AKAKI TSERETELI STATE UNIVERSITY

FACULTY OF HUMANITIES

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Verbal Fictional Portrait as a Text and as a Linguocultural Problem

(Based on the Research of the Short Stories of Somerset Maugham)

Field / Specialty 1005 – Philology

AN ABSTRACT

From the presented dissertation for obtaining

the academic degree of Doctor of Philology

Kutaisi

2017

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General Overview of the Research

The research paper deals with the study of verbal fictional portrait as a textually and linguocultlrogically marked phenomenon based on analyzing multidimensional character portraits of short-stories of William Somerset Maugham.

The title of the dissertation from problematic and thematic point of view implies the following: It is known that the "portrait" as the word in its daily usage may be used in a different sense, namely that which is most important for us in this case, may mean the representation of a person in a fictional and non-fictional sense. It is also essential that the word "fictional portrait" can mean "verbal" and "nonverbal portraits". On this basis two levels of research topic are allocated: a) a level that is directly related to our daily experience and b) a level, which still requires some explanation on linguistic thought. Our dissertation work dedicated to verbal fictional portrait „**Verbal Fictional Portrait as a Text and as Linguocultural Problem (Based on the Research of the Short Stories of Somerset Maugham)**" simultaneously, it is the understanding-explanation-analyzing, as well as principal update-development of the above-mentioned textual phenomenon, the given research object and the researches carried out so far. It is important for us to update the existing research of the fictional verbal portrait that simultaneously comprises two aspects - theoretical and methodological.

The actuality of the research. We believe that the definition of the research object in its semantic structure already contains reference to the actuality of problem of our research topic, which can be substantiated by the following:

- In modern studies, the fictional verbal fictional portrait is seen simultaneously as verbal as well as cultural phenomenon. Consequently, the verbal portrait typology is simultaneously both cultural and linguistic. Interdisciplinary methodology, which is linguistically centered, implies the linguistic aspect of the verbal fictional portrait in the foreground.
- A fictional text created based on a fictional discourse is based on "Receptive Esthetics" in modern thinking. Consequently, any fictional portrait by its author (i.e. creator) is not only related to the fact that in this sense (and not otherwise) is perceived in reality in this era (which refers to a reflection of the work), but also the communicative union of the author-creator with the representatives of this epochal culture. In the

case of pragmatic aspect of the fictional portrait, it is necessary to approach it (this aspect) from cultural point of view, which implies relying on the theory and history of culture.

The research of verbal fictional portrait, or character portrait, has a long history in such humanitarian discipline as Literary Studies. But it should be noted that the object of our retrospective is the view of the same phenomenon or portrait of the character, which in its formulation implies our above-mentioned methodology both in interdisciplinary and paradigmatic sense. In this retrospective will be included the researches in which the view of research portrait or research object is explicitly linked to linguistic perception of the portrait.

The purpose of the research is to study linguistic, literary and culturological mechanisms of portraits of the characters in the prose works of Somerset Maugham and the complex analysis of verbal means of representation of fictional portraits.

During research we try to: (a) continue and at the same time enhance the vision of the verbal fictional portrait that has already been developed in modern research devoted to this phenomenon, and b) at the same time to carry out the revised view of the study phenomenon, or verbal fictional portrait, interdisciplinary (and at the same time Interparadigmatic) methodology, and develops it conceptually.

The main purpose of our work, at the level of specific research we have produced, is:
1. Study of linguistic, literary and culturological mechanisms of representation of human appearance in prose works of Somerset Maugham.
2. A complex analysis of the fictional verbal portraits of the characters which have taken a central position in the work of the writer.

Based on the research purposes, the following specific tasks are solved gradually in the work:
1. An interdisciplinary and linguistically centered approach to fictional verbal portrait has been established;
2. Verbal portrait is seen simultaneously as a cultural, at the same time as a linguistic phenomenon, and therefore the typology of verbal portrait simultaneously is carrying both culturological and linguistic characteristic.
3. The specification of the narrative structure of short stories by Somerset Maugham is studied, based on modern narrative;

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4. The verbal portrait is considered as a discourse phenomenon in the broad sense of this term, more specifically, the communicative-pragmatic aspect of discourse;
5. Linguostylistic, structural-semantic features of portraitization are presented according to the short- story "Rain" by Somerset Maugham.

Within the scope of our research, the verbal fictional portrait is based not only on the concept of the fictional text, but also on the main and essential archetext concept. In the case of verbal portrait research we deal with two distinct areas of verbal portrait as a textual phenomenon: a) Verbal portrait as textual phenomenon can be perceived in everyday reality, without contact with fictional reality and b) verbal portrait can exist not only as textual, but also as a fictional reality, that is, merge the two portrait aspects.

The direct object of our research is the fictional verbal portrait, a synthetic form portrayed. But at the same time it is important not only the theoretical, but also the methodological side of this research, which is based on the general semiotic and paradigmatic aspects of contemporary linguistics.

Verbal fictional portrait can be studied within different humanitarian disciplines. Within the literary theory it is one of the means of creating the image of character by the author of epic work. For humanitarian discipline such as culturology, the portrait of the character in the scope of the work is interesting because it shows the status of cultural characteristic of the era. But the fictional verbal portrait will be studied in linguistics based on a linguistic entity, such as text.

Research Methodology: It is based on two main tendencies of modern thinking, such as interdisciplinary and interdependence on the one hand. The research of the fictional verbal portrait is based on the principles of interdisciplinary, linguistic centered methodology by integrating literary and cognitive approaches.

The research methodology is based on the research objective and purpose of the dissertation work. It is necessary to emphasize the following aspects of our research theoretical-methodological orientation: The study is implemented as interdisciplinary and interdependent. According to the main direction of our research we study the verbal portrait as a textual phenomenon linguistically, but at the same time, this linguistic research is based on the above-mentioned two humanitarian disciplines - linguistics and culturology data. Therefore, we can say that

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research is interdisciplinary but at the same time linguistically centered character.

Interdisciplinarity involves relying on different disciplines, and interparadigmality should therefore mean different, but at the same time, interconnected paradigms. The internal multidimensional nature of the research topic indicates interdisciplinary research methodology: In the course of research we rely on such disciplines as literary criticism, aesthetics (because they are dealing with fictionality), culture theory, or culturology (because fictionality is always a necessary aspect of culture and its history). Finally, a special place in our research methodology holds linguistics so much that this scientific discipline examines any expression of verbality.

