

## THE CATEGORY OF EXPRESSIVENESS AND IMAGERY OF SPEECH

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### Abstract

The article correlates the concepts of expressiveness, imagery, and pictorial speech. The ability of a word to create visual and sensory images (pictures) of objects and phenomena of the surrounding world in philology is determined. Three types of imagery are described: potential, evident, and artistic. The nature and sources of expressiveness at different levels of language are considered. The ability of speech expressiveness to be contextual and textual is indicated. The ways of distinguishing the categories of expressiveness and depiction are determined.

**Keywords:** word, concept, image, potential imagery, evident imagery, artistic imagery, poetic language, expressiveness of speech, expressive means of language

### Introduction

Speech is a complex and multifaceted phenomenon, which is explained by the spiritual essence of its creator, man. Speech is a linguistic, intellectual, psychophysiological, and aesthetic phenomenon. When a person learns about the world, he creates concepts and images about objects and phenomena of the surrounding reality, i.e. a person thinks in concepts and images.

A concept is a generalized reflection in our consciousness of objects and phenomena of the objective world, their connections and relationships. An image is a sensually perceived picture of the world, the sensory perception of objects and phenomena, their signs, and the relationships between them. The peculiarity of the word is that it contains the unity of two components: abstract-logical and concrete-sensual. The abstract-logical in a word is a concept, the concrete-sensual is images (pictures) of the external world.

The ability of a word to create visual and sensory images (pictures) of objects and phenomena of the surrounding world is commonly referred to in philology as imagery. There are three types of imagery: potential, evident, and artistic.

Potential imagery is the hidden ability inherent in words to create visual and sensual pictures of the outside world. G.O. Vinokur associated the term "potential imagery" with the use of "pictorial words and expressions" and considered it "natural imagery" [5]. In most words, the sensory-figurative element exists only as a hidden (potential) possibility, and only under certain conditions is it brought to life, to "see." So, the word ash in ordinary speech, having created the concept of a certain tree, may not evoke a specific sensory image of this tree. Another thing is the same word in Arkady Kirsanov's emotionally intense speech from I.S. Turgenev's novel «Fathers and Children»:

"Don't you think," Arkady began, "that the ash tree is very well named in Russian: no tree draughts through the air as easily and clearly as it does?"

Here, in a specially organized context with an emotional task, the word ash creates, contrary to the exact etymology (ash and clear are words of different origin), not only the concepts of a tree,



but also a specific sensory image of a particular tree.

Potential imagery is embedded in different words to varying degrees. It is more or less visibly represented in words that preserve the feature that formed the basis of the name of the object at the time of the origin of the word itself: swing-swing, roof-closes, candle-shines. Potential imagery is also contained in words denoting specific, specific concepts: crucian carp, cat, cast iron. At the same time, in words with a common, generic meaning, the potential imagery is less clearly expressed: fish, animal, moving, building, metal.

Potential imagery exists (in a hidden form) in language, but it manifests itself in speech, i.e. it is necessary to distinguish between an image in a word and an image through words, an image in language and an image in speech. Along with this, there are words and expressions in the language system, the imagery of which is their permanent and natural property. This includes metaphors, epithets, comparisons, most phraseological units, proverbs, aphorisms, i.e. the entire arsenal of special visual and expressive means of language. The imagery of these means of language acts as an explicit, obvious property.

The imagery contained in the special visual and expressive means of language can be called **evident**. But it is impossible to associate the imagery of speech only with the use of visual and expressive means. According to A.A.Potebnya, "all meanings in language are figurative by origin" [9, p.203]. In live speech, in a specific setting, any word that we understand can evoke in our minds one or another image of the outside world: this requires the speaker's goal setting and the listener's mood. Cf., for example, the reasoning of one of the heroines of K. Simonov "Russian people":

Everyone says: Homeland, Homeland... and, probably, they represent something big when they speak. But I'm not. We have a hut in Novonikolayevka on the edge of the village, and near the river, and two birch trees. I used to hang swings on them. They tell me about my homeland, but I remember all the two birches.

