

The model of the Genre of Literary Portrait in Modern Literary Criticism

B.K Bazylova, Zh.D. Suleimenova

Abstract—In modern literary criticism the problem of genre is one of discussion. Genre is a phenomenon, located in the intersection of the synchronous and diachronic processes in the development of literature, and this is due to the complexity of its solutions. It defines the place of contact between literary works and literary process.

Keywords—literary, criticism, literary portrait

I. INTRODUCTION

IN modern literary criticism the problem of genre is one of discussion. Genre is a phenomenon, located in the intersection of the synchronous and diachronic processes in the development of literature, and this is due to the complexity of its solutions. It defines the place of contact between literary works and literary process.

Principal position in history of the aesthetic learning relating to the theory of genre was a justification of concrete historical approach to the research of the Aristotle's literary phenomenon. He saw in generic specificity the impression of public relations in certain age. The same idea about the genre depending from social significance of the depicted will be expressed later in Lessing's writings and then developed in detail in Hegel's "Aesthetic". Despite that Hegel was convinced in movement of art of its collapse, his conception of genre as a historical method of life overcoming, was greatly productive. Defining the fundamental law of art as a movement from one stage to another- from symbolic to classic and then to romantic – Hegel concluded that every stage corresponds its genre system and as the age leaves, that made her alive, also leaves those genres, in which the age received the most adequate expression (for example that is the fate of epic in the age of classical art). Unlike Hegel, Belinsky in his "Division of poetry into race and species" based on creation of genre typology of his contemporary literary process, attracting argument works of Russian literature. The becoming of realistic art (in formation of which Belinsky played a direct role as a critic and theoretic), expressed in the preferential development of prose genres of the novel, essay and story had been predetermined the Belinsky's conclusion about the synthesis of generic features in the genre. The confirmation of this conclusion is analysis of A. Pushkin's, N. Gogol's, M. Lermontov's works. So, on this stage of research of genre theory was clearly expressed the aspiration to unite the study of literary history with its typology, and specificity of a particular genre correlated with the nature of reality itself.

B.K. Bazylova is with the Kazakh State Women's Teacher Training University, Almaty 050000, Kazakhstan as the Head of Department, candidate of science in Philology (mob.phone: 87051901036; e-mail: baglan_5_3@mail.ru).

Zh. Suleimenova Kazakh State Women's Teacher Training University, Almaty 050000, Kazakhstan as the Senior Scholar Secretary, Dr. PhD cultural anthropology (mob.phone: +77078210079; e-mail: zhsuleimen@gmail.com).

The basis of studies of literary process and its manifestations in specific forms of race and genre is presented in Veselovsky's unfinished work, which was dedicated to the historical poetics [1]. From S.Sukhikh's point of view, who had reconstructed Veselovsky's basic methodological positions, they are synthesis of Benfey's theory of the drawing, mythological schools of Grimm's, Buslayev's, Afanasiev's and Taylor's ethnological school [2]. The main "nerve" of literature history as a science for Veselovsky- is a moment of the bond of a content history and form history [3], which are researching by the author of historical poetics in three stages. It is the selection of constant elements which forms the basis of poetic form, its search in source of human culture (ritual syncretism) and finally, the analysis of historical fate of poetic forms and its movement from past to present. A.Veselovsky examines genres like certain types of art works, and despite that his classification of literary monuments shows the usefulness of historical (diachronic) approach, typological principle of calculations and analysis of elements of poetic structure becomes necessary for scientific method.

The theoretical justification of the model of genre of the literary process makes a question about the character of the functioning structure of its model and the connection between its components. One of them is a portrait as a way of incarnation visual impressions about a human being, transmitting a feature that was created in the nature of the product. Literary portrait is an art phenomenon, which is synthesizing in his content and structures the elements of documental and art genres, also it is a field of debates about the belongings to the system of publicistic and artistic genres. The word "portrait" comes from pictorial art, and the roots of the word go back to Latin. Aristotle in his "Poetics" correlates it with an art, explaining the fundamental idea of aesthetic: "...it must be emulated to good portraitists: exactly they, giving the image of someone's face and making the portraits alike, at the same time describes people more beautiful" [4]

While creating literary portrait the author is basing on hero's form, taken from very reality. The portrait likeness is very important. A real person is known as an artistic whole, like a self-contained and complete "plot" for the verbal art. Exactly in artistic and holistic image of a real person- the originality of his "face", thoughts, speech that occurs in his character, in demeanor and in autobiography, in creation- lays the aesthetic essence of genre of the literary portrait.

