Specific Aspects of Linguistic Study of Literary Characters

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Abstract: An essential condition for the successful mastery of Russian language is the assimilation of language norms and the development of skills and abilities of verbal communication. The formation of speech competence is one of the components of the formation of communicative competence - the main goal of teaching Russian language at university according to the State Educational Standard. The shift in emphasis from the study of language to the study of speech led to an increased interest in stylistics.

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Universal means of developing speech in the learning process is the text. Deep penetration into the meaning of the text is obviously associated with dividing it into elements, the analysis of which is an indispensable component of its correct understanding, in particular through the identification and description of the character's portrait, which is an important tool for creating a literary image. The characterization of the speech portrait of the character is the best suited, which is explained by the ability to show how the text reflects pragmatic, social, psychological features in the speech of the character [1].

However, the study of literary works and artistic texts often in the classroom at university comes down to familiarization with the meaning of the work, which students receive in finished form from teachers or textbook authors. At the same time, the ability to meaningfully read texts, to develop critical thinking and independence of judgment on the basis of this, decreases.

When reading texts in Russian language, teachers usually limit themselves to explanations in the field of history, geography, culture, etc., associated with gaps in general preparation. This, of course, is an important step in working with the text, as well as considering, for example, unfamiliar vocabulary and grammar. However, for a deep understanding of the text, it is necessary to take into account and consider all means of artistic representation. It is impossible to interpret this or that literary work in the only correct way. However, by studying the style and basics of literary text analysis, it is possible to prevent misunderstanding of what is read.

The archaic model of the world assumes the identity of the name and its bearer [5]. It is necessary to teach students to perceive various elements not in isolation, but in context, taking into account the situation of communication; pay attention to connotations - emotional, evaluative, expressive, stylistic; be able to recognize sarcasm and irony, to see the subtext; do not read biased, be ready for new and unexpected thoughts and ideas, that is, develop critical thinking.

The specificity of text interpretation in Russian language lessons lies in the fact that when analyzing authentic material, students simultaneously receive both aesthetic and linguistic information. Thus, the teacher can say with confidence that he not only teaches to see the meaning of the text, the author's intention, helps students to acquire a high culture of reading fiction, but also combines this with work on the formation of all components of communicative competence: linguistic, sociolinguistic, sociocultural, strategic, discursive, social [3].

Typically, students are used to relying on quoting when working with text. Therefore, those cases when the teacher asks questions "How? Why?", And the answers to them are not directly indicated in the text, can confuse students. In this regard, we believe that in order to answer such questions, it is necessary to provide students with the support they need at all levels of the language, phonetic, lexical and grammatical, as well as at the general level of the text. Reading the text, followed by a discussion of the above levels, students should finish deciphering the author's codes.

In addition to the actual analysis of the text, it is advisable to include other exercises in the learning process that contribute to the understanding of the text. So, reading with expression will help to understand the

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intonation and rhythm of the character's speech, which in turn will tell a lot about his personality, and therefore, will help to decode the ideological content of the work. An integral part of the work with the text is also a literary translation with a discussion of its correspondence to the original.

The selection of elements of a literary text and the establishment of links between them is an indispensable condition for penetration into its meanings. Therefore, in the process of reading and studying a work, it is necessary to implement operations aimed at analyzing the constituent parts and details of the text.

Space and time are natural forms of existence of the world, both real and artistic. Literature freely uses these forms, subordinating them to the author's intentions. As a rule, time and space are interconnected, their joint abstractness points to the dramatic orientation of a work of art, their concreteness, on the contrary, to its reality. The spatio-temporal continuum, or chronotope, is a component of the structure of the character's image and should "have an essential relation to the hero" (M. M. Bakhtin, Author and Hero, p. 122). The category of space and time has a plot-forming function. So, for example, a change of scenery can signal a change in the fate of a character. In E. Hemingway's novel "Farewell to Arms!" rain is an indispensable companion of misfortunes. The change of day and night traditionally symbolizes the dominance of good and evil forces, as well as autumn and spring - withering and birth. However, many authors tend to individualize the meaning of a particular temporal passage in accordance with each character. Also, according to A. B. Yesin, one should pay attention to the nature of time, it can be event-filled, that is, filled with actions, events that change the character, or "everyday chronicle", which describes repetitive actions, lifestyle, its dynamism in such case is conditional [2].

In addition, the description of the space and time in which the character lives help the reader to better understand the latter in the social and historical framework, as well as to feel his feelings. This is an integral part of creating a character portrait. The landscape, for example, always intensifies the character's emotional state [3]. And although each person perceives a specific landscape subjectively, with associations peculiar only to him, nevertheless, during their perception, a common core is observed - rain or storm accompanies the character's experiences, sunny weather - good mood; thus the space-time continuum is a form of indirect depiction of a character's psychological state. Over time, the process of urbanization is developing, which cannot but be reflected in the literature. The landscape is increasingly replaced by a description of the city and the things surrounding the character, forming the so-called "second nature" [5]. A description of this kind characterizes a character no less than a landscape one.

As noted above, the portrait has the ability to reflect different sides of the character, which means it consists of various details. Any picture of reality that the author depicts consists of such details, namely the smallest artistic details. The detail itself is a microimage and is part of another larger image.

It should be noted that for an artistic detail, it is not the quantity that is important, but the quality, that is, not the frequency of use, but the impact on the reader. (Kukharenko V.A. Interpretation of the text. P. 112)

A detail not only clarifies a fact or event, but also carries a certain subtext, relying on the ability of human consciousness to reveal it. So, there are several types of artistic details. A. B. Yesin subdivides the details into external (portrait, landscape, real) and psychological ones, while noting that the boundary between them is blurred, and external details can turn into psychological ones if they convey the traits of a person's character. According to the nature of the functioning, three types of parts are distinguished. Firstly, the detail is pictorial, which helps in creating a visual image, most often it is included in the structure of the image of a character or landscape. The clarifying detail, as a rule, is dispersed in the text, fixing various details, it enhances the reality and authenticity of the image. Finally, the characterological detail captures character traits that are also dispersed in the text. Such a detail "creates the impression of eliminating the author's point of view" [3] and allows the reader to draw a conclusion about the character's character, thus actively involving him in the figurative space of the work. This is due not to linguistic reasons, but to external (extralinguistic) ones: the closest contact of a person with the environment, with its representatives from the animal world, determines the semantic content of precisely those words that nominate the varieties closest to a person [4].

Thus, a literary text has a certain figurative structure, the core of which is the image. Due to the anthropocentric nature of the work, traditionally, the image of the character is mainly, which in turn also has a hierarchical structure, the elements of which can be expressed to varying degrees: verbal portrait, speech portrait, psychological portrait, character name, space-time continuum, artistic detail.

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The coherence and integrity of a literary work is facilitated by the interconnection of all components of the character's image and their integral functioning within the framework of the plot of the work.

The principles of depicting a portrait of a character are explained by many factors, such as the genre and genre form of a literary work, the place in the character system, and the writer's intention.

An analysis of the patterns of construction of the elements of the artistic image of a character in a literary work contributes to the disclosure of the main idea of the work, the artistic intent of the author.

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