



## The Features of the Personal Characteristics in Novels

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**Abstract:** *this article is about the features of the personal characteristics in novels, it is important to identify extra meaning in the semantics of the term that is significant for communication, cultural and traditional knowledge, and fiction comprehension. It is essential to become acquainted with the peculiarities of the characters in a literary book in order to better grasp the storyline and emotional content of the text. The study of speech methods for creating connotative meanings that supplement descriptions of national realities, cultural customs, or properties of national character, which serve as the basis for the lexical and stylistic means used by authors and the material for revealing the artistic image, is a major focus of modern linguistics.*

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The construction of the characterization structure is the main task for the analysis of the literary text in this work. Currently, linguists distinguish different classifications of character characteristics. The basis of the characterization of a literary character is his portrait, which contains assessments of the appearance or actions of the character. This article discusses the theories of classification of portrait characteristics of characters in the works of E.A. Goncharova, G.S. Syritskaya, I.A. Bykova, A.N. Bepalov, L.V. Serikov, O.A. Maletina, P.V. Nevskaya, S.A. Androsova, and Y.G. Sinelnikova.

E. A. Goncharova distinguishes two types of literary portrait: qualitative and functional. "A qualitative literary portrait is a static description that is constructed with the stylistic dominance of a substantive group. A functional literary portrait is a description of the actions of a character (the main role belongs to verbs)" [1].

G. S. Syritskaya offers the following classification of portraits: portrait-perception, portrait-self-perception, portrait-memory, portrait-self-remembering, and portrait-recognition. "A portrait can be a generalized description of individual portrait features or reflect the "present" state when permanent features are highlighted by one side or another in a certain situation" [2].

I. A. Bykova suggests classifying the portrait by structure: concentrated and deconcentrated portraits. A concentrated portrait is "a single portrait nomination that cannot be reproduced and supplemented during the unfolding of the text", a deconcentrated one is "a portrait unity repeatedly reproduced during the text unfolding, forming a chain whose links have different degrees of distance from each other, where character identification is based on repeatability in the links of the portrait chain" [3].

Based on the amount of information transmitted, A.N. Besspalov identifies the following types of portraits: portrait-stroke; evaluation portrait; situational portrait (minimum amount of information); descriptive portrait (the amount of information exceeds the minimum number of previous types and tends to grow); this type of portrait is divided into fragmentary and full portrait. "Portrait-stroke is used when describing minor and episodic characters. The evaluation portrait reflects the author's attitude to the hero of the work. The situational portrait includes descriptions of the character in various situations. A detailed descriptive portrait is characterized by the display of a larger number of individual signs of the situation by linguistic means. Fragmentary portraits are small-scale portrait sketches containing two or three characteristics of a character. A fragmentary portrait is a truncated version of a detailed one" [4].

L.V. Serikova distinguishes three types of portrait presentation of the character: "the inner man (presentation of the essential features of the inner world of the hero), the medial man (a form of mutual attraction of the inner and outer man associated with the objectification of the psychophysiological mechanisms of the subject) and the outer man (the material side of the existence of the hero)" [5].

O. A. Maletina adds a character-centered portrait to the classification of K.L. Sizova, which manifests itself in the external appearance of the characters and is not reflected in it. "The character-centered portrait covers psychological characteristics (mental abilities, moral qualities, personal characteristics) and social characteristics (social status, age, education, profession)" [6].

P. V. Nevskaya also distinguishes a communicative-informational portrait (physical, social and spiritual types of portrait), an evaluative-argumentative portrait (portrait-emotion, portrait-assessment and portrait-character), a reflexive-analytical portrait (situational portrait, portrait-biography and portrait- stroke).

S. A. Androsova, Y.G. Sinelnikov in their work distinguish "six basic elements of the linguistic category "human characteristics": 1) characteristics of the external appearance (including characteristics from the position of "beautiful / ugly", age, characteristics of individual body parts, anatomical parameters (physique, height), characteristics of functional and social characteristics); 2) characteristics of intellectual characteristics (according to the degree of intelligence, speech behavior and the ability of a person to reason rationally, adequately evaluate the reality); 3) characteristics of the emotional and psychological state; 4) characteristics of individual personality traits (implying characteristics of the properties and qualities of a person due to his character, characteristics of volitional qualities and a person's attitude to things, work, etc.); 5) characteristics of social status (which is determined by the following main indicators: financial status, professional status, position in society); 6) characteristics of physiological and physical condition (i.e. characteristics of the state of health, the degree of satisfaction of physiological needs, characteristics of physiological processes, various sensations and states under the influence of psychotropic substances)" [7].

"In the characterization of the external appearance, only visual perception is important. The characteristic of anatomical parameters contains completeness (fat / thin), strength (strong/ weak), height (high/ low), functional signs are voice, facial expressions, gestures, manners, gait, posture, speech, social signs – clothing, jewelry, cosmetics, as well as external manifestations of intelligence and human character; The characteristic of intellectual features refers to the characteristics of intellectual properties (in the dichotomy "mind – stupidity"), the specifics of thinking, the features of speech activity and intellectual and mental abnormalities. The characteristic of the emotional-psychological state includes a feeling-state (peace, negative emotional-psychological state, positive emotional-psychological state, bivalent emotional-psychological state, and mood) and a feeling-attitude (sympathy, antipathy, indifference). Characteristics of individual personality traits include

general moral characteristics, character traits (positive and negative character traits), abilities, strong-willed qualities, behavioral traits, a person's attitude to people, work, religion, things, life, and bad habits. The characteristic of social status is understood as financial status (security, poverty), professional status (role of activity, lack of permanent work), social status (influence in society, antisocial status). The characteristic of the physiological and physical state contains a characteristic of the state of health (a healthy state, a painful state (fatigue, physical disabilities, illness), the degree of satisfaction of physiological needs (feelings, hunger, thirst, etc.), a characteristic of physiological processes, various sensations and states under the influence of psychotropic substances (alcohol, drugs)" [7]. The theories of S.A. Androsova and Y.G. Sinelnikov are used, which are expanded and supplemented with a description of the evaluative characterizing elements identified in the relationships of the characters, since in our work they represent an important component in the analysis of character characteristics.