The research of portrait as a part of an artistic whole is presented with wide range of approaches, each of which has its own logic. An image of character's appearance maybe given in form of detailed description, by combining the points of "survey" (comparison of visual heroes' impressions, author and a character), multiple rhythmic repetition of one or more features (gesture and mimicry). The separation of the portrait into statistic (or exposition) and dynamic that actually existing in many works, firstly points to its position in plot and

secondly points to property of character. The static picture is considered as a sigh that had completed his developing (Turgenev's and Goncharov's portraits) and dynamic-becoming (Tolstoy) or contradictory (Dostoevsky).

As we think the contrast of one type of portrait to another does not make any sense, because in one case the emphasis made on image of permanent, essential features of personality, and on the other- on changes, which due to circumstances depicted in the product. In the dynamic of narration the static portrait existing in every scene situation, highlighting the same features of appearance of character and participating in such way in motivation of deployment of the plot. A dynamic portrait, dispersed in the narration, contribute the creation of whole figure, identifying the appearance of character traits that has not stood out before.

In Russian prose of XIX century, the genre of literary portrait was considered as a characteristic of an exact person, presented in a form of memoir essay. N.V Gogol said that literary portrait must describe the contemporary as a "meaning of a human being" and also consider him as unique personality. Despite that every writer has its own understanding that is depending on creative personality, its own comprehension features of genre, but generally his being remains unchanged. The image of hero "suffered" by the author in close communication, determines the final purpose and choice of means, and the composition of literary portrait. The observations and the impressions that had imprinted in memory, serve as a basis for a precise selection of details, that reconstructing the contemporary's character. It is also important to account for a moment, that literary portrait has some incompletes and fragmentariness. The authors of literary portraits are aspiring to describe the portrait to the generalization, based on their own experience and memories. This process is carrying out in certain forms and limits. Basically, the portraitist gives the main traits of person's character, the most memorable ones.

Historical and literary facts indicate that detailed description of character's face and body traits in the art of realism in the second term of XIX century is replaced by images of different forms of human's reaction on the world. The forms of literary hero's behavior- is a complex of "movements and poses, gestures and mimicry, the pronounced words with their intonation" – is considered as a major component of hero's character [5 They are not "fit" in forms of portrait art, because they are passing the changes of hero's attitude to the situation or to the other face or fact. The painter's treatment to those dynamic forms in work process to creation of character's external appearance, explains by the fact that they have the opportunity to give the information about the certain stability and capture the characteristics that distinguishing person among the other characters. Yet that was written by A.F Losev [6].

At the early stages of an art development it was possible to observe the polyfunctionality of the process of portraiture, which in addition to imitation of the original, assumed the possibility to express the author's attitude to his subject. To this portrait property B. Whipper drew his attention. He thought that the desire to capture the image of another person

preceded the knowledge of the creator of himself. The portrait arises only when a person learns how to emulate to others and find out the expressions of inner life. But this couldn't happen until a man didn't recognize his own face..." [7]. In a portrait as in a special form of cognition and man's reflection in art of painting, it is possible to detect some common properties of aesthetic consciousness, which gives us a right to extrapolate the knowledge about its specificity in the field of creative writing. Such kind of research aspects of a portrait in literature are justified and presented in K. V Pigarev's monograph.

