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THE LINGUOSTYLISTIC DEVICES OF CREATION OF PERSONAGE STEREOTYPE
(on the material obtained from English adventure prose)

Abstract. The article is devoted to analysis of linguostylistic devices used in the process of creation of stereotyped personage image in adventure novels.

Key words: stereotype, stereotyped personage's image, Hero, Antagonist, constant External/Ethical qualities, meliorative/pejorative author's estimate.

Any literary text usually represents thorough sensible selection of language means characterizing a personage. The organization of the descriptive language material and its usage in a story depend on the particular writer's aim which is closely connected with the nature of a character's nature.

The aim of our investigation is to analyze the linguostylistic devices of creation of stereotyped personage image (SPI) in the belles-lettres adventure text. The choice of our investigation material is determined by the fact that in an adventure novel the ethic opposition is based on the fundamental contrastive conceptions of human morality – evil and goodness, courage and cowardice, honesty and falsity. The primary contrast which isn't tinted but, inversely, is explicitly emphasized by authors, is the constant feature of adventure poetics.

The pragmatic orientation of the genre of the adventure novel is contained in the philosophical sense of this type of literature – the eternal fight of the truth and falsehood. In the adventure genre we can observe the prevalence of general emotional estimate, surface sympathy and antipathy, such texts have mythological nature with simplified stereotypes used. Special clearness of moral-ethic criteria represents the definite division into "bad" and "good" and determines positive and negative characters with static stereotyped images.

Such personages are clearly marked by the author's axiological attitude. It is necessary to point out that both the characteristics and the means of their expression can be constantly used in literary works of different authors; thus we deal with the phenomenon of personage stereotype.

Stereotyping is the generalization of objects of reality that makes them standard and canonic. The process of stereotyping fulfills integrative function, generalizing subjective and functional content, semantic and evaluative, pragmatic and aesthetic directivity of a literary text which is considered as the definite information system.

Stereotyped personage (SP) may be depicted as an emotionally colored, generalized, stable collective image of some group of people that have physical, psychological or moral qualities fixed in the literary tradition. SP acts in accordance with some special scheme constantly used.

The constant characteristics or qualities of SP, used by different authors of adventure novels, we divide into External (description of appearance, mimics, manner of speech etc.) and Ethical (features of character, morals). They should be regarded as criteria of personage's stereotype. As it becomes obvious from the analysis of these qualities, the vast majority of them is attributed to SP permanently. Being formed on the basis of author's axiological statements they are repeated throughout different texts of the same genre.

The meliorative or pejorative estimations are regarded as the typical feature of the adventure novel. Proceeding from author's attitude towards main characters, we can distinguish two main types of them – Hero and Antagonist. Working out the plot situation or some compositional moment, emphasizing a personage, the author of an adventure novel tends to the maximum possible filling of the plot constructive, characteristic and language schemes. It means that characteristic features of the basic personages are given in sharp prominent presentation with the inclination to psychological primitivism. Such an estimate expression often specifies the usage of expressive stylistic resources of the language.

The regularity in the organization and usage of formalized linguistic elements in portrait descriptions makes it possible to work out constant lexical structures of the stereotyped personage. Positive and negative stereotypes cause both formalized lexicons for describing characters and a template of images in similies and metaphors used in the creation of leit-motifs. For example, such External features as "narrow eyes" and "grin", constantly used for Antagonist's characterization in different novels are "automatically", without any special decoding specify a character as vicious, gloomy and suspicious: *Narrow eyes and mouth, nose like a knife-blade [11, p.34]. His face, in the hard-edged light, **grinned** like a death's head [12, p.153]. Pale light from the window fell across Olive's **grinning** face [, p.63]. Desio stuck out a sweaty hand, impatiently raking damp hair from his eyes. He scanned the opening lines with **narrowed** eyes [,p.343]. The Captain's eyes **narrowed**. He **grinned** [,p.17].*