The scientific novelty of the thesis is that the study of these stories is linguistically based on the culturally paradigmatic dynamics that holds the dominant position in modern humanitarian thinking.

The objective phenomenon of the research suggests the use of the semantic field concept as a portrait survey of the semantic field, the use of the semantic field as portrait research as the conceptual image of the textual phenomenon, such as the "Architext", which is considered a general phenomenon of certain functional micro texts.

Psychological, ethnic or social specifications of the character may have a basic meaning, and visually it may be the means of conveying the dimension of the character as a person. If the portrait indicates not only the appearance of the character, but also the other (socially, psychologically or ethically important) qualities of the person, then such "supplementary" qualities can be of decisive importance.

As contemporary humanitarian research has shown, the portrait in the fictional text is conditioned by the culture in which the author of the artistic text creates a portrait of the character. This means that while researching, the verbal fictional portrait should be based not only on linguistics (in order to indicate the linguistic means used to describe the appearance of the character), but we should also turn to culturology.

The empirical material of research is the short stories of twentieth century British English writer William Somerset Maugham: „Rain", „Up at the Villa", „Jane", „The Happy Man", „Asheden or the British Agent", „The Pacific", The Fall of Edward Barnard", „Envoi", "The Lion's Skin", "The Force of Circumstance", "The missioner Lady". For a detailed analysis objective, we selected the short story "Rain".

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The theoretical value of the work is the spectrum of the study problems, as well as the interdisciplinary and interdependent methodology of research that can be used to study other linguistic materials.

The practical importance of the work is determined by the fact that the results of the research can be utilized in the special courses and seminars related to the theoretical courses of linguistics, semiotics, text interpretation in higher education.

The structure of the paper, the volume is determined by the objectives of the research and specific tasks. The dissertation consists of the introduction, the three chapters and the final part. It is accompanied by a list of scientific and fiction literature (analytical corps).

In the introduction it is justified the actuality of the topic selected by us, the objectives of the study, specific tasks, the study of the empirical material, the methodology of the topic is formulated, the research novelty, its theoretical and practical value are emphasized.

In the first chapter - "Methodology of Verbal Fictional Portrait: Interconnection of the Founding Concepts of field and arechitext in order to revise the theoretical view of verbal fictional portrait" is an overview of the main methodological aspect of research of verbal fictional portrait. The conceptual pair of survey fields and archetexts are also discussed in the interdisciplinary point of the research object; The synthetic view of conceptual couples and archetexts is shown and the perspective of this vision is the problem of verbal artistic portrait research.

The second chapter - "Fictional Verbal Portrait as a Phenomenon Related to Epic Fiction Genre, Plot and Character Structure" - Fictional verbal portrait is presented as a phenomenon related to epic fiction genre status, genre plot and character structure, the link, between fictional verbal portrait and plot cultural structure, is emphasized. The literary, cultural and linguistic aspects of the study of artistic verbal portrait are presented; Review and analysis of the cultural phenomenon of psychometric perception of portrait and its diversity in artistic discourse; Some aspects of character representation in the feature prose text are discussed separately; Study of the research is crucial to study the portrait issue of the literary character in English literature and one of its linguistic means - stereotype in English fictional work; Special attention is paid to the study of the genre of depiction of "small prose" as a combination of the fictional verbal portrait and the structural-

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compositional peculiarities of the short stories of the Somerset Maugham.

Third chapter - "Verbal Fictional Portrait as a Phenomenon Related to the Works of Somerset Maugham and Its Linguistic Theological Problem" - summarizes the problematic description of the study object. The verbal fictional portrait is considered as the phenomenon associated with the works of Somerset Maugham the study of this phenomenon as a linguistic theoretical problem. The instruments of representation of the fictional verbal portrait, including stereotype analysis in the works of Somerset Maugham. This creates the basis for detailed study of linguistic and structural-semantic characteristics of portraitization according to the short story "Rain" by Somerset Maugham. In the context of the study and analysis of empirical material, it is important to note about the problems related to character portrait and linguistic structure in the short story "Rain" by Somerset Maugham.

In the final part of the work, the summary of the research is theoretical generalizations. The main aspects of the results of the research are outlined. It is shown how the realization of interdisciplinary methodology in the research process, the essential point which is the interpretation of the linguistically perceived text of the fictional verbal portrait based on the interaction of archetext and field concepts.

On the basis of the conducted research it is possible to say that psychological, ethnic or social characteristics of the character have key importance, while visual characteristics serve as a means of transmitting the above mentioned dimensions.

Acceological components of lexical items are defined according to W. S. Maugham's those stories which contain the literary portrait of the character. The study of the fragments of Maugham's works containing the description of the features of characters made it possible to make some conclusions about the stereotyped ideas linked to the person who carry English lingvocultural aspects in the first half of the XX century. His works reflect those stereotyped ideas about human appearance and character, which existed in the English society of the first half of the XX century.

The main findings of the research were presented in the international conferences ("Modern Interdisciplinarism and Humanitarian Thinking", Akaki Tsereteli State University, Kutaisi; "Language and Culture", the Arnold Chikobava Institute of Linguistics at the Ivane Javakhishvili Tbilisi State University, Akaki Tsereteli State University, Kutaisi),

scientific sessions and scientific seminars and colloquia of the English Philology Department. Approbation of the work was held on October 4, 2017, on an extended scientific seminar of the English Philology Department at Akaki Tsereteli State University.

Main content of the work

In the first chapter – **"Research methodology of the verbal fictional portrait: Interconnection of the two basic concepts of field and architext in order to renew the theoretical view of the verbal fictional portrait"** – the key methodological aspect of the verbal fictional portrait is discussed. Besides, conceptual pair of field and architext is examined as a means of keeping and updating interdisciplinary research of the object of the study. The synthetical view of the conceptual pair of field and architext is discussed, based on the textocentic vision in modern linguistics.

Research about the verbal fictional portrait has already been done, but it is important for us to conduct the research again in the way which simultaneously covers both theoretical and methodological aspects. Especially if it is based on a renewed theoretical view of the subject of the research - the verbal fictional portrait. First of all, it is necessary to know how the portrait is generally understood in the modern poetry, in the theoretical segment of literary criticism and what is its conceptual relevance in both cultural and linguistic dimensions.

