iJRASET
International Journal For Research in Applied Science and Engineering Technology



INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Volume: 9 **Issue:** XI **Month of publication:** November 2021

DOI: https://doi.org/10.22214/ijraset.2021.38808

www.ijraset.com

Call: 08813907089 | E-mail ID: ijraset@gmail.com

International Journal for Research in Applied Science & Engineering Technology (IJRASET)
ISSN: 2321-9653; IC Value: 45.98; SJ Impact Factor: 7.429
Volume 9 Issue XI Nov 2021- Available at www.ijraset.com

Artistic Image Depiction Elements in the Works of Edgar Allan Poe

Akramova Takhmina
Silk Road International University of Tourism, Department of Foreign Languages, senior Lecturer:

Abstract: ***The article examines the elements of the representation of the artistic image in a literary work, individual speech features, phonetic devices, morphological categories and expressions of the character's speech. The literary device of stanzas of Edgar Allan's works is analyzed and examined, the semantic features of the features of images and all kinds of reproduced linguistic means are traced.***

Keywords: reproducible linguistic means, element of artistic image, phonetic devices, individuality, expressiveness, versatility, vivid and expressive meaning, disgusting abomination, deep feeling of loneliness, personification, inanimate objects, human qualities.

I. INTRODUCTION

Every piece of art, creatively recreated by the author in a work of art, is an artistic image. It is the result of the artist's understanding of a phenomenon, a process. A special and very significant element of the artistic image in a literary work is the speech characteristic of the character. Applying various linguistic means, the author gives his characters individual speech features. Personalization of speech involves the use of phonetic techniques, which is expressed in the author's statements, where the linguistic characteristics of the characters are marked (tempo, timbre, intonation of speech). Another phonetic technique is the transcription produced by the author. It is with the help of this transcription the speech characteristics of the characters, such as age and social affiliation, are conveyed. It should be noted that the morphological means of language also play an important role in the creation of artistic images. Among the morphological categories, the category of gender has the greatest opportunities for realizing the artistic potential of the image of nouns.

Obsolete grammatical forms can also serve as one of the ways of expressing the speech of a character, indicating his detachment from life. A significant role in the creation of the artistic image in works is played by proper names, including geographical names, folklore and literary homonyms, names of fairy tale characters. It is proper names that contribute to stylization and give the work a special flavor. Thus, the term "image" can be defined as a set of objects arising in the human consciousness and reflecting objects, phenomena of the surrounding reality. As mentioned above, under the term "image" is understood, first of all, the artistic image, which in literary work is treated as an image of a character and is distinguished by a strongly pronounced author's character, individuality, expressiveness and versatility. [K. Chukovsky, 1988, p. 214]. The main feature of images is the linguistic component, i.e. the linguistic means by which they are formed. These include phonetic (author's transcription, author's transcription), morphological (gender category of nouns), syntactic (syntactic parallelism, parcellation, inversion). The most common and significant means of creating an artistic image are stylistic means: epithet, comparison, metaphor, hyperbole, litany, gradation, oxymoron, personification. Consider some of the common and significant means of creating an image used by writers and authors of works. Epithet (from the Greek means "attached") is an attached concept, which affects the expressiveness and colorfulness of its sound [Y.V. Kovalev, 1989, p. 573]. Having no clear position in artistic theory, the term "epithet" refers to those concepts that are called definition, adjective in the etymology of syntax; but this overlap is only partial. It is the epithet that gives each image a more coherent sound. Some theorists classify it as a tropes (artistic turn in which words are used in figurative sense in order to enhance the expressiveness of the image), other researchers consider it as a stylistic (rhetorical) figure (speech construction, influencing the significance and imagery of speech). Others consider it an element of a separate class of linguistic representations.

Epithets are usually expressed by means of adjectives (quiet voice), less frequently by nouns (parting hour), adverbs (enthusiastically speaking), numerals (second breath), pronouns ("yes, they say, even so..."), participles and derivatives ("frolic and play...") and even a verb ("striving to create"). Let us consider a number of definitions of the term "epithet. Conventionally, they can be divided into simple ones, consisting of one word (sweet voice), and complex ones, which are formed from several words ("home, dear to me..."). To denote a feature, we distinguish between epithets with a direct (green trees) and figurative meaning. The second type includes two subtypes: metaphorical (emerald forest) and metonymic (crazy hands).

©IJRASET: All Rights are Reserved

According to their functional purpose, epithets are divided into representational (blue sea), emotional (depressing depths) and reinforcing (accentuating a distinctive feature of the plot and contributing to enhance the reader's perception; smoky distance, blue sunset) [Y.V. Kovalev, 1989, p. 576]. According to the semantic feature epithets can be evaluative (pleasant look), color (green eyes), in their size (big eyes), in their shape (almond-shaped eyes), in their temperature mode (cold water), in their behavior (lively laughter), in their appearance (stately gait), etc.