The evaluation characteristic is influenced by the type and form of speech. Description, narration, reasoning and dialogue are characterized by different structures and functions of linguistic means. Description is a functional and semantic type of speech, which is a model of a monological message in the form of an enumeration of simultaneous and permanent features of the subject in a broad sense and having a certain linguistic structure for this. According to O.A. Nachaeva, "the typology of functional and semantic types of speech, a type of which is a text of the type "description", is based on the statement of the synchronicity of the existence of the signs of the described object of reality and diachronism in the narrative" [8]. In a literary text, description performs the function of an egocentric means: means of identification and reference.

"The text of the "description" type allows you to build artistic images of characters, a sequence of events, a canvas of assessments, etc. The identifying function of the text of the "description" type allows linguistic means to express the physical, perceptually perceived signs of the object of reality to which the speaker pays attention. In this case, in our opinion, genre extensional varieties of description are used: description-portrait, description of the subject. In the text of the "description" type, the appearance of a person and the external signs of an object are nominated in a more complete volume. The substantial essence of the extensional varieties of interior description and landscape description corresponds more to the function of reference in the artistic whole, since these varieties of description belong to the sphere of space. In addition to the external properties of the object of reality, the text of the description type expresses the assessments, opinions of the speaker about it" [9]. Thus, an artistic description performs the function of a pragmatic means, indicates the time and place of events in a literary text, and is a means of identification and evaluation.

Narration is "a type of speech with the meaning of a message about the developing actions or states of the subject. The narrative implies a structural-semantic model of the text with a predicate core" [9]. The text of the "narrative" type conveys an active change of events, a gradual change of phenomena. The main feature of the narrative is dynamism, activity of the verb form, its fullness and fullness. In the narrative text, action verbs, that is, action verbs, play the main semantic role. "Points of view" are important factors in the narrative, the role of the author and the narrator is also a necessary element in a literary text.

B.A. Uspensky in his work "Poetics of Composition" put forward the question of points of view, internal and external, in relation to these boundaries [10].

On the issue of point of view, B.A. Uspensky classified the transmission of a certain point of view as one of the properties of artistic speech: "ideological assessment, phraseological characteristic, perspective (spatio-temporal position), subjectivity/objectivity of description (point of view in terms of psychology)" [10], and presented its full analysis.

The scientist considers the ideological point of view to be “a vision of the subject in the light of a certain worldview, which is transmitted in various ways: from “constant epithets in folklore”, through the speech characteristics of the character, indicating his “individual and social position”, to different stylistic shades in the author's speech” [10].

B.A. Uspensky considers the psychological point of view of “this or that individual consciousness”, within which the author “operates with the data of some perception” or seeks to “describe events objectively” based “on facts known to him” [10].

The concept of B.A. Uspensky's points of view is successfully complemented by B.O. Korman's research. In the phraseological plan of the narrative, B.O. Korman distinguishes two variants of perspective: the point of view is spatial (physical) and temporal (position in time). B. O. Korman suggests that in a literary text, the ideological and emotional sphere can differ in two levels: directly evaluative and indirectly evaluative. In the work of B. Korman, the direct-evaluative point of view is considered as the ratio of the subject of consciousness and the object of consciousness lying “on the surface of the text”. In other words, the direct-evaluative point of view is the author's assessment, since the narrator himself does not directly characterize the actions of the characters in the text [11].

The subject of consciousness is characterized not only by direct judgments, but also by his relationship with the surrounding world, people, things, nature. B.O. Korman defines these connections as indirectly evaluative. In the researcher's concept, temporal, spatial and phraseological points of view are considered varieties of the indirect-evaluative level of composition. Thus, “the point of view in a work of art is characterized by the position of the observer, i.e. the narrator, the narrator and the character, in the depicted world (in time, space, ideological and linguistic environment), which determines his outlook (field of vision, level of understanding) and expresses the author's assessment of this subject and his outlook. The points of view of the narrator, the character and the author determine the evaluative components of the speech characteristics of the characters, their individual and social position” [11].

So, the structure of character characteristics includes seven elements: characteristics of appearance; characteristics of intellectual characteristics; characteristics of emotional and psychological state; characteristics of individual personality traits; characteristics of social status and characteristics of physiological and physical condition, characteristics of character relationships. Description, narration and reasoning are functional and semantic types of speech; dialogue is a form of communication. The characterization of the characters expressed in them has different functions: in the description it performs the function of identification and evaluation, in the narrative it is the expression of points of view, in the dialogue aesthetic–communicative, plot-forming, text-forming, characterological, and evaluative functions are realized. The various points of view presented by the speech characteristics of the characters make it possible to determine the meaning of the characteristics in the semantic structure of the literary text.

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