The character's appearance is emphasized in the poetic definition of portrait, as for other accompanying aspects of this appearance (psychological, ethnic or social), they only have additional status. The portrait may indicate not only the appearance of the character, but also the characteristic features of his/her personality. As modern humanitarian research has shown, the portrayal of all the important aspects of the portrait is conditioned by the culture in which the author of the fictional text creates the character's portrait by himself. While investigating verbal fictional portrait, we should rely not only on linguistics (in order to indicate the linguistic means used to describe the character's appearance), but also on cultural studies, that is a scientific discipline which studies culture as a phenomenon.

For a new conceptual vision of the verbal fictional portrait, we have combined two phenomena – the concepts of semantic field and architext.

The concept of architext is based on the linguistically interpreted concept of field which was already existing. As it is known, the linguistic concept of text is genetically connected with the paradigmatic stage of modern linguistics. This stage is known as "communicative linguistics". That is why inner principal connection between text (in our research context – fictional verbal portrait as a text) and the phenomenon of communication is so important. As it was mentioned above the concept of field is connected with the concept of architext. But it is also known that the architext is the transfer of the concept (in which not only word but also a sentence cannot be regarded as a main unit) in a totally new sphere. "A sentence as a communicative unit is no longer compatible with the new understanding of communication – it cannot contain such new understanding of communication any more. Communicative action is primarily textual action" (Lebanidze 2004)[1].

Text is not only a unit of language and culture, but it is also a dominant way of forming the linguistic and textual image of culture. The analysis of anthropolinguistic basis of literary work and textmaking gives us the possibility to allocate three conditions of linguistic individual, which correspond (causatively and consequentially) to three conditions of language: language condition itself (ontological, gnosiological, cognitive and onomasiological); speech condition (communicative) and textual condition (cultural).

Diagram №1

Three conditions of linguistic individual

Language Condition	Speech Condition	Textual Condition
ontological	communicative	cultural
gnosiological	cognitive	onomasiological
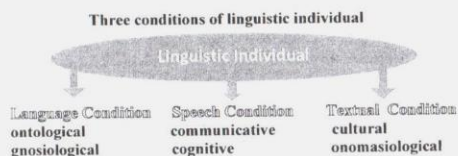
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[1] გ. ლებანიძე. კომუნიკაციური ლინგვისტიკა, თბ., 2004. გვ. 277.

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A linguistic ingividual is funtioning in different status: linguistic, speech and textual. The textual condition of a language is defined according to the nature and specifics of nomination, fictionality (aesthetics, ethics), cognitivity (evristicality), experimentality, enigmaticity, anthropologicality and culture.

Text as a cultural unit exists in human consciousness in a generalized and notional form. It is something like a text-culture. The creator of the text is always focused not only on the given type of text-culture, but also its lingvopsychological, lingvocultural, literal, ethical, aesthetic, abstract, concrete, standardized and variant types. The formula "Language - Human - Culture - Text" reflects only the most general fragments of the deep process in the long mental and cognitive aspect. Language speaker performs several roles simultaneously in the process of textmaking:

➤ Human in existence, in the ontology (linguistic thinking, action, reality), or human being as a homosapiens with mentally separated, autonomic ontological linguistic thinking, human-existance.

➤ Human is society (in life), determined by sociality, communicationism and pragmatics , - human- speech

➤ Human in culture, who realises world ontologically (linguistic thinking), socially (speech thinking) and culturally (textual thinking).

Fictional text has its own specific signs: experimentality, enigmaticity, evristicality, reproductionity, etc. We think that among these features are more important signs, such as metatextuality, architextuality, hypertextuality.

The concept and model of architext is a conceptual construct and the combination of all the possible text models; it is structural, semiotic and functional indicator – a model for every author. The perception of the individual-authorial picture of the universe is difficult. It is primarily conditioned by its lingvoanthropological components, ethical and aesthetic scenario, stylistics and style, its idiostyle and by all its code system.

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Architextual Paradigm
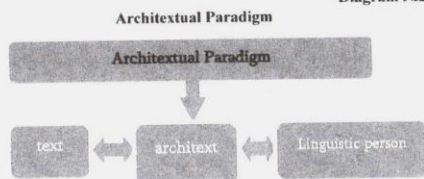
Our main goal is to define and model textual space architext in W. S. Maugham's works. It is exactly the problem of architext which requires to analyse subjet as its basic problem. Anthropocentrism as the problem of paradigm is very interesting to us because the problem of subject is directly connected to it.
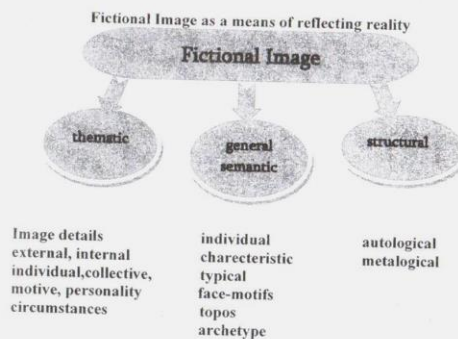
In order to outline all the above formulated problems – first of all, the problems of interconnection between subject and architext – it is important to us to distinguish and also to connect subjects according to their genric and textual meanings.

The second chapter - "The fictional verbal portrait as a phenomenon related to the structure of genre, theme and characters of the epic fiction" - is dedicated to the study of the methodological principles of fictional literary image, the study of the portrait as a cultural phenomenon of psychomental perception and its diversity in fictional discourse. Based on this, some aspects for representing the character's appearance in the literal text and the subject of portraying fictional character in English literature are analyzed. Thus, stereotypization is considered as the language tool for creating fictional portrait in the English literary works. For the demonstration of the basic features and fundamental principles reflecting the combination of characteristics of the verbal fictional portrait, W.S. Maugham's the "small prose" is chosen. The structural-compositional characteristics of Maugham's short stories are also distinguished.

The main postulate is the idea that the fictional image is the way of reflecting reality and is primarily a picture of human life or a generalized portrait that has aesthetic value (Tupa 2009).[2]

While defining the concept of the "fictional image", in Linguistics and literary criticism it becomes evident that the latter focuses mainly on the contents of the artistic work, while for linguists the system of language means is much more important. Three components are traditionally marked out in the fictional image: thematic, semantic (uttered and implied), and their relationship. Therefore, the main types of the classification of fictional image can be the following: thematic (image details, external and internal faces, individual and collective types of characters and different kinds of circumstances), general-semantic (individual, typical, face – motifs, rchetypes) and structural (autological and metalogical).