The relationship between the epithet and the word he defines as permanent (good man, clean pond) and free (luxurious statuette). Consider how this literary device functions in the first stanza of Edgar Allan Poe's The Raven

Once upon a midnight dreary,
While I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore -
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door -'
"T is some visitor," I muttered, "tapping at my chamber door -

A. Only this and nothing more."

Such lines convey vividness and expressiveness of meaning so that the reader can easily draw a picture of being and drown in the depth of knowledge [M.I. Kotovich, 2015, p. 65]. Comparison is a comparison of one object or phenomenon with another that highlights a common feature. Comparison relies on the comparison of two components or states, this technique is used in journalistic, artistic or oral speech. For example, the expression "squeezed out like a lemon" sounds reinforcing and conveys a more voluminous transfer of information than "I am very tired. Comparisons allow us to determine the causes of the images, reinforcing their individual characteristics. By juxtaposing two concepts close to each other, they make them more concrete, rich and multifaceted. Below we will analyze an example where the comparison technique is used in Edgar Allan Poe's "Annabelle Lee"

B. "a love that was more THAN love."

The above line conveys a style of comparison through human feelings, attraction and devotion between Annabelle and the narrator, which was something more than ordinary love between two people...

In turn, metaphor is the transformation of a concept from one object or phenomenon of reality to another, based on their similarity in some degree or contrast. In literature, there is one of the most common artistic techniques of metaphor. Metaphor relies on the similarities of objects or phenomena in a variety of ways.

A concluding representation of the metaphorical story can be seen in Allan Poe's "The Monster in the Wall"

C. "I had walled the monster up inside the tomb!"

It is undeniable that the black cat is a metaphorical cat even for the narrator. The black cat of guilty conscience is revealed here by two metaphors: not only has the cat become fully endowed with symbolic value as a hideous abomination, but the wall of the narrator's home, a place of safety and residence, has become a crypt, a "home" for the dead. In modern linguistics, hyperbole is an excessive exaggeration or exaggeration of a quality or property, process or phenomenon in order to create a vivid and expressive image, which has a Greek origin and denotes exaggeration [A. I. Efimov,1959, p. 245]. If we again turn our gaze to Edgar Poe's work "The Raven", we can come into contact with the use of hyperbole, where there is a description of the bird's gaze on him:

D. "To the fowl whose fiery eyes now burned into my bosom's core... "

First of all, crows have black eyes (not fiery), and they certainly don't stare so hard that theiX eyes appear to be burning....

Consider an oxymoron as a stylistic figure of artistic speech that combines opposing definitions or concepts, resulting in a new semantic quality.

E. "Thrilled me - filled me with the fantastic terrors never felt before...."

"The Raven" by Edgar Allan Poe is full of many literary devices. Poe chose to use this oxymoron to describe the main character's state of hopelessness when his beloved returns to him. His beloved, Lenore, was lost, and the protagonist felt this loss as hopelessness. He experienced terror when a bird knocked on his window. One can clearly see how an oxymoron combines two contradictory words or ideas into one phrase to highlight a connection for the reader.

Also, Edgar Allan Poe artfully uses sound imitation, words that mimic sounds to establish a mood of content and then terror in his poem "The Bells," which becomes increasingly threatening as death approaches:

©IJRASET: All Rights are Reserved

F. "Hear the tolling of the bells-

Iron bells!
What a world of solemn thought their monody compels!
In the silence of the night,
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.
And the people-ah, the people-
They that dwell up in the steeple,
All alone,
And who tolling, tolling, tolling,
In that muffled monotone,
Feel a glory in so rolling..."

It is evident that the author indicates the theme or message of the poem. Phonetic means of expression consist of the repetition of certain sounds in order to create picturesque artistic images [A. I. Efimov, 1959, p. 157]. Authors use repetition of sounds to convey a certain character. Such combinations of sounds give the text a richer or, on the contrary, softer coloring of sound.

Allan skillfully and skillfully used the literary techniques of alliteration as a type of repetition, which is used in "The Raven." It occurs when the poet repeats the same consonant sound at the beginning of several words:

G. "Weak and weary," "soul" and "stronger."

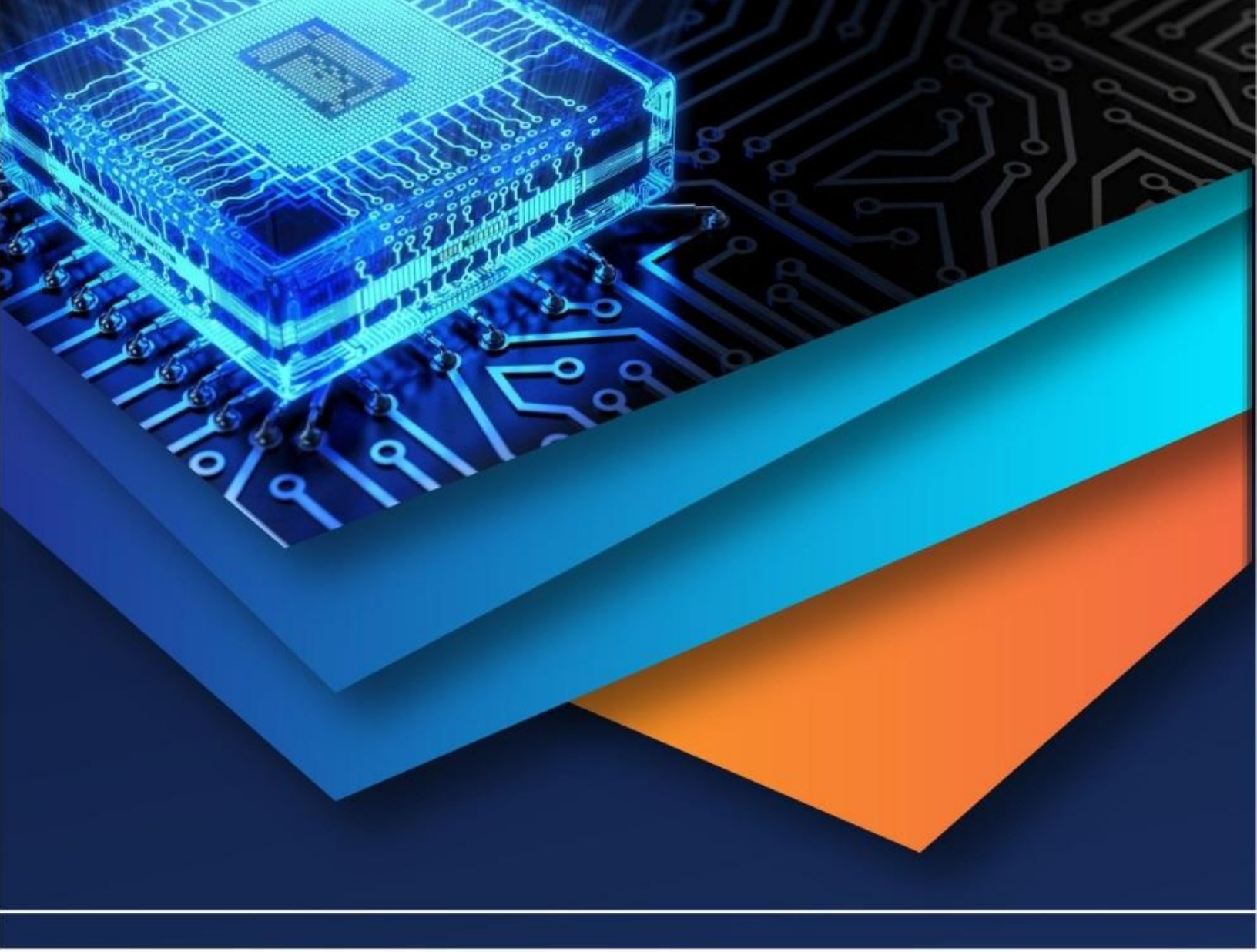
A similarly rational approach is used in relation to the theme of the poem "Lonely," where anaphora tends to repeat a word or expression in the first part of some poetry. For example, "as others"-"as others" is often repeated in the opening lines of the work to show one's deep sense of loneliness, while "personification" is to convey inanimate objects to human qualities. For example, in the final lines of the poem, "is repeated in the opening lines to show his intense loneliness," he personifies "the heavens," as if they might feel sad.

Thus, by using all kinds of linguistic means, the author manages to influence his reader by shaping the characters' images in a detached way.

REFERENCES

[1] Борисова Е. Б. О содержании понятий «художественный образ» и «образность» в литературоведении и лингвистике // Вестник Челябинского государственного университета. Филология. Искусствоведение. 2009- № 35 (173) - С. 20-26.
[2] Васильева А. Н. Художественная речь. - М., 1983. - 256 с.
[3] Воронин С.В. Фоносемантические идеи в зарубежном языкознании: (очерки и извлечения): учеб. пособие / С.В.Воронин. – Л.: Изд-во Ленингр. ун-та, 1990. – 200 с.–Библиогр.: с. 196-197.
[4] Ефимов А. И. Стилистика художественной речи. - М., 1959.- 448 с. 16. Зверев А.М. Эдгар Аллан По / История литературы США. Т.3. Наследие М С 172-221с.
[5] Маслова В. А. Лингвокультурология. - М.: Академия, 2001.- 208 с.
[6] Ковалев Ю.В. Эдгар По // История всемирной литературы. – М., 1989. – Т. 6. – С. 571-577
[7] Котович М. И. Языковые средства создания персонажа в художественном произведении // Идеи. Поиски. Решения: сборник статей и тезисов IX Междунар. науч. практ. конф. М., 2015.- С.64–68
[8] Чуковский К. Высокое искусство: о художественном переводе. — М., 1988. 214 с.

©IJRASET: All Rights are Reserved



10.22214/IJRASET

45.98

IMPACT FACTOR: 7.129

IMPACT FACTOR: 7.429

INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Call : 08813907089 (24*7 Support on Whatsapp)