Quite the opposite effect is produced by External features "vivid eyes", "friendly, warm, ready smile", "inviting face" characterizing Heroes: *His **vivid** blue eyes stabled the fat face of his enemy [,p.160]. From his mask two **vivid** eyes looked out extraordinarily bright [p.206]. Blood's **vivid** eyes looked into the others [p. 165]. A **read**y smile changed the entire expression of his face. When he smiled, his fine blue eyes lit up...[p.33]. It was a strong, **inviting** face that often wore a friendly smile [p.17]. Even his half-smile was strangely **warm** and direct [p.96]. "I will bet you were", Richler said with a **warm** smile [p.278].*

Dedicated usage of a stylistic device in a collocation in some way gives definite expressive color to this phrase and leads to the appearance of additional contextual shades. Our sample shows that this effect is created with the help of such explicit stylistic devices as epithet, simile and metaphor. SP characterization gets special expressiveness and clearness as well as stereotyped nature in the case of usage by the authors the iterative colour epithets: pale hands (Sabatini), white eyes (Wren), purple face (Stevenson), black gaze (Rosenberg) etc. The presence of inherent evaluative connotations in the names of the colours allows to describe obviously important details, features of SP, to show the author's attitude to the character laconically and expressively.

The results of our investigation show that one of the most important part in the appearance description and characterization of the main personages in adventure novels is a zoosemic simile and metaphor. For example, brutality, cruelty, the lack of restraint of the Antagonist can be shown through the comparison with a mad bull: The young Lord…acted like an itchy bull (Wren). Coldness, inexpressiveness and emptiness of the negative character's look is shown with the help of comparison with snake eyes: His laugh was like a dog's bark (Thomas). He looked …expressionlessly, his pale eyes veiled like serpent's (Coppel).

The association of characters with animals serves as bright author's means of character's "elevation" or "humiliation". We should mention that in the process of creating the portrait descriptions of personages writers use zoosemic stylistic devices mostly with limited meaning. That's why in the basis of comparison not all the features of animals, being compared with a man, are prominent, but just specific and relevant in some particular moment in the text.

Except zoosemic simile we can also distinguish comparisons with natural materials or artifacts that play a great role in SP characterization in adventure novels. For example: stonelike figure (L'Amour), red as a brick (Rosenberg), smile like a cheap seal (Gann). Special attention in this group of stylistic devices deserves the assimilation of Antagonists with weapon which emphasizes their mortal danger for another characters: nose like a knife-blade (Rosenberg), black gun-muzzles of his eyes pointed threatenly (Fleming).

In Antagonists' portrait descriptions in adventure novels we also constantly find the image of Death and objects connected with it (skeleton, skull, ghosts etc.). Such analogies have sources in archaic literature where evil forces, threatening a Hero and trying to prevent him from realization of his great deeds, are traditionally connected with the other world.

One of the objective laws of contextual interaction of units belonging to different language layers in a belles-lettres text is syntactical (and as to follow – accentual and intonational) highlighting of the words that compose logical and expressive centre of an utterance. According to our investigation the major means of the emphasis of a word or word-combination in the SP portrait description are gradation, detachment, ellipsis, parcelling, antithesis and inversion. The aim of these lexico-syntactical devices is

making the definite language unit central because of its specific position in the utterance. For example: He saw the young man's eyes, intent, clever… (Thomas). Her eyes met his, cool and almost defiant (L'Amour). An evident cruel amusement in his eyes… And visible contempt (Thomas). Thanks to the separation of the epithets ("intent", "clever", "cool and defiant", "contempt") in the given examples the authors concentrated readers' attention on the features which are considered to be important components of a Hero and Antagonist portrayal.

The material of our investigation shows that some images, describing SP, are constantly used by different authors. Thus we can speak of the stereotype both of the character images and of language stylistic means, verbally realizing these images. So, the stereotypes of Hero and Antagonist, being developed in adventure literature, specified the formalization of the lexicon and of standard images in similes and metaphors describing stereotyped personages.

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