Diagram №3

Fictional Image as a means of reflecting reality

| Image details external, internal individual,collective, motive, personality circumstances | individual charecteristic typical face-motifs topos archetype | autological metalogical |

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[2] Тюпа В.И. Анализ художественного текста, 3-е, изд., 2009. С. 29-30.

The world depicted in the verbal fictional works is the source of the means of expression in which mainly tropes and speech figures are considered. However, the word with neutral meaning and word collocations in the artistic text acquire additional connotations and associations. They represent a way of expressing a new artistic content. This also caused by the morphosintactic elements that reinforce the meaningful integrity of the fiction text, polyphony and aesthetic value.

In fiction as in the word-art, portrait is one of the means of characterization used in compositional unity with other similar tools: the spread of the action in the story, the description of heroes' opinions and attitudes, the dialogue of the actors, the description of the environment, etc. The fictional image in literature is created by the peculiar system of such characteristics and the portrait becomes one of the side s of the fictional image. Among other means of portrayal, the portrait is different for its special figurative illustration. Along with landscapes and household descriptions, it gives the work a special power of expressiveness.

The linguists who look the portrait as the speech image of the icon, as the verbal list of man's external qualities are interested in the portrait's **structure** and **composition** while dividing it in different types.

Diagram №4

**Structure and Composition of the Portrait**
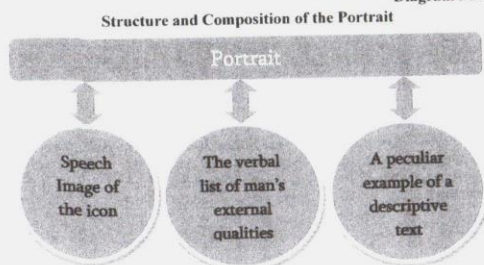
Under the compositional-semantic classification, the types of portraits are determined according to the semantic and compositional signs: generalized portrait, painted portrait, plastic (sculptural) and architectural portrait, passport portrait, portrait-leitmotif, comic portrait, as well as a portrait of a changing expression, in which the change is marked by the connection between physical and mental characteristics. So the change of the complexion or the change of the shape and the glitter of the eyes causes the change of the mood and facial expression (Belitski 1964)[3]

Linguists distinguish the following types of the fictional portrait: portrait-imagination (structurally expanded portrait at the beginning of the text); Portrait-rating (i.e. portrait-perception); Portrait - situation (structurally reduced portrait in episodic situations) (Rodionova 1999)[4].

Diagram № 5

Compositional-semantic classification of the portrait
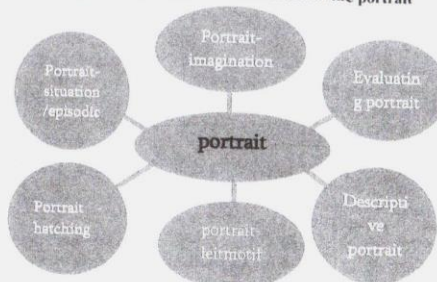
[3] Белицкий А.И. Избранные труды по теории литературы. М., 1964. С. 478.
[4] Родионова Н.А. Типы портретных характеристик в художественной прозе И.А. Бунина. М., 1999. С. 45-47.

In particular, portrayal description contains such elements of the character's appearance as the characterization of its clothing, facial features (nose form: straight or pointed, shape of the eyes; mouth, chin, cheek), characterization according to the color, to the character's gestures and manners , characterization of facial expressions (Vision and smile style) and phonetic characterization (characterization of the voice).

Thus, in general, a portrait can be perceived as a result of describing a synthesis of a hero's inner and outer characteristic traits that are revealed while dealing with other characters in communication and mental effort i.e. in characteristic features. In portraits focused on characters, the following are distinguished: a) psychological features(mental abilities, morality, distinguished characteristics) and b) social markers(social condition, age, education, profession).

Describing a hero's appearance plays a big role in fiction. While describing it, their spiritual or emotional state or psychological reaction to any phenomena is often 'hidden'. So, describing a fictional character's appearance represents one of the ways of revealing his characteristic traits.

The research has been provided with the poems taken from the fragments of portraiture. While analyzing the material of the research, there are circumstances where the usage of some lexical units several times is focused on any description of heroes.

Linguistic hero has not only individual but also social characteristics; in its linguistic portraiture the stereotypical images are reflected which exist in the current society. The stereotype which turns to be explicit with the help of linguistic unit in an English story of $^{the\ 20}$ century, turns to be an equal way of conveying the author's idea for the readers in emotional artistic ways.

The stereotype entirely conveys fictional anthropocentrism presenting the basis of one or various linguocultural interrelations, at the same time it distinguishes the author's essence together with being orientated towards the gender equality. The differentiative characteristics of a stereotype as well as of a fictional portraiture, represents it as informative denotations and connotations including evaluation being capable to turn the stereotype into a relevant channel bearing linguocultural interrelations.

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In the research, in the process of portraying a literary hero, and also of studying a functional characteristics, we can enlarge linguoculturological knowledge about the English society in ^{20th}century. Thus, we can conclude by saying, that the usage of linguistic units as a result of representing stereotype together with making a literary portrait, gives the text more vivid and emotional sense, and their analysis is significant bearing linguoculturological and athnopsychological essence.

Using a stereotype by means of literary portrait and its effectiveness in such a role, is defined by the following features:

- existence of inner connections combining the several features in one fiction (eg.to have an egg on the face-a person and publicity compromising information.)
- plan of informative contents while making it laconically
- publicity of its stereotype for the wide range of readers
- particular emotional scene(eg. Dog-tired);
- translational ability of axeological connotations related to descriptive object (eg.to be dressed to kill)
- high frequency of usage:
- metaphorical expressions;
- ability of using phraseology, clichés and other vivid linguistic forms of expressing ideas.

In the novel by William Somerset Maugham, the scenes take place in different countries. He writes in a simple and accurate manner. To be frank, he is read easily, but in reality it includes hard and stressful way of working, high professionalism, the culture of conveying ideas vividly. He has been blamed for having aroused careless problems, for simplifying the plot. The above mentioned idea speaks to the fact, that W. S. Maugham wrote about what he was particularly aware of, so, some essential details, having had no direct connections with, and being unable to anticipate, weren't depicted in his novels. Such topics are the theme of war, the revolutionary movements of epic, the living conditions of labour, 'corridors of authority'. His novels are characterized as social protests, devotion to high moral principles, humanism, realistic attitudes to life.

