotional impact on a reader. A work of fiction depicts events in the lives of characters, their actions taking place in space and time, human

character features, and the world around a person. The characters' speech is natural, expressive, dynamic, and stylistically diverse; sometimes it is strict and official, sometimes it is vivid and as subjective as possible, with individual language peculiarities, with a predominance of vocabulary full of expressive-evaluative components, etc.

Researchers define the category of expressive syntax as "the property of syntactical forms to increase the pragmatic potential of an utterance beyond the limits achieved by the lexical meanings of the elements that fill these forms" [15, 16, 17].

As a part of this study, based on the scientific approaches of such researchers as M. M. Bakhtin, L.A. Novikov, I. R. Galperin to the study of the literary image, we consider this phenomenon as one of the main units of a literary work. We agree with the scientists' point of view when "a researcher of a literary text must clearly imagine how, thanks to the directed interaction of various linguistic means, a complete verbal image is manifested – the linguistic embodiment of a literary image" [2, 9, 15].

A literary image is manifested in the plot with the help of linguistic means; it acts as a creative reflection of the author's ideology, correlating with fragments of reality and the goals of the work and accumulates specific cultural features and historical facts of the society of a certain epoch [18, 19, 20].

A literary portrait of a character often correlates with appearance, psychological characteristics of the individual, reflects the dynamics of the character's self-development, conveys the author's attitude towards the hero, demonstrates the characteristics of the social environment, the level of education and cultural affiliation, and shows the specific features of relationships with other people.

Speech characteristics form a literary image, which is integrated into the main theme, the prevailing mood, the atmosphere of the work, performing an expressive and evaluative function, embodying the philosophical concept and author's intentions and expectations.

3 Results and discussion

The reader begins to get acquainted with the character's portrait from the very beginning of a story when the character is described by the author (sometimes it happens in the middle of the text, rarely at the end of the story). The process of a literary image creation under the imaginative circumstances usually includes a literary portrait of the character containing certain details of a person's appearance (face, gestures, clothing, etc.) and certain actions revealing the fact that the heroes live their own lives – they talk, laugh, cry, get upset, get angry, love and hate very naturally as real people. Therefore, the image of the character forms the basis of the literary text.

The concept of "speech portrait" can be interpreted as "a set of external forms and semantic subtexts of remarks, expressive language forms, when the reader can form his own idea of the character and his characteristic features, thereby revealing the image" [19]. The speech of a character is of great importance in creating a literary image. It performs one of the main plot-forming and text-forming functions. This is why all characteristics are important.

L. A. Novikov writes that "a truly literary work becomes understandable only if you have certain knowledge." In his opinion, "it is not enough to just have knowledge of the language; it is much more important to have special knowledge from various fields of science, history and culture" [9].

No doubt, the reader's life experience correlates with his background knowledge, culture, native language, with his own cognitive activity, embodied in the perception, comprehension and assimilation of new knowledge, which is provoked, motivated, accompanied and enhanced by the emotional experiences, sensations and ideas of the author of the work. In turn, when creating a literary work, the author conveys what he sees, experiences, feels and

minds through the prism of his own knowledge, senses, feelings and describes reality according to his worldview.

The peculiarities of the writer's subtle perception of reality and his artistic method inevitably affect the language of the work. The use of various stylistic devices in fiction is determined by the author's desire to create in the recipient's mind an individual image of either a lonely person, immersed in his inner world, intimate thoughts and private feelings, or a very sociable person surrounded by other characters, in the circle of a family or friends, giving him/her certain features depending on the plot. The character's speech is one of his most vivid characteristics. It is the very information from which one can understand the character's level of education, social status, profession, mood, life style, etc.

In our research we study the most common lexical and syntactical expressive means of creating literary images used in English and German literature, which are distinguished by their great variety and frequency of use in literary works (metaphor, pun, epithet, hyperbole, antithesis, repetition, parallel constructions, rhetorical question, introductory elements, expressive sentences).

Along with other methods, speech characterization is a means of creating a literary image with the help of speech characteristics of a hero, his/her manner of speech, vocabulary, style of communication, etc. Every experience is valuable and its keynote is in the fact that the phenomenon seems to be versatile from different points of view, i.e. acquires a certain significance for the subject of life. The artist's aim is in the author's assessment of those objects, phenomena, events that are significant for the reader in the author's artistic reality [21, 22, 23, 24, 25].

Here we try to study some of the most interesting and frequently used stylistic means of creating literary images in English and German literary discourse.

I. Lexical expressive means.

Metaphor / Metonymy / Metapher, Übertragung / Metonymie. The expressiveness of the metaphor is facilitated by the implicit simultaneous presence of images of both objects – the one that is actually named, and the one that gives its “true” name. In the meaning and use of words one can see a comparison of objects, signs, relationships, events and situations. Metaphor allows to compare incomparable things – particular and abstract, animate and inanimate, time and space, etc. Metaphor as a figurative way of speech has a poetic orientation in a literary work.

