

BASIC TECHNIQUES OF PORTRAYING IN FICTION (A CASE STUDY OF J. STEINBECK “OF MICE AND MEN”)

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Introduction. The philological analysis of verbal and artistic descriptions of the characters' emotional state can help profoundly identify those qualities that contribute to the characterization of the literary character and the main idea of the work as a whole.

Purpose. The research aims to shed some light on the linguistic and stylistic means that will contribute to creating the psychological portrait of the main character in the literary text. To accomplish the task we need to figure out the most powerful techniques the author uses and thoroughly explain the intentions of the author while creating the psychological portrait of the personage.

Methods. The list of methods used in the research is diverse. Amongst the most efficient are the method of induction and the method of synthesis. The contextual analysis of linguistic units is viewed yet as one of paramount importance. This study is important in terms of its practical and theoretical value. The research can be practically used to deal with linguostylistic analysis of the literature.

Results. Skillfully written psychological portraits have been used to focus on deep psychological meaning of the novel “Of Mice and Men”. The main idea of the novel is the motive of friendship, on which the description of characters is based. Meanwhile, creating the personages' characteristics, the author used the means of identifying the description of the environment and emotions of characters. Thus, the psychological portraits of the images of George and Lenny were created with the help of linguo-stylistic means and poetic devices. Regarding the latter, they included a discrete group portrait and a description of nature to emphasize the similarity of the characters of the heroes, as well as to show a striking contrast in their appearance. The most commonly used linguo-stylistic means are: comparison, personification, epithets, metaphors, and zoomorphic comparison.

Conclusions. Linguistic and stylistic means play an important role in creating a psychological portrait of a literary character. Linguistic expressiveness and brightness of utterances are achieved not only due to expressive stylistic and evaluative-stylistic components, but also due to the fact that words and phrases can acquire figurative meanings, be part of stylistic figures that provoke the creation of figurative meaning. To create a psychological portrait, various linguistic and stylistic means are used, such as epithet, metaphor, metonymy, oxymoron and others, which help to reveal the essence of the characters, recognize their inner world and the way they think and act.

Key words: psychological portrait, literary text, stylistic means, poetic language, literary personage.

ГОЛОВНІ ТЕХНІКИ СТВОРЕННЯ ПОРТРЕТУ ГЕРОЯ У ХУДОЖНІЙ ЛІТЕРАТУРІ

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Вступ. Філологічний аналіз словесних та художніх описів емоційного стану героїв може допомогти виявити ті якості, які сприяють характеристиці літературного персонажа та основної ідеї твору в цілому.

Мета. Мета дослідження – пролити світло на мовно-стилістичні засоби, які сприятимуть створенню психологічного портрета головного героя в художньому тексті. Для виконання завдання потрібно з'ясувати найпотужніші прийоми, які використовує автор, і ґрунтовно пояснити наміри автора під час створення психологічного портрету головного героя або героїв роману.

Методи. Перелік методів, що використовуються у дослідженні, різноманітний. Серед найбільш ефективних є метод індукції та метод синтезу. Контекстуальний аналіз мовних одиниць розглядається як надзвичайно важливий. Це дослідження має важливе значення з точки зору його практичного та теоретичного значення. Дослідження може бути практично використано для лінгвостилістичного аналізу художньої літератури.

Результати. Майстерно зображені автором психологічні портрети протагоністів допомагають зрозуміти глибoku психологічну суть самого роману. Головною ідеєю твору є мотив дружби, на якому ґрунтується опис персонажів. Створюючи характеристики літературних образів, автор використав засіб опису середовища та емоцій головних героїв. Таким чином, психологічний портрет образу Джорджа та Ленні був створений за допомогою лінгвостилістичних засобів та поетичних прийомів. Щодо останніх, вони включали дискретний груповий портрет та опис природи, щоб підкреслити схожість характерів героїв, а також показати вражаючий контраст у їх зовнішності. Найчастіше використовуються лінгвостилістичні засоби: порівняння, персоніфікація, епітети, метафори та зооморфне порівняння.

