

Depiction of Students' Portrait and its Features in English Literature

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Annotation:

The article depicts the student's character in English literature. The role, genesis, national nature, poetic-typological features and the portrait of students in the works of English literary writers, their character's features, similarities and differences. The article presents samples from English literature, analyzes and studies comparatively and typologically. The comparative study of the works of world figures analyzed in the article will have a positive impact on the development of our international literature and will promote the reading literary books and reading culture.

Keywords: portrait, image, character, student, psychological, philosophical.

Introduction. In literary works, writers use artistic details to describe the world. Accordingly, artistic detail refers to the smallest pictorial or expressive artistic details: portrait and landscape elements, act, object, and so on. The artistic details can be divided into several groups to make the analysis easier. First of all, external and psychological details are covered. Their exteriors, which you can easily find in their names, paint us externally, objectively, their appearance and their surroundings. In turn, the external details are divided into portrait, landscape and real. Psychological details reflect a person's inner world, which are separate mental actions: thoughts, feelings, emotions, desires, and so on. External and psychological details are not separated by an inaccessible boundary. The portrait of a literary hero is a variety of artistic details, one of the elements of artistic integrity.

In literary works, the realities of life, people's lives are reflected through the behavior of literary heroes, the expression of their thoughts. The creator's worldview, purpose, social life events and philosophical observations about the human world are also expressed in the image of literary heroes. As the protagonists of the work appear in different passages in the works, in today's article

we will discuss the presentation of the student image in the works, and its interrelationship with the character. Basically, in fiction, the reader begins his acquaintance with the heroes with a description of their external signs, such as: faces, physique, gait, clothing, etc. The role of the portrait in the fiction is undoubtedly very large. An external portrait description, as a rule, can say a lot about the inner content of a person, his character. Thus, the analysis of external portrait sketches complements our idea of the hero, making him complete and complete.

However, a literary portrait includes characteristics that allow the reader to recognize the inner world of the hero, to see his spiritual qualities, positive and negative character traits. These characteristics include the manner of behavior, facial expressions, manner of speaking, the nature of actions. Also, the reader receives a visual representation of the character from a description of his thoughts, feelings, speech characteristics, so that a portrait description may not be available. Of course, in our opinion, the main interest in the hero is focused not on his external appearance, but on the features of his inner world. But in those works where the portrait is present, it becomes one of the important means of creating the character's image.

Thus, a portrait in literature is one of the means of artistic characterization, consisting in the fact that the writer reveals the typical character of his heroes and expresses his ideological attitude towards them through the image of the characters' appearance: their figures, faces, clothes, movements, gestures and manners. In fiction as an art, a verbal portrait is only one of the means of characterization used in compositional unity with other similar means: the deployment of an action in a plot, a description of the thoughts and moods of the characters, a dialogue of the characters, a description of the situation, etc. In our opinion, only in a literary work does a portrait absorb the fullness of a person's spiritual life. The main feature of a literary portrait is that it, like in a mirror, reflects not only the appearance of the hero, but also his inner world.

2. Method. In all literary works of English literature, we can find the image of the student in the work. Their portrait, character traits differ from each other but have similar aspects as well. Let's look through several samples from different kind of literary works.

Student Kirill Sidorovich Razumov, the protagonist of the English writer Joseph Conrad's "Under the Western eye". "Mr. Razumov was a tall, good guy. If its features were more subtle, its appearance would undoubtedly be attractive. It was as if a facial expression, represented by wax (and even when approaching the correct classical type), was brought to the fire, obscuring all the stiffness of the lines. But even so, his appearance was very pleasing. The behavior was also pleasant." [5:224] When describing the appearance of Razumov, we immediately see a handsome, handsome, tall young man. The writer describes not only his appearance but also how intelligent, perceptive, and knowledgeable he is. "Kirill Sidorovich Razumov, a third-year philosopher at St. Petersburg University, was considered by his peers to be a strong man, an absolutely reliable man," he said. In a country where faith is punishable by death and sometimes even more horrific than death, it would mean sharing views that are forbidden." [5:225]

His friends respected him, and the university had earned a reputation of its own. He could always reach out to everyone at the right time so everyone respected him. Razumov does not feel the need for money. The play states that he was an aristocrat and that money came to him under the guardianship of someone. "Mr. Razumov, the priest's son, was under the patronage of a certain high-ranking aristocrat - perhaps from a distant region where he came from. But his appearance contradicted such a humble origin; it seemed unbelievable." [5:225] He was always present at the event of high-ranking guests, professors, and put himself on the same position as them, and felt light in their circle, and never avoided them.

The character of Ricky, a student in English writer George Forster's "Long Journey," is one of those characters who grew up without a very humble, troubled parent in life. When describing his

portrait, the author mentions that one of his legs is lame and this defect extinguishes his interest in life [6: 2]. Ricky was also a child of a normal family, his mother died early and his father married another woman. Ricky enters college and becomes one of the most talented students in the world.

