

«FUNCTIONS OF THE FEMALE PORTRAIT IN 19TH-CENTURY RUSSIAN PROSE: GRAMMATICAL AND LEXICAL MEANS OF CHARACTER CREATION»**Murodkhodzhaeva Malika Alisherovna**

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Malikamurodxodjayeveva1797@gmail.com<https://doi.org/10.5281/zenodo.20394788>**Abstract:**

This article examines the linguistic methods of embodying female characters in the literary heritage of such prominent 19th-century Russian prose writers as Ivan Turgenev, Leo Tolstoy, and Fyodor Dostoevsky. The author focuses on how the purposeful selection of specific lexical units and syntactic forms allows the portrait description to fulfill three essential functions: revealing a character's disposition, conveying profound psychological states, and carrying a symbolic load within the overall narrative context. A key role is assigned to grammatical categories — primarily adjectives and participles. In the analyzed texts, these serve as the principal artistic tools through which a heroine's appearance gains aesthetic completeness, rendering her a significant object of both authorial representation and reader perception.

Keywords: female portrait, adjectivization, 19th-century Russian prose, lexical means, philological analysis, linguopoetics.

Introduction

In the space of 19th-century Russian classical prose, the female character traditionally acts as the semantic and value core of the artistic system. In this context, the description of appearance completely loses any narrow didactic or purely decorative burden. Portrait characteristics cease to be a simple registration of physical parameters and transform into a representative tool for psychological analysis. By focusing attention on the face, mimetic patterns, expressions, gestures, and details of the heroine's clothing, the author explicates her hidden internal movements, inner contradictions, and behavioral motives.

The relevance of studying this issue stems from the need to systematize and comprehensively describe the repertoire of those linguistic means through which writers verify the mental and emotional states of a character using external, sensory-perceived signs. The generalization of these mechanisms—from the specificity of crucial trope systems to the architectonics of syntax—allows for a deep explication of the phenomenon of anthropocentrism in classical literature. Ultimately, a detailed analysis of such linguistic models helps reconstruct the author's intent and understand how the visual appearance of a heroine is transformed into a reliable reflection of her spiritual structure.

Lexical Level: Semantics of the Ideal and Realistic Details

The lexical content of female portrait descriptions undergoes significant evolution throughout the 19th century, gradually freeing itself from rigid romantic canons and moving toward realistic concretization and individualization of images.

Within this process, one can highlight the use of color vocabulary and designations oriented toward creating a picturesque effect. The application of complex shades and metaphorical adjectives allows authors to encode the emotional background. For example, in the idiostyle of

Ivan Turgenev, the shades of the skin and the blush of a heroine directly correlate with the dynamics of her internal state.

An important role is played by metonymic transfer, in which the description concentrates on iconic details such as the eyes, a smile, or the plasticity of the hands. Lexical units that categorize the properties of the gaze become dominant components of the psychological portrait, determining its modality.

Furthermore, a clear stylistic marking of vocabulary is revealed. The process of idealizing "pure" heroines determines the inclusion of a sublime, poetic layer of words, while the demythologization of the images of social antagonists or "fallen" women is realized through the inclusion of grounded, mundane, and deliberately prosaic lexemes.

Grammatical Tools: Statics and Dynamics of the Artistic Image

Morphological and syntactic categories play a constructive role in how the portrait is perceived by the reader, defining its spatio-temporal organization and shifting the description from a static picture to a dynamic process.

The adjectivization of participles is of significant importance here. The transition of verbal forms into the category of qualitative adjectives fixes the constant features of a personality, turning a momentary action into a stable characteristic of the character.

Syntactic parallelism and the accumulation of homogeneous modifiers allow authors to construct polyphonic, voluminous images. The stacking of qualitative adjectives deliberately slows down the narrative pace, switching the reader's perception into a mode of detailed visual contemplation.

Conversely, verbal representations in the portrait-characteristic activate the dynamic potential of the description. The use of imperfective verb forms accentuates the regular repetition of certain gestures or facial reactions, which transforms a purely visual portrait into a behavioral code of the character.

Functional Diversity of the Literary Portrait in the Text Structure

The literary portrait in a classical work realizes complex aesthetic tasks. Textual and linguistic analysis shows that the representation of appearance serves as a crucial trigger for meaning generation, sequentially unfolding through three main functions.

The first is the characterological function, which defines the portrait as a socio-cultural marker. This aspect is responsible for the representation of the objective parameters of a character, manifesting origin, upbringing, material status, and place in the social hierarchy. On the lexical level, object-everyday vocabulary and terminology of material culture dominate. Writers recreate elements of the costume in detail, using markers of prestigious or, conversely, marginal consumption. Fabrics, styles, and accessories are supplemented by relative adjectives fixing the manner of carriage, posture, and facial expressions, which allows the reader to instantly decipher the social background of the character.

The second is the psychological function, representing the portrait as a projection of the inner world. In this projection, appearance is interpreted as a movable cipher that explicates the emotional experiences and hidden intentions of the individual. The portrait captures the micro-dynamics of feelings in real time. To convey the ambivalence and temporal mutability of moods, authors turn to specific grammatical mechanisms. The frequent use of short adjectives and predicative participles emphasizes the relevance of the mental state at a specific chronotopic moment. This effect is reinforced by the introduction of impersonal and infinitive constructions, as well as verbs of the mental sphere, fixing the involuntary discovery of internal crises through the physical shell.

The third is the ideological or conceptual function, establishing the portrait as a transmitter of the author's philosophy. At this level, the visual image of the character is elevated to the rank of a

philosophical category expressing the ethical guidelines and axiological system of the text creator. The linguistic objectification of the concept requires the involvement of powerful layers of expressive or stylistically low vocabulary. The introduction of Church Slavonicisms and archaisms into the fabric of the narrative sacralizes the image of the heroine, surrounding her with an aura of sacrifice or high spirituality. At the same time, the destruction or debunking of false ideals is carried out through grotesque, irony, and satirical tropes, manifesting a critical authorial verdict.

Conclusion

The conducted research allows us to conclude that the female portrait in 19th-century Russian prose is not an autonomous list of visual attributes but a complex, hierarchically organized language system where each element possesses high semantic density. It has been established that adjective tools are primarily responsible for the representation of statics and the spatial design of a character, fixing the unchangeable, constant properties of temperament.

At the same time, the capture of emotional dynamics, psychological nuances, and ambivalent states is ensured by switching the linguistic register into the sphere of syntactic expression and verbal government, giving the portrait a pulsating character. Thus, the involved lexical and grammatical resource functions not as a passive registrar of anthropological data but as an active syntagmatic tool modeling the ethical and aesthetic value of the character within the boundaries of the artistic whole. The visual appearance of the heroine in the classical tradition ceases to be a simple illustration, turning into a fundamental meaning-generating mechanism of the literary text.

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