Висновки. Мовно-стилістичні засоби відіграють важливу роль у створенні психологічного портрета літературного персонажа. Мовна виразність і яскравість висловлювань досягається не лише завдяки виразним стилістичним та оцінно-стилістичним компонентам, а й тому, що слова і словосполучення можуть набувати переносних значень, бути частиною стилістичних фігур, що провокують створення образного значення. Для створення психологічного портрета використовуються різні мовно-стилістичні засоби, такі як епітет, метафора, метонімія, оксиморон та інші, які допомагають розкрити суть персонажів, розпізнати їхній внутрішній світ та спосіб їхнього мислення та дій.

Ключові слова: психологічний портрет, літературний текст, стилістичні засоби, поетична мова, літературний герой.

Introduction. One of the main tasks of linguo-stylistics at the present stage of its development is the study of linguistic nature and the functioning of individual stylistic techniques in various functional styles of literary language. Much attention has been given to the problem of creating a psychological portrait and its place in the structure of a literary text by linguists and literary critics. Currently, most researchers believe that the psychological portrait is known as an integral part of the artistic image, since the artistic image is a collection of several portraits of the character (Kaliushchenko, 2006). Psychological portrait of a literary personage consists not only of a character appearance description (facial expressions, facial features, manner of dressing, gestures), but also of the description of the character's behaviour in various life situations, his reflections, emotions and experiences.

The description of the appearance of the character occupies a significant place in the text, and usually reflects his emotional state, representing one of the ways to reveal the psychological portrait of the character (Bohyn, 2007; Dudar, 2013). Hence, the research is topical due to the need of studying linguistic and stylistic techniques that are found to create a portrait and form an artistic image.

The *topicality* of the article is due to the need to study modern linguistic and stylistic techniques that create a portrait and frame a literary image. It is essential to analyze the problem of a character portraying from the point of view of their nature. Thus, the *purpose* of the research is to deeply look at the nature of the psychological portrait and the means of its realization in the literary text. To achieve the goal some *tasks* have been set out: to explain the nature of the phenomenon of a psychological portrait; to single out the most powerful means of creating the psychological nature of the main character in the literary text.

The *methodology* of the research includes the methods such as contextual method of studying as well as the method of induction and the method of synthesis. They focus on the main theoretical items of the problem and aim to realize the theoretical ideas by means of the literary text.

The *novelty* of the research is based on the results of theoretically-methodological background allowing us to distinctly generalize and unify the scientific hypotheses on the topic stated.

Analysis of recent research and publications. T. Bovsunivska, Bohun N. studied theoretical basis of portraying in literature (Bovsunivska, 2008; Bohyn, 2015]. Kliukina Y. focused on some gender peculiarities of depicting portraits (Kliukina, 2013). Some linguistic research of portraying was found in the works of Dudar O. and Kaliushchenko V. (Dudar, 2013; Kaliushchenko, 2006)

In the novel "Of Mice and Men" John Steinbeck meaningfully depicted the impossibility of a dream of an ordinary person. The psychological portrait of the protagonists (Lennie and George) testifies to the inability of a man to fight against the society.

Some stylistic means. At the very beginning of the novel, the author uses one of the stylistic means widely used in the literary style called the method of artistic creativity to shape a psychological portrait of characters, that is to say the description of nature, the region that enables to prepare us for the appearance of protagonists (Bohyn, 2015). It reveals the feeling of the characters' fascination by their thoughts about new work, and in the future about the purchase of their own land.

"A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan Mountains, but on the valley side the water is lined with trees – willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them. Rabbits come out of the brush to sit on the sand in the evening, and the damp flats are covered with the night tracks of 'coons, and with the spread pads of dogs from the ranches, and with the split-wedge tracks of deer that come to drink in the dark." (Steinbeck, 1993)

Thus the overall atmosphere gives the impression of comfort and security of the character that means that his psychological portrait acquires the features of confidence, ambition and cheerfulness.

