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THE ROLE OF DIALOGUE IN LITERARY IMAGE CREATION

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One of the main characteristics of a literary text is its absolute anthropocentric character, consisting in the fact that the main image subject is