A writer, who is telling about his hero, thinks about him, tries to size up his inner essence and the meaning of his being. The figure of coeval that is perceived by author in whole usually is disclosed in wide historical background because of a specific events, facts and real humans. At the same time the readers are introduced in a source of events of a personal relationship between writers and imaged humans, so that the writer tells about the role that he played in his biography. Thereby the autobiographical theme is developing. In memories it is distinctly shown the authors image, narrating about himself, because the events of his life intertwined with life events of his characters.

The authors of memoir prose never give the factual accurate portrait of a human being. They based on their own understanding, making the character. Sometimes such a conception emerges in a human's life and sometimes after his death. After a certain time, man's traits upheld and systematized in the authors' minds. If minor flaws and weaknesses of character don't have a constructive value they recede into the background. The image is consolidating. In the memoir literature there is a kind of reverse prospect: the closer – the smaller, the further- the more significant [8].

In the literary portrait the author's intent is disclosed to the character's conception of image. Offering one of his conceptions the portraitist defends it, contrasting views of other memoirists. This is one of the main properties of literary portrait, which makes it different from usual sort of memories, where the authors often are simple spectators who are just fixing the facts. Exactly this kind of essential feature of literary portrait makes it an art phenomenon. Making an artistic model of a person, the writer aspires to disclose the connection between a contemporary and the reality, its relations to it, and he concentrates his attention on little-known or unknown things. This requires author's point of view, his imagination of a characterized person, which organizes the narration in a whole. A writer is designed to say the things that hadn't been said before about a character, complete the known things which had been already well-established by unknown, taken from life things.

A pithy plan of a portrait is inseparable from its functions. A portrait in an artwork serves as a "narrator" about the main hero, linking the appearance with the features of his psychology. Studying a portrait of a character we are considering it as a function of an appearance and at the same time as a fact, which is generating knowledge of it.

The basis of a verbal portrait is a merger with typical and individual. In literature there are two leading types of a verbal portrait: formal and intimate. In a genre of an intimate portrait

dominates personal interpretation of man's appearance, subjective and at the same time psycho exact reproduction of the expression of eyes, smile, mimics and gestures. A formal portrait is directed on disclosure of hero's social status and an intimate portrait value the details of human's intimate life and the uniqueness of his individual signs.

The genre of formal portrait expresses a high level of moral typing, national qualities, which are idealizing nature of image, an attention to a suit and to the details of interior. For this type of a portrait, the interest to human's social status and emphasizing the attributes of power is very important.

In memoirs the formal portrait performs two functions; the first one is eulogistic, which is connected to ethical and aesthetic side of an art and it gives an estimate value to a main character. The second one is informative, which indicates on attributes of power and it is a mean of transmitting information about the aesthetic. It is said that to the eulogistic portrait the idealization is required, because a writer depicts not the things that was seen, he represents the things that he wanted to see. In Kazakh memoir literature this kind of restrictions was already violated in XX century.

Every author presents the same events in his own ways. The more stories are different the human's appearance is brighter.

Some writers are characterizing a human as a social worker, a patriot, while the others are trying to reach all the varieties of human's relations, and their portraits begin to serve as identification to complexity of human's nature. In the genre of Kazakh literary portrait, gradually produced the methods of reproduction of a specific individual in all identity. In some aspects it is possible to note almost complete absence of direct estimates of character and hero's moral qualities. It should be noted that in autobiographical prose there is also satirical (ironical) portrait [9].

The techniques of memoir writers on making an individual portrait don't have unidirectional nature in searching for an artistic means of expression. Sometimes there is an attempt to express an individual start through the description of the clothing. The individualization of the portrait may go through the list of moral and aesthetic qualities of hero. There are some portraits, where it is given a lot of comparison characteristics. In such kind of portraits, the author captures not only human's social significance but also conveys the individuality of human faces. A portrait sketch is abounded by comparisons, including the digital order. The most important aspect for author is to give a description of a moral quality and intelligence for a person. The author of a verbal portrait transmits the man's inner world through the mimics, gestures and poses. In a literary portrait the color brings the aesthetic function, gives a qualitative characteristics of the object description [10].