Another stylistic means used to clarify the personages' psychological nature is personification. The phrase "*strong and rocky Gabilan Mountains*" emphasizes the psychological portraits of Lennie and George and is used to describe them as purposeful

and persistent people. The metaphoric way to depict rabbits characterizes one of the main characters as a trusting person. Lenny is continually taking care of raising rabbits on the ranch, which two friends are eager to own. “*An' have rabbits. Go on, George! Tell about what we're gonna have in the garden and about the rabbits in the cages*” (Steinbeck, 1993). Amongst metaphors used by the author the sentence “*George carefully made his line of solitaire cards*” deserves special attention to mention some nature of Lennie. The situation tends to point out Lennie's will to stay alone without George nearby.

Linguistic tools. Analyzing the psychological portrait in a work of art, it is important to pay attention to the linguistic means, which by virtue of their great artistry, not only contribute to the creation of vivid images, but also carry the author's evaluation of the character. Linguistic and stylistic means increase the volume of the characters and the sharpness of the dialogues (Bohyn, 2015; Bohyn, 2007; Dudar, 2013).

The novelist focuses on some poetic devices to picture the farm which will contribute to the creation of psychological portraits. Poetic language has always been marked as a powerful tool to heighten emotions and imagination while describing places, locations, objects and portray the characters vividly and passionately (George, 2010).

The author plays some grammar tricks using complex and compound sentences instead of short ones or just phrases. Such linguistic ways aim to have a sluggish and slack emotional impact. Stunning and perfect scenery has become a strong background for the ties among the main characters and workers. The linguistic modes represented by Steinbeck to illustrate the farm show a divergence from vulgar and abusive conversation between the workers. Hence, the writer is attempting to depict a contradicting picture to emphasize the inequality on the farm by contrasting the atmospheric environment (*golden foothill slopes; the river that runs deep and green* etc) to character's cooperation (*you're a crazy bastard*).

Psychological portraits were created with the help of some religious leitmotifs that mostly turn to focus on some Bible stories and names. When the two protagonists (George and Lennie) lost their mythical dreamed-up farm, it made us go directly to some biblical background associated with Adam and Eve and the story with the Garden of Eden. One more Bible version is viewed in the relationship between George and Lennie which could be easily identified with the relations of other Bible heroes (Cain and Abel).

The name of the main characters (Lennie Small) is quite allegorical since Lennie is not known as a tiny, fragile or short person. The lexical unit *small* is used to emphasize his foolishness and absurdity viewed in his demeanor. He is really eager to love and care but he only ends with the murder of what he loves.

Zoomorphic comparison. Steinbeck portrays his characters carefully, and they are depicted in the way to understand their psychological portraits deeper than just their appearance description: “*Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, and wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely.*” (Steinbeck, 1993).

The description of the discrete group portrait of the protagonists at the beginning points to their common origin and affinity, and also emphasizes the contrast in their appearance. George's description as if shows us the perfect person. Using the “*restless eyes*” epithet in creating a psychological portrait of a character draws our attention to the fact that, despite the external calm, George worries about the future and their destiny. The image of Lennie in this passage allows us to see his character. The author compares the literary personage with the bear “*he walked heavily, dragging his feet a little, the way a bear drags his paws*” (Steinbeck, 1993).

Personal interaction of the leading characters. During the novel, the author notes the similarity of Lennie with other animals (“*strong as a bull*”; “*It jus' seems kinda funny cuckoo like him and a smart little guy like you travelin' together*”; “*covered his face with his huge paws and bleated with terror*” (comparison with a sheep); “*I can go right there an' find a cave*”; “*Suddenly Lenny appeared out of the brush, and he came as silently as a creeping bear moves*”; “*drink with a long gulp, snorting into the water like a horse*”; “*dabbled his big paw in the water*”; “*Slowly, like a terrier who does not want to bring a ball to her master, Lennie approached, drew back, approached again*”; “*They'll tie ya up with a collar, like a dog*” (similarity to a dog). (Steinbeck, 1993).