In other words, the specific content and form of the image's manifestation depend on our horizons, age, level of development, living conditions, visual, auditory, tactile and other representations. In the process of cognizing the external world, visual perception of objects is paramount. Therefore, words and expressions that evoke visual representation have the greatest imagery. Let's compare how the degree of imagery varies in the following expressions: long like a giraffe; roars like a lion; bitter like an onion. Moreover, auditory perception is complemented by visual perception.

Imagery should be distinguished from the considered types of imagery as a stylistic quality of a literary work. To denote this quality, the term **artistic imagery** is appropriate. In a work of fiction, figurative means act as the most important constructive element, which "seem to color and brighten the verbal fabric of the work and organize the entire narrative system accordingly [7, p.24]. According to V.V.Vinogradov, "there are no words and language forms that cannot become the material for an image. It is only necessary that their use for the purposes of artistic imagery be stylistically and aesthetically justified" [3, p.119]. Vinogradov confirmed this position by analyzing specific examples, in particular, by commenting on one of Turgenev's stories, who, describing the appearance of a kind but untalented and weak-willed hero, remarked: "small swollen eyes looked - and that was all" ("Peter Petrovich Karataev"). "In this regard," writes V.V. Vinogradov, "the simplest word to look acquires a deep figurative meaning" [2].

A.A. Potebnya called the property of words that convey figurative representations symbolism,



poetry of language. In such words, the motivation of the inner form remains. If words used in a figurative sense lose the ability to be motivated by an inner form, then they lose their imagery. A.A. Potebnya called this property of words the prosaic nature of language, it is characteristic of non-figurative means [10, p.210].

The category of "imagery" is similar in usage and interpretation to the concepts of "expressiveness" and "expressivity." Cf., for example, in the Dictionary of Linguistic Terms: "Expression. Expressive and pictorial qualities of speech that distinguish it from ordinary (or stylistically neutral) speech and give it imagery and emotional coloring" [1, p.524].

Expressiveness is especially often combined with pictorial art. However, despite the traditional nature of the term visual and expressive means, expressiveness and representativeness are contiguous concepts, but they are distinguished on different grounds: expressiveness is related to the relationship "speech producer - addressee of speech", and representativeness is related to the relationship "speech – object of speech"; in the latter case, the emphasis is on the nature of linguistic means [6, p.33].

The connection of the expressiveness of speech with the relation "speech producer – addressee of speech" allows us to consider it one of the communicative qualities of good speech. At the same time, linguistic expressive means nourish speech expressiveness. Therefore, it is advisable to talk about both linguistic expressive means and speech expressiveness. The means of expression are diverse: expressive vocabulary, tropes, folk and literary aphorisms, sound recording, intonation, unusual compatibility, stylistic figures. Any unit of language in a specific contextual environment can serve the purposes of speech expressiveness. The choice of means from the linguistic arsenal is predetermined by the sphere of use and stylistic relevance. It is known that texts of various stylistic content have their own traditions of expressiveness.

The nature and sources of expressiveness at different levels of language are far from ambiguous. Expressiveness is most definitely and distinctly at the lexical level of the language. The expressiveness (connotation) of a word is related to its stylistic and emotional coloring. Figurative meanings of words can be expressive, which often also have stylistic coloring, fixed in dictionaries with the help of appropriate labels. The expressiveness of a word can also be related to its word-formation and sound structure, its internal form. "Many Russian words themselves radiate poetry, just as precious stones radiate a mysterious luster," so "the very sound of the word *zarnitsa* "conveys the slow night glare of distant lightning" [8].

The nature of the expression of morphological means is different: It is not based on stylistic or emotional coloring. It is primarily related to grammatical semantics, for example, the ratio of full and short forms of adjectives. Of interest are V.V.Vinogradov's observations on the expressive qualities of the verb, especially the categories of persons and specific forms. In a literary text, the category of a person can play a large role, being associated with the expression of the author's modality. The verb type categories allow you to draw a line between expressiveness and pictoriality, as well as related types of speech such as narration and description. Thus, the past tense of the perfect type, "characteristic of a quick story, narration, is characterized by dynamism", "pushes – along different lines or in a straight direction – the plot to a denouement, to a final finale", while the past imperfect type is "picturesque and pictorial", it is "descriptive", does not move events [4, p.368].