Ricky has a lot of talent of his own, one of which is his writing. "Ricky really wanted his little stories to be published. After writing eight or nine, he longed to see them in book form. He even found a name for them called "Pan Pipes". He was zealous in this regard; he loved to work, because some incredible floriculture has passed from the world and is now from the people." [2:71] His aunt and wife tried to help him in this, but were unable to publish his work.

Another British writer, Evelyn Vaughn's "Decline and Fall," the protagonist of which is a student, Paul's character traits, are also unique. "Paul Pennifezer studied theology. It was the third year of his university life at Oxford. Prior to that, he graduated with honors from a small private school in Sussex with few religious views; at school he was a magazine editor, president of a discussion club, and by his character "had the best influence on his peers," so his friends respected him greatly." [4:2]

The English writer Iville Vaughn's Θ emphasizes the student attire in the image of students (Sebastian and Charles). When the writer describes the dress, we can see the dress culture that is typical of a real London.

Dress like in a country house. Never wear a tweed jacket with flannel trousers, but only suits. And the neck of a London tailor - there is better tailoring and a long-term loan. Clubs. You will now go to Carlton, and at the beginning of the second year, to Grid. If you want to run for the Union - it's not an idea at all - first build your reputation in Chatham or, say, in Kenning, and start with your speeches about the newspaper. Boar hill bypasses. - The sky above the steep roofs opposite my windows lit up, then went out; I poured coal into the fireplace, lit a lamp, illuminating in all its glory his impeccable golf trousers from a London tailor and a leandre tie. - Do not treat assistants as teachers, keep them at home with the parish priest. In the second year, you will have to use the lion's share of your time to get rid of the unwanted acquaintances that you acquired in the first. Beware of the Anglo-Catholics, they are all sodomites and speak with an unpleasant accent. In general, stay away from all religious groups: there is only one harm from them.

In this play, the author distinguishes the stratification of images, their differences from each other only by their appearance and dress. He describes them so skillfully that the reader quickly realizes which layer the images are from. "He was tall, thin, rather dark, with huge wet eyes. We all wore coarse-haired suits and thick-soled shoes. He wore a tight-fitting chocolate, in a bright white stripe, a jacket, suede shoes, a large bow tie, and as he entered, he pulled off bright yellow suede gloves; half-gull, half-glades, perhaps even a half-Jew; the personality is completely exotic."

The author also skillfully used metaphors to describe women. He described in detail the parts of each appearance of the image. "I knew her, but she did not know me. Her dark hair was no longer than Sebastian's, and the wind also blew them from her forehead; her eyes fixed on the twilight road were his eyes, only bigger, and her painted mouth did not smile so friendly at the world. She wore a bracelet with key rings on her wrist, and gold rings in her ears. A colorful silk hem peeked out from under a light coat, skirts were then short, and her elongated legs on the pedals of the car were long and thin, which was also prescribed by fashion. Her gender embodied for me the whole difference between a friend and a stranger in her, and therefore I felt her especially feminine, as I had never felt a single woman." So author describes the women in details. If we discuss this detail separately so a beautiful women embody to our eyes. Describing details: *dark hair, huge wet eyes, painted mouth, elongated legs*. Clothes in details: *bracelets, rings, gold ring, silk hem, light coat, short skirt*.

3. Conclusion. It is obvious that as world literature touches on the image of writers, we can see that their lives are similar and even completely contradictory. In the theoretical part of the work, the definitions of the word “portrait” were presented, isolated from several literary sources and dictionaries. And also in the first chapter of the work, we defined the concept of a literary portrait in an artwork. Dictionary articles interpret a portrait, first of all, as a genre of fine art. However, dictionaries define the portrait and how to describe the character's appearance in the literature. An analysis of literary sources showed that a literary portrait is not only a description in a work of art of a person's appearance, including his face, figure, clothes, but also an image of the visible properties of the hero's behavior: gestures, facial expressions, gait, and manner of holding. In addition, the reader can get a visual representation of the character from a description of the thoughts of the heroes, feelings, actions, speech characteristics, so that a portrait image may be absent. Thus, the reader's attention does not focus on the appearance of the character, but on the characteristics of his inner world.

The practical part of the work was devoted to a selection of portrait characteristics used by the author to create images of the main characters.

Thus, portraiture and character play an important role in literature. First, they are necessary to better understand the protagonist of the work, to imagine it in the imagination of the author (literary portrait). When the author uses the portrait as the “hero” of the work, he uses the functions of the portrait in daily life, which brings the work closer to reality, which not only helps to better understand and comprehend the work, but also answers questions about true art and true beauty conveyed through the portrait.

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