All these means of portraying are used to represent Lennie as very obedient and reflect his childish spontaneity. Thus, comparing Lennie with animals makes him close to the nature around him, but as if separating his soul from other workers (loneliness of the character). Lennie is mentally defective, what obviously affects his actions. And while Lennie makes a terrible crime, J. Steinbeck portrays him so that we are conceived in making a decision. He uses animal symbols to make us sympathize with them like our fellowmen who have fallen into inevitable suffering.

Personal relations between the main characters deserve thorough analysis as well. It can be stated, for instance, that George could demonstrate different attitude towards Lennie depending on the situations. “*Well, we ain't got any, ' George exploded. 'Whatever we ain't got, that's what you want. God a'mighty, if I was alone I could live so easy. I could go get a job an' work, an' no trouble....An' whatta I got, ' George went on furiously. 'I got you! You can't keep a job and you lose me ever' job I get. Jus' keep me shovin' all over the country all the time. An' that ain't the worst. You get in trouble. You do bad things and I got to get you out*”. (Steinbeck, 1993).

Lennie seems to be a burden for George to some extent. There also might be seen some kind of concern about their future.

But, being in another situation George claims that their interaction is of great importance for him. “*Guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don't belong no place....With us it ain't like that. We got a future.... An' why? Because...because I got you to look after me, and you got me to look after you, and that's why*” (Steinbeck, 1993).

From this it can be concluded that George also sometimes feels confused and lonely. Steinbeck depicts his psychological portrait in such a way that the reader first focuses on his actions, and only then on motives.

Honesty and sincerity have been viewed as something considerably important in creating George's personal profile if to mention his true awareness after the committed crime towards Curley's wife. The murder act is seen as a manifestation of disbelief in the act of confusion and misunderstanding the fidelity of the decision. “*The hand shook violently, but his*

face set and his hand steadied. He pulled the trigger. The crash of the shot rolled up the hills and rolled down again. ... George shivered and looked at the gun, and then he threw it from him, back up on the bank, near the pile of old ashes". "But George sat stiffly on the bank and looked at his right hand that had thrown the gun away" (Steinbeck, 1993).

To depict the powerful emotional depth of one of the main protagonists the writer turns to use personification as an efficient tool to present the shot. "The crash of the shot rolled up the hills and rolled down again" (Steinbeck, 1993). The shot seems to be a living participant in events. It clarifies the state of George to be frustrating and confusing.

The whole situation for George is the destruction of his wishes and desires. Since Lenny is the only person with whom he wants to achieve this dream together. Having lost Lenny, he also lost his only hope. It was a rather difficult decision. But he was constrained to do so. He did not want Lenny to hurt someone. He killed Lenny because of his love towards him. In general, George Milton is an ordinary man full of dreams. His true friendship and responsibility for Lenny helps him to maintain his dream of a better future. But, unfortunately, all this ends with the death of Lenny.

Conclusions. The article aimed to study linguistic and stylistic means of creating a psychological portrait of a character based on J. Steinbeck's novel "Of Mice and Men". The task to analyze psychological portraits of the main characters of the novel was performed. The character development of the protagonists (Lenny and George) was conducted. It was found that the most commonly used linguo-stylistic means are: comparison, epithets, zoomorphic comparison and personification. The author used some poetic means to transmit as many details as possible to depict the psychological portrait of the characters. This is a description of the nature and use of a discrete group portrait.

For our further research we consider to take into account some gender peculiarities in creating psychological portraits and look into the major differences between them.

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Стаття надійшла до редакції 15.07.2021
The article was received 15 July 2021