A portrait of a character, being as an element of artwork, contains information about the originality in the whole. It is characterized by the same features, within which there is a product: content, structure and the features of perception. The genre of composition specifies the features of poetic works, specifying the functional link between portrait and its components: person's character and the system of image, story organization and the narration features. A special role in expansion of poetic functions of a portrait belongs to memoir

essay and the novel of the second half of XIX century, which prepared the birth of a new genre- literary portrait.

Every art form makes its own laws of portraiture, but inside of everyone, the portrait appears as a way of reconstruction of real picture of the world. This is evidenced by the research of visual images in the art of painting, cinema and literature. In each of them, the portrait exists as a form of embodiment of the image of the real individual and as a way of "designation of appearance, character and the behavior of the fictional character" [1, 8]. M. Andronnikova establishes a pattern of a tradition of the portraiture based on the characteristics of an art form and also the individuality of an artist's creative method. A portrait in a painting, as the researcher says, - a genre, in literature and cinema, - is an element of narration, that's why it should be evaluated as a result of an individual art, a way of expressing the author of "I".

As a portrait we are going to understand the image of person's appearance, combining the fixation of permanent and situational appearance, in which shows the other's point of view, which was imprinted in visual form, performing the function of meaning in all levels of literary works. This working definition is not pretending on the fullness and finality of judgment of a portrait, but it reflects the idea of the functional link between the portrait and genre.

The image of character's appearance always related to author's attitude. It can be expressed direct and mediated-through the perception of visual image by other actors that shows the uniqueness of the construction works of the character.

The content of a portrait includes the form of human behavior, called "mimic" portrait. Through the image of hero in action, the reader gets an opportunity to create a visual image in his imagination that awakes the work of his associative thinking. Beyond text there is one more informative foreshortening of a portrait image. This is an appeal to reproductive reader's imagination, which is characterized horizon of its expectations and connected to the portrait art in paintings [11].

The structure of a portrait correlates to its main function-embodiment of the visual impression. The visual image, first of all is made on the level of narration, organizing different discourses, which are defining the rhythm and temper of narration, and also the features of its perception. Visual image that is in the portrait structure is made in two basic directions: on the level of the system and general composition of the product.

The image of a character's appearance maybe given in form of detailed description, combining the point of "survey" (comparison of hero's visual impressions, author and main characters) and the repeating of some attributes (mimic and gesture). The division of the portrait on statistic (exposition) and dynamic indicates on position in a plot of work and also on a property of nature. The static portrait is considered to be finished in developing, and the dynamic portrait – becoming or contradictory. The opposition of one type of portrait to another does not make any sense, because in one case the emphasis is made on permanent images and essential features of personality, and in another case- on changing the

circumstances. In the dynamic narration the static portrait exists in every story situation, highlighting the same traits of character image and participating in such way in motivation of deployment of the plot. The dynamic portrait, dispersed in narration, helps on creation of a complete image, identifying the thing that wasn't known before.

II. CONCLUSION

An important component of a portrait poetic is a way of organizing his perceptions. The perceptions of literary portrait is not just in a process of interpretation of verbal sights, which has its own specific sequence, designed to develop the reader the law of semantic and syntactic hierarchy. Here we are faced with the task of research of complex interaction of simultaneous and successive syntheses. In a speech they represent the transposition of the serial portrait description in synchronic structure that is alike to those that represent pictorial images. There goes a hierarchical restructuring of impressions that is characterized by the fact that in a process of narration every reader discovers something new. About this kind of literary features of a portrait even wrote Delacroix, noting that a character of its perception depends on alternate images. The transmitting of word of visual impressions represents the submission of simultaneous perceptions.

One of the author's features of vision of the world in the product- the way of its plot organization, that's why the analysis of the portrait function in narration- is an important direction in researching the problem. Studying a portrait, we get the author's understanding of a vision of the world. The writer's selection of a certain methods of the images means the author's point of view; the characters features of the nature are embodiment in a speech. It allows considering the portrait as one of the writer's functions in which also reflected the features of its revolution. The genre of literary portrait had gone a long way, because it was one of the author's skill indicators.

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