Metaphor and metonymy help understand how a person acquires the world around him, sees other people and feels himself in this world. Metaphor is also a source of vocabulary that nominate the events and abstract concepts constructed by man. Metaphor and metonymy give expressiveness to thoughts and expand the emotional space of a statement. “Your rank and wealth, Harry; my brains, such as they are – my art, whatever it may be worth; Dorian Gray's good looks – we shall all suffer for what the gods have given us, suffer terribly.” [Wilde: 10-11]; Noch während der Begrüßung deutet Legouv  auf den Fenstervorhang: «Darf ich nicht den Fr hling hereinlassen? Unser bezauberndes Paris?» [Zweig: 134].

Pun, Play on words / Wortspiel is a joke based on a comic play of words that sound the same or almost the same, but have different meanings: “I should fancy that the real tragedy of the poor is that they can afford nothing but self-denial. Beautiful sins, like beautiful things, are the privilege of the rich” [Wilde: 134].

Epithet / Epitheton, Attribut, Beif gung is a figurative definition that gives an additional connotative characteristic to a person or object, thanks to which the author's very attitude towards this person or object is expressed: He was a large man, with rounded shoulders, a massive head, and a broad, intelligent face, sloping down to a pointed beard of grizzled brown [Doyle: 138]; ‘I can see her quite distinctly. You said the other day that she was fine in figure; roundly built; had deep red lips like Cupid's bow; dark eyelashes and brows, an immense rope of hair like a ship's cable; and large eyes violet-blue-blackish.’ [Hardy: 230]; He said

that fate or Providence had thrown in his way a woman who possessed every qualification to be the helpmate of an agriculturist, and was decidedly of a serious turn of mind. ... She was a regular church-goer of simple faith; honest-hearted, receptive, intelligent, graceful to a degree, chaste as a vestal, and, in personal appearance, exceptionally beautiful [Hardy: 143].

Epithet expresses characteristics of an object, both existing and imaginary. Its basic feature is its emotiveness and subjectivity. Epithet offers ample opportunities of qualifying every object from the author's subjective point of view, which is indispensable in a literary work: "No, no. No crime," said Sherlock Holmes, laughing. "Only one of those whimsical little incidents." [Doyle: 126-127]; "... I know you think me a shocking, conceited, frivolous girl ..." [Brontë: 124]; "Oh, *such* a beast! Weston his name is. I can give you his description in three words – an insensate, ugly, stupid blockhead. That's four, but no matter – enough of *him* now." [Brontë: 127].

Hyperbole / Hyperbel, Hyperbole – a stylistic device in which emphasis is achieved through deliberate exaggeration. The feelings and emotions of the speaker are so ruffled that in his speech he wants to intensify the quantitative or the qualitative aspect of the mentioned object. Hyperbole is aimed at exaggerating quantity or quality of different things: Enough that in the present case, as in millions, it was not the two halves of a perfect whole that confronted each other at the perfect moment; a missing counterpart wandered independently about the earth waiting in crass obtuseness till the late time came. Out of which maladroit delay sprang anxieties, disappointments, shocks, catastrophes, and passing-strange destinies [Hardy: 35-36].

Hyperbole is one of the most common expressive means used by characters in their speech. When a person describes admiration or anger he uses hyperboles to show off his emotions. A deliberate exaggeration intensifies expressiveness, gives the statement an emphasized character and helps create a literary image.

Antithesis / Antithesis – a deliberate contrast of words or images used in order to show the contrast of nature, feelings, emotions or some notions in. "... The true mystery of the world is the visible, not the invisible" [Wilde: 40].

II. Syntactical stylistic devices.

Repetition, Reduplication / Wiederholung, Verdoppelung / Parallel constructions, or syntactic parallelism / Parallele Konstruktionen. This group of syntactical stylistic devices helps highlight an idea that is important for the author, which in a figurative, memorable form conveys the specific features of a phenomenon or a character. Identical arrangement of similar elements helps emphasize connection between notions or ideas. The author focuses the reader's attention on the literary image. Repetition and parallel constructions give greater expressiveness to the speech.

Repeated use of the same unit within a microtext draws attention to the keyword and shows the degree of emotional content: "Oh, it is a matter of no importance, but I don't know why you should be so warm over such a trifle." "Warm! You'd be as warm, maybe, if you were as pestered as I am. When I pay good money for a good article there should be an end of the business, but it's «Where are the geese?» and «Who did you sell the geese to?» «What will you take for the geese?» [Doyle: 141-143]; "You are too charming to go in for philanthropy, Mr. Gray – far too charming" [Wilde: 31]; And now – and now I am myself a branded thief, without ever having touched the wealth for which I sold my character. God help me! God help me!" He burst into convulsive sobbing, with his face buried in his hand [Wilde: 152]; How delightful it would be to be a governess! To go out into the world; to enter into a new life; to act for myself; to exercise my unused faculties; to try my unknown powers; to earn my own maintenance, and something to comfort and help my father, mother, and sister, besides exonerating them from the provision of my food and clothing; to show papa what his little Agnes could do; to convince mamma and Mary that I was not quite the helpless, thoughtless being they supposed [Brontë: 27-28].