The expressiveness of verbal forms is realized in certain syntactic constructions and in a certain



context, outside of which grammatical and semantic shades are usually neutralized, therefore, these categories can be characterized as morphological sources of speech expressiveness.

Syntactic means of expression are rich and diverse. Among syntactic structures with increased expressiveness, in addition to stylistically labeled grammatical variants, it is worth noting structures expressing the meaning of imperativeness, categoricity, inevitability (for example, infinitive sentences), structures with a more general or eliminated meaning of the subject (for example, generalized-personal, indefinite-personal, impersonal sentences), with the meaning of ambiguity (elliptical sentences). Some stylistic figures should also be attributed to these sources.

Speech expressiveness is formed by both linguistic and extralinguistic factors. Linguistic opposition belongs to linguistic factors proper, since in speech linguistic units collide, are opposed, combined. The relevance of speech, its persuasiveness, connection with the communication situation, and compliance with the author's intention depend on extralinguistic factors.

Speech expressiveness can be contextual and textual. The first one manifests itself in a relatively limited context: in colloquial speech, in journalistic style, and in some genres of scientific style. It is elementary and transparent. Textual expressiveness is characterized by complexity and depth, which explains its frequency in literary and journalistic texts.

Let's give an example of contextual expressiveness: It's suddenly spring on Nevsky Prospekt: it's covered all over with officials in green uniforms. (Gogol) Here, a comparison takes place at the syntactic level: the second part of an unconnected complex sentence reveals the content of the first. However, the actual expressiveness, bordering on the author's irony, arises through a lexico-semantic comparison, which is complicated by an extensive metaphor: spring is green, spring is covered with green, but not with leaves, but with uniforms.

An example of textual expressiveness: An old man was planting apple trees. He was told: "Why do you need these apple trees? It's a long time to wait for fruit from these apple trees, and you won't eat an apple from them." The old man said: "I won't eat it, others will eat it, they'll thank me." (L. Tolstoy's. The New Alphabet)

Despite its brevity, the text is expressive. He infects the reader with the thoughts and feelings of an old man. What means are used to create expressiveness? There are no stylistically or emotionally colored words in the text, nor words with a figurative meaning, except for the diminutive, affectionate, colloquial word bullseye. At first glance, the vocabulary of the story seems poor, expressionless, and there are repetitions: said - said; apple trees - apple trees; eat - eat - eat. There are no morphological signs of expressiveness. The syntax seems simple, and the connections between parts of complex sentences are conjunctionless and compositional. However, the potential expressiveness is given to the text by single-part sentences - indeterminately personal, He was told, the infinitive to wait a long time for fruit from these apple trees, which has a categorical modality, and the elliptical Why do you need these apple trees; constructions with direct speech.

The main thing in the speech structure is the collision of two evaluative-speech plans, two life positions. The exponent of the first position is definite and specific, he is named - he is an old man, the second is vague, generalized: it's like a common opinion. However, the initial opposition between uniqueness and indefinite multiplicity is removed by the last sentence: I won't eat, others will eat, they will thank me, in which the substantive adjective-pronoun others gives the subject a



generalized character. The image of the old man expands, becomes an expression of the popular point of view.

The category of representation is closely related to the category of expressiveness, which explains the difficulties in distinguishing these concepts. In the semantics of the words pictorial, pictoriality, the meaning of "visibility" comes to the fore. Therefore, the means of linguistic representation should primarily include lexical and grammatical nominations with sensually specific or concretizing meaning, among which, first of all, words associated with the visual reproduction of reality stand out.

We can talk about linguistic and speech (contextual) means of representation. The first are the actual pictorial words, as well as grammatical forms, the second are those that participate only in the context, together with the actual visual means, in the formation of the pictorial whole.

The range of expressiveness and depiction is different. Depiction is limited to descriptions that may have a specific visual character, i.e. descriptions of nature, interior, and appearance of humans and animals. The possibilities of expressiveness are broader: it is the disclosure of the inner world of a person, the analysis of situations and events, the manifestation of the author's modality. Therefore, it is unacceptable to reduce expressiveness to a single image, as this may lead to a misunderstanding of these categories in the process of analyzing the text and in constructing one's own utterance.

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