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The empirial material of the scientific research represents the following stories of an English writer of [20th]century William Somerset Maugham:"Rain", "Up at the Villa", "Jane", "Catalina", "Liza of Lambeth", The Happy Man", "Asheden or the British Agent", "Of Human Bondage", "The Painted Veil".

The stories of W. S. Maugham derive from living and psychological sphere. The author cleverly depicts the characters, the environment, the scene of action and the time. The combination of the contents and the shape, an interesting plot and different personalities of heroes are characteristic to his stories. According to the contents and pragmatics, the plot is various and as the writer remarks, it is based on real facts. The complexity of narration is due to the cooperration among compositional speech forms-retelling, describing, discussion, specifically direct speech and dialogue.

The stories of W.S. Maugham are devided into three parts: the beginning, the middle and the end forming the structural-compositional unity. Accordingly, we would like to figure out the structural-compositional parameters forming the contextual-compositional unity.

While summarizing the structural-compositional features in the stories of W. S. Maugham, we can state that their classification is quite complicated. First of all, the stories differ in size varying from 5000 to 15000 words having different themes, characters, plot, specific features.

Chapter 3 – "Verbal fictional portrait as a phenomena connected to Somerset Maugham's work and the research of linguosemiotical problem". The representing ways of fictional verbal portraiture and the human facial stereotypical explicity in English linguoculturology are discussed in W. S. Maugham's stories. The analysis of the linguistic and structural-semantic features of portraiture is based on W. S. Maugham's story "Rain" including the linguistic constructures of portraying characters. In this story, the markers of linguocentric portraiture of Maypale and the conceptual portraits of Sady Thompson and Davidson are also singled out.

Studying the linguistic material was proceeded by defining the methodology of research conveying the cases of using stereotypes which are presented as the ways of portraying characters. First of all, the data were calculated which speaks to the frequent usage of the above

mentioned lexical units by the author in order to form a new character. The minimum of the lexical material is five, so the lexical units which are mentioned at least 5 times to describe one parameter. Below the parameter (the parameter of literary portrait) the fragment of a character's portrait is meant in the research giving the detailed desciption separately.

So, the research deals with the detailed description of literary portraiture. The lexical units are classified into 7 parameters: clothes, face, behavior (manners), personality, eyes (look), voice(speech), complexity (built). The sequence in the research is defined according to the amount of lexical units which are used to describe the parameter (Chart №1).

Chart №1

The amount of the lexical units to describe the different parameters of literary portraiture by W. S. Maugham.

Descriptive Parameter	The amount of lexical units
eyes	70
personality	67
face	63
behavior(manner)	61
clothes	55
complexity(built)	51
voice (manner of talking)	27

To create characters, W. S. Maugham's lexical units can be classified according to descriptive objects. Descriptive object reflects the character given in the story. The characters described by the author can be devided into three factors: social (aristocracy, middle-class, also labour class and inferior), age (children, young people, mature ones and elders), gender (male and female).

These criteria may have been chosen as the main characteristics of a person defining his status in society classifying the charecters according to their age which is based on the analysis of such lexical material which can be used by the author to describe the age of characteristics (Chart №2).

**Lexical units describing the nomination of the people being of
different age**

Age	Lexical units used to nominate aging
Childhood	Child, little boy, little girl, little princess, baby, infant, little fellow, toddler, kid
Adolescence	Young lady (gentleman), young man, girl (boy) of...teen, young chap (fellow)
Adulthood	Lady, middle-aged woman (man)
Manhood	Old man (woman, lady), elderly man (woman, lady)

Discussing national stereotypes represents the inseparable part of studying the firm imaginations, which are characteristic to the linguistic portraiture in human world as in heterostereotypes, the representation of attitudes towards other people takes place in which the quality of national toleration and respect are made explicit.

Thus, in the research, the linguistic material is analysed according to 3 levels:

1) The usage of active vocabulary to give literary description to the character's personality and appearance.

2) Working on the specific vocabulary according to the seven parameters_ clothes, face, behaviuor, personality, age, voice, complexity.

3) Differentiating the vocabulary in each parameter according to the descriptive object considering their social features, age, gender.

4) Defining the ten lexical units expressing the highest frequency which are particularly active for communication in the linguoculture of 20th century.

5) Revealing the cases, when lexeme of the same manner is used to describe several items belonging to various differentiative groups.

6) Defining the evaluating connotatives of lexical units.

7) Forming conclusions of appearance and personality over stereotypes, which took place in the English linguoculturology of 20th century which are given explicitiveness of stories of W. S. Maugham.

We've discussed the stereotypes of English culturology of 20th century related to human faces which are presented in a literary portraiture of W. S. Maugham. The above mentioned parameter comes to be the second according to the number of lexical units, which are used to give the description. While giving fictional verbal portraiture, phraseology represents to be the most vivid, collocative and specific lingual level of giving explicity (Chart № 3).

**English linguocultural stereotypes of 20th century in phraseology
relating to human face**

Descriptive parameter	Phraseological units
face	To have a face like thunder; a long face; not to be just a pretty face; until you are blue in the face; to screw up one's face; straight face; two-faced; a plain Jane; to lose face; to make faces; to set face against smb; Monday's child is fair in face; to have a face like a wet weekend; to have egg on one's face; written all over the face; not to show one's face; to cut nose off to spite face; to face the music; pro-faced; red in the face; a face only a mother could love; to put a brave face on; a lit up face, a beaming face; written all over the face; face is the index of mind

63 lexemes are used in W. S. Maugham's novels while giving facial description. They are used in 812 cases. The mostly widespread among them are the following lexical units: manly, pleasant, fixed, pretty, noble, pale, round, frank, lined, grey. Among the lexical units used in W. S. Maugham's novels, 30 units convey positive evaluating connotations, 24 units - negative ones, and 9 units - neutral.

10 adjectives are used in W. S. Maugham's novels defining an attractive face: beautiful, pretty, handsome, good-looking, nice, charming, pleasant, nice-looking, regular, amiable. In some fragments of

the research the following adjectives form the following lexical collocations: red good-looking face, pale beautiful face, pale good-looking face, thin handsome face, thin pretty face, pleasant clean-shaven face, cold regular-featured face, nice thin face, small nice face, clear nice face, white nice face, strong handsome face, severe handsome face, beautiful austere face, complacent handsome face, handsome lined face, handsome lined face, pretty clever face.