In the following example repetition expresses the hero's pleasure, which he implies in his sacred thoughts about something important and pleasant for him: ... Du altes, gutes Zimmerchen, dachte er, du alte, gute Stadt... [Zweig: 23].

In these examples repetitions are used to demonstrate the characters' emotional state and the desire to achieve understanding of what is happening: «Warum sollten Sie auch», meinte der Mann bitter, «warum solltet ihr überhaupt für unsereins Verständnis haben. Na, lassen wir's» [Görlich: 82]; «Wenn's das wäre», sagte der Mann, «aber sie will wirklich aufhören. ... – Wenn unsereiner diese Möglichkeiten gehabt hätte ...» [Görlich: 83].

Rhetorical question / Rhetorische Frage serves to attract more attention. Not requiring an immediate answer, however, rhetorical questions force the interlocutor to think deeply and may be begin looking for an answer: They gleamed somewhat ironically now. 'Yet why?' he asked himself [Brontë: 193]; Sie war gekommen. Warum hatte er gezweifelt? [Görlich: 49].

Introductory elements within a sentence form an additional message, introducing additional emotional and subjective information into the content of speech. An introductory element signifies the importance of the idea, thus foregrounding it, bringing it into the limelight, and making it the logical and emotional centre of the discourse.

It should be noted that introductory elements appear in sentences not suddenly in order to attract and hold the reader's attention – they appear with a certain aim. When the structure of a sentence has already been outlined by the speaker, but in the process of pronouncing or writing there is a need for some addition, explanation, commentary on what was said or written the speaker chooses a necessary introductory element: The difficulty is to detach the framework of fact – of absolute undeniable fact – from the embellishments of theorists and reporters [Doyle: 190-191]; “No, but I really *was* – at least, so mamma said – and Brown and Williamson [Brontë: 124]; “... I don't attribute it *all* to my personal attractions: I give some praise to the hairdresser, and some to my exquisitely lovely dress – you must see it to-morrow – white gauze over pink satin – and so sweetly made! and a necklace and bracelet of beautiful large pearls!” [Brontë: 124].

The speaker adds his personal opinion to the following statement: “As to your getting to Trantridge without assistance, it is quite impossible; for, to tell the truth, dear, owing to this fog, which so disguises everything, I don't quite know where we are myself” [Brontë: 63]; “To tell the truth” – he sank his face into his thin, white hands – “I have felt helpless. I have felt like one of those poor rabbits when the snake is writhing towards it” [Doyle: 80].

Expressive sentences. Analyzing the examples, we note the frequent use of expressive sentences (exclamatory, interrogative, with interjections) that help express emotions, feelings, personal attitude towards the people and situations and render the character's emotional state in this or that situation: “Oh, such a ball! You never saw or heard, or read, or dreamt of anything like it in your life! The decorations, the entertainment, the supper, the music, were indescribable! and then the guests! ...” [Brontë: 124].

For example, when conveying the hero's thoughts, the author uses an exclamatory sentence, demonstrating that, even being alone, a person experiences strong and exciting emotions: “What an idea he must have of me!” I thought [Brontë: 224]; I made no answer, for my heart was in my throat, or something like it, and I could not trust myself to speak. “O God, avert it!” I cried internally – “for his sake, not for mine!” [Brontë: 206].

4 Conclusion

To create a literary image of a character, it is important for the author to select suitable lexical and syntactical means that make up speech behavior, which is a significant factor in shaping the whole character's image. In the process of communication, a speaker or writer strives to achieve certain goals – from simply receiving or transmitting information to expressing various feelings of delight, love, admiration, doubt, fear, anger.

Syntactical stylistic devices add logical, emotive, expressive information to the utterance. In all cases of using lexico-syntactical stylistic devices in a literary text, the author shows his emotional attitude to the described image of the hero, the situation, the direct communication of the characters, endowing his work with emotional and psychological nuances, and the images appear in the reader's imagination very vividly and affect the reader's feelings, heart and mind.

In modern linguistics the study of figurative stylistic means used in literary works is of great interest within the problem of the ways to create a linguistic picture of the world through cognitive comprehension of the realities that a person has in his own natural perceptions and mental representations.

To sum up, we can say that in English and German literary works, the speech portrait of a character plays a significant role in creating a unique artistic image, reflecting both the general characteristics of the character (gender, national and ethnic differentiation, social level, etc.) and his value paradigm, representing the true perception and personal attitude of the author towards the characters he describes.

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