The stereotypical images about a beautiful face have been described in the novels of W. S. Maugham as in a work of 20th century as English linguoculture. In an English world, a beautiful face was characterized as being pale, being thin (being severe, austere, having pink cheekbones, being notwrinkled, notlined.)

For the further study of facial stereotypes, the national auto-and heterostereotypes are discussed in 20th century in order to describe English linguocultural firm clich'es.

In W. S. Maugham's stories: "Up at the Villa", "Jane", "Catalina", "Liza of Lambeth", "The Happy Man", "Asheden or the British Agent", "Of Human Bondage", "The Painted Veil", which have been studied by many linguists, the portraiture of heroes takes the central place. Our goal is to study the individual linguistic and stylistic structural and semantic features to shape the portraiture in W.S. Maugham's most well-known novel "Rain".

The main character of the novel is Mr. Davedson and his wife. The author makes contrastive description towards a doctor and his wife. The Davidsons are religious people. The author doesn't support their inspirations openly. This attitude is vividly given a portraiture of Mrs. Davidson.

Mrs. Davidson came and stood beside him. She was dressed in black and wore round her neck a gold chain, from which dangled a small cross. She was a little woman, with brown, dull hair very elaborately arranged, and she had prominent blue eyes behind invisible pince-nez. Her face was long, like a sheep's, but she gave no impression of foolishness, rather of extreme alertness; she had the quick movements of a bird. The most remarkable thing about her was her voice, high, metallic, and without inflexion; it fell on the ear with a hard monotony,

irritating to the nerves like the pitiless clamour of the pneumatic drill (W. S. Maugham, Rain)

He always speaks noisily claiming something. ...he had heard Mrs. Davidson's agitated whisper, like the distant flow of a mountain torrent... (ibid.); She in her sharp tone announces: ...In our islands, we've practically eradicated the lava-lava (ibid.); The author also concentrates on the quick manners. ...Mrs. Davidson had given two or three of her bird like glances at heavy grey clouds,...she had the quick movements of a bird.(ibid.); The author also highlights the extreme energy.

...She was very brisk and alert. The cheerless surroundings had no effect on her (ibid.).

The writer highlights the Davidsons' falsity and deceitfulness, their insincere attitude towards the representatives of other cultures, which are also reflected in the portrait of Mr. Davidson:

Maugham describes him as a fanatic. His characteristic features are: bad temper and flashing eyes:

...His **great eyes flashing out of his pale face**, he was an impressive figure, ...The missionary fixed his **fiery eyes** on Dr. Macphail, ...His appearance was singular. He was very **tall and thin**, with **long limbs** loosely jointed; **hollow cheeks** and curiously **high cheek-bones**; he had so cadaverous an air that it surprised you to notice how **full and sensual were his lips**. His **dark eyes, set deep in their sockets, were large and tragic; and his hands with their big, long fingers, were finely shaped;** they gave him **a look of great strength**. (ibid.)

External characteristics of a personality are presented in a contradictory way by an author. His lean, ascetic figure does not match with the detail of his physical appearance, such as sensual, full lips. ...his lean ascetic stock figures and sensual full lips (ibid.). The writer also highlights forcefully faded mightiness in his character.

...the most striking thing about him was the feeling he gave you of suppressed fire. It was impressive and vaguely troubling. He was not a man with whom any intimacy was possible (ibid.).

Mr. Davidson, as well as his wife, was ardently involved into missionary service. The determination and rigidity of this pious couple, regarding their religious mission, are expressed by means of suchlike

lexemes: work, act, and mission. We read the following about Mr. Davidson:

…He`s **obstinate**, and when he`s once made up his mind, **nothing can move him** (ibid.).

The analysis of the short story "Rain" shows that Maugham portrays his characters in clear and striking manner; they are the embodiment of vividness and brightness. His prose has a quality of psychological depth, and the writer - using specific linguistic units - brilliantly manages to convey hidden emotional and psychological state of the character.

Regarding a fictional character of Dr. Macphail, a unified excellence of both external and psychological traits is found in his portrayal description. The latter becomes more sophisticated through the explicit information that is quite clearly felt in this character's discourse:

When he sat down under the light and took off his hat you saw that he had **very red hair**, with a **bald patch** on the crown, and **the red, freckled skin** which accompanies **red hair**; he was a man of forty, **thin**, with a **pinched face, precise and rather pedantic**; and he spoke with a Scots accent in a very **low, quiet voice** (ibid.).

In the text together with detailed description a form of focusing is used as one of the means for creating a portrayal. In particular, in the external appearance of Dr. Macphail a dominating component is assumed to be the fact of being auburn, a multiple usage of the adjectives **red** (**red hair, red, freckled skin ….**) represents a continually recurring leitmotif within a portray of the fictional character. As for a psychological portrait of the character, here are also found the cases of bringing forth specific psychological characteristics. Particularly, in various episodes of the development of a plot line the emphasis is put upon Dr. Macphail's balanced and fair, impartial personality: **What he heard shocked** him, but **he hesitated to express his disapproval** (ibid.).

As the writer intends to make his narrative more clearly expressed, he employs one of the forms of inversion. In particular, in the example given for the purposes of increasing drama one of the forms of a relative clause, the so-called "cleft sentence or pseudo – cleft sentence" can be identified. In this part a relative clause starts with a question word. The use of the construction above acquires the meaning of emphatics. It

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points to the reserved personality of Dr. Macphail, even in this horrific situation described. The trait mentioned of the character of Dr. Macphail's personality is displayed by the following remark: …He was not a man **to lose** his head in an emergency. (ibid.). Also, in the example given the use of infinitive construction carries the emphatic meaning.

From the perspective of heteroglosses it is also interesting to analyze the fictional character of Dr. Macphail as a stereotypical portrait. A stereotype as an effective means for the literary portraiture is characterized by informative saturation that gives the attributes to the stereotype to be a connecting link between the relationships of various linguo-cultural units. All of that thoroughly can be applied to a literary portrait of Dr. Macphail. Certainly, it appears that he has a fair and impartial personality to evaluate different attitudes, simultaneously, he is also the person who tries to achieve a certain kind of consensus between the opposing parties: I think **one** does better to mind one's own business. (ibid.) In the example given by means of the indefinite pronoun "one" the effect of indefiniteness is achieved, by which Macphail with his characteristic moderation expresses his view, though avoids referring to the addressee directly. A stereotype represented in the description of the personality and appearance of the character of Macphail makes it possible to get closer to the reader using a set of properties analyzing the object of description. Besides, through the stereotype he can voice his attitude towards others. For example: the semantic meaning of the following adjectives **precise** and **pedantic** refer to, on the one hand, the individual characteristics of a personality, and on the other hand, stereotypical qualities characteristic for the profession of Dr. Macphail are emphasized.

Based on the contextual analysis, there are revealed lexical units and grammatical constructions, by means of which the linguistic portraiture of the appearance and the personality of the fictional character of Dr. Macphail is carried out (Chart №4).

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Properties of the Descriptive Parameters of Macphail's Literary Portrait

Descriptive Parameter	Lexical-Grammatical Units Presented	Characteristics
Appearance	red hair... a bald patch on the crown...the red, freckled skin... with a pinched face.	Brownish-red in Colour
Age	a man of forty	Middle Age
Behaviour (Manner)	"What he heard shocked him, but he hesitated to express his disapproval"; "He was not a man to lose his head in an emergency"	Self-Mastery Self-Control
Personality	precise and rather pedantic; "she's all alone here, and it seems rather unkind to ignore her"; "had the shy man's resentment at being forced out into the open"; "I think one does better to mind one's own business"; "You'll do what the authorities say"...	Preciseness and pedantry Kindness Shyness Impartiality Firmness of Character
Voice (Manner of Talking)	"he spoke with a Scots accent in a very low, quiet voice."	Quietness Low Pitch of Voice
Body Build	thin	Thinness

Based on the contextual analysis of the material studied we can conclude that different linguistic means employed for a linguistic portrait of Macphail both explicitly and implicitly together with the combination of their denotational and connotational meanings Macphail can be viewed as a stereotypical personality.

Within the process of creating personality portraiture as a stereotype, not only the author and the reader, but also the character himself is drawn into the same communicative domain. In other words, the anthropocentric nature of a fictional text is disclosed on all of its participating personas. From this perspective it is important to analyze the portrait of Miss Sadie Thompson, who is one of the main characters in the story.

The quartermaster pointed with his thumb to the woman standing by his side. She was twenty–seven perhaps, **plump**, and **in a coarse fashion pretty**. She wore **a white dress** and **a large white hat**. Her **fat calves** in white cotton stockings **bulged over** the tops of long white boots in glace kid. She gave Macphail an **ingratiating smile** (W. S. Maugham, Rain)

... Miss Thompson was standing at her door, **chatting** with a sailor. A sudden change had taken place in her. She was no longer the cowed drudge of the last days. She was dressed in all her finery, in her **white dress**, with the high shiny boots over which her **fat legs bulged in their cotton stockings**; her hair was elaborately arranged; and she wore that enormous hat covered with gaudy flowers. Her **face was painted**, her **eyebrows were boldly black**, and her **lips were scarlet.** She held herself erect. She was **the flaunting queen** that they had known at first. As they came in she broke into **a loud, jeering laugh**; and then, when Mrs Davidson involuntarily stopped, she **collected the spittle in her mouth and spat** (ibid.).

Maugham's Sadie is a stereotype of a prostitute who seems to be in minority in the Victorian Era. She is the representative of a low-social class, and at the same time, she embodies the negative connotation, usually associated with suchlike low-social class. She is characterized as the one who is gabby with a coarse voice and has a jeering manner of talking. The attributes mentioned are described by the following adjectives: **hoarse, coarse, jeering.** Because of her ill-education, Sadie's speech is very poor. When she gets angry, she unleashes a torrent of abusive words - a torrent of **insult, foul and insolent.** Impudence and haughtiness that are generally characteristic for representatives of a slow-social class, these are the most distinctive features displayed in the character of Sadie. Other episodes point to the

same trait of personality: She gave **an inarticulate cry of rage** ...the **torrent of confused supplication** as the tears coursed down her painted cheeks (ibid.).

Together with her failure to speak correctly, Sadie's verbal action also refers to her distance from the rest of the society. Her vulgarism is sharply marked off from the bourgeoisie norms prescribed; the latter represents Sadie Thompson as a stereotype of the woman who belongs to a low-social class.

Based on the fragments of short stories by W. S. Maugham studied, in which there is presented the portraiture of the characters, we were given the possibility to make some of the conclusions regarding the stereotypical images regarding linguo-cultural carriers characteristic for the English literature of the first half of XX century.

CONCLUSIONS

The findings of our research carried out based on the interdisciplinary and interparadigmatic methodology can be formulated as the following theoretical generalizations:

_ In contemporary research a fictional verbal portrait is viewed simultaneously as both a verbal-cultural and a linguistic phenomena. Accordingly, the typologization of the verbal portrait has both the culturological and linguistic character. As for the interdisciplinary methodology, as a linguistically-centered entity, refers to the emphasis of the linguistic aspect of the fictional verbal portrait.

_ The fictional text created on the basis of the fictional discourse, in contemporary thinking is based upon the so-called "receptive aesthetics". Accordingly, any kind of fictional portrait by the author (the creator) is not only linked to the reality by its meaning that this way (and not in a different way) the reality in the epoch given is perceived (that implies the referential aspect of the text), but also it represents a communicative link by the author-creator to the representatives of the epochal culture given. The way the pragmatic aspect of the fictional portrait is viewed undoubtedly determines the importance of the culturologically-centered aspect of the mentioned above.

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_ A verbal portrait given in the form of the text is linked to important differences of any epic genre within the text, in particular, between the forms of the realized speech, such as the speech by an author and the speech by a character. This is exactly the kind of difference that definitely has to be connected to the meaning of the content of the verbal portrait. We take the view that, for the whole context, the hierarchic relations between the texts are also important: it does not matter whether the verbal fictional portrait has a large degree of content or not, definitely, it is the component of a much "wider" text according to both the structure and the meaning.

_ In our research a verbal fictional portrait is viewed not only simply upon the concept of the fictional text, but also essentially and mainly upon that of the archtext. It is the first time when the latter on the basis of the merging of the theory of domain and the concept of the text is carried out in the sphere of the research of the fictional verbal portrait.

_ Regarding the concept of the archtext, the following thesis can be stated: The archtext concept and the model altogether represent the mental construction, which in its direct terms does not belong to the system and the discourse either. It represents the abstract formula for making two linguistic realities connected, through which the actualization of language as a system takes place. As for the discourse reality, it turns out to be any real text subjected to any genre.

_ The portrait of a literary character covers the following: appearance, facial features, figure, posture, mimics, gesture, thoroughness, the reflection of the qualities which are characteristic for clothes, age and etc.

- As a result of the research conducted, it becomes apparent that the objective of the description of a character's appearance is not only to create a visual face in readers' mind, but also to help the reader to penetrate into the inner world of the character.

- The description of an appearance plays an important role in literary works. In the description of the appearance of the fictional character, the reflection of their spiritual and emotional states, and also that of the psychological reaction upon this or that kind of event are "hidden". That's why the description of the literary hero's appearance is one of the tools to disclose his personality.

- The main importance is usually attributed to psychological, ethnic and social characterization of a personality; a visual aspect of a fictional

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character is a means for what these dimensions of a personality to be conveyed. If the portrait refers to not only the appearance of the character, but also his/her qualities as determining factors for a personality (social, psychological or ethnical features) and through such kind of "additions" the features can become decisive, in this case the poetics defined that way regarding the portrait not only implies, but also demands the methodology such as interdisciplinary: due to the fact that the appearance of a character and the accompanying social, psychological and ethnical moments are expressed through linguistic means, it is obvious that the linguistic means mentioned on this occasion require social, psychological and ethnical definitions. However, the modern humanitarian research made it clear that the existence of the entities mentioned and the moments important for the portrait in the fictional text are determined by the culture, under of which influence the author of the fictional text portrays this character. As a result, whilst studying the fictional verbal portrait we should rely on not only linguistics (in order to refer to the linguistic means to describe the appearance of a character), but also culturology.

-   As a rule, the author of a literary work aspires to use the evaluative mode of writing, to describe something based on values. The evaluative aspect is closely connected to the system of the society's stereotypes, since a linguistic personality has not only individual character, but also the qualities that are socially determined. At the same time, in the linguistic image of the world suchlike stereotypes are reflected, which are common in the society given.

-   Stereotypes unite writers and readers, if they are the representatives of the same linguo-cultural background, by means of which they can reach an agreement, and distinguish between "good" and "bad" as well. Studying the author belonging to other image of the linguistic world or just reading his work, enables us to understand the peculiarities of the images regarding that person's appearance and character, which exist in the society given, at the stage of its particular historical development.

-   In the research given, in the process of studying the peculiarities of the functionality, the device to create a literary portrait within a certain stereotype, we are given the possibility to enrich linguocultural knowledge regarding the English society in the first part of XX century. The use of linguistic means, which represent stereotypes for the creation of a literary portrait of a character, makes it much clearer to comprehend

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the text. Also, through it the emotional colouration is acquired, that is especially worthy of notice in respect of linguistic-cultural and ethnic-linguistic aspects of the research.

-   Thereby, the use of linguistic means for the representation of the stereotyped images is a literary device taken separately for literary portraiture. At the same time, in respect of the effectiveness in reaching kind of understanding with a reader, for the creation of the emotional mode within the individual and author-dominated literary text, whilst writing a literary text, the use of stereotype acquires particular attention.

-   First of all, W. S. Maugham's short stories were selected based on the following: the stories in which the axiological part of lexical units could be determined, those elements which are included into the literary portrait of a character, the follow-up study of the stereotypes relating to the image of a person depicted in literary portraits of characters by W. S. Maugham requires the analysis of national auto- and heterostereotypes so as to to define strongly-held beliefs. The discussion of national stereotypes represents an essential part of the study of strongly-held beliefs, which are characteristic for the linguistic representation of the world of the people of various backgrounds, since, particularly in them, heterostereotypes, the representation of one person's attitude towards others are carried out. The quality of national tolerance and of mutual respect is explicated.

-   Therefore, it can be said that the fragments of the text, which depict the heterostereotypes of the carriers of the linguistic-cultural characterization pertaining to the first part of XX century, are not impressive in number and do not give us the opportunity to make evidence-based conclusions regarding stereotypes, which will be connected to the ethnicity as a whole. The focus of attention is only upon the separate representatives of that society.

-   Based on the study of the fragments of the texts by W. S. Maugham, in which types of characters are depicted, we witnessed the evidence that enabled us to draw some theoretical conclusions regarding stereotypes, connected to a person's facial features, the carrier of the linguistic-cultural characterization of the English world in the first half of XX century and all of that is represented in his works.

-   The simplicity of a text is a distinctive feature revealed in Maugham's narrative. The author does not describe details not worth giving attention to, and he attempts at making his story understandable

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for any kind of reader. That's why the text is full of beauty and vigour, the events unfold dynamically, and the reader will never be bored. The author very often refers to classical writers, painters, musicians, works of art, geographical names. To the fact that linguistic-cultural interest arises in readers and all of that again points to the encyclopedic erudition of Maugham.

- Without unique style of writing by Maugham, certainly, Maugham will not be the one, who is so much appreciated and admired by readers. With all his effort he used to work on each word and phrase. Maugham himself would write that after careful consideration and much thought he decided to write clearly, simply and pleasantly, thus, he determined his own mode of writing.

The Main Concepts of the Dissertation are given in the Following Works:

1. T. Kherkhadze, "Verbal Fictional Portrait as a Linguistic Phenomenon and a Linguocultural Problem", II International Scientific Conference "Modern Interdisciplinarism and Humanitarian Thinking", Scientific Papers, Kutaisi, Akaki Tsereteli State University Press, 2015, pp. 661-664;

2. T. Kherkhadze, "Some Aspects of the Representation of the Character's Appearance in the Text of Fictional Prose", Scientific Journal "Language and Culture", №17, Kutaisi, Akaki Tsereteli State University Press, 2017, pp. 162-163;

3. T. Kherkhadze, "Stereotype as a Means for Creating a Literary Portrait", Periodical Scientific Journal of Faculty of Arts, Volume 15, Kutaisi, Akaki Tsereteli State University Press, 2016, pp. 301-303;

4. T. Kherkhadze, Stylistic Principles of Creating Characters' Faces in S. Mougham's Short Story "Rain", III International Scientific Conference "Modern Interdisciplinarism and Humanitarian Thinking", Scientific Papers, Kutaisi, Akaki Tsereteli State University Press, 2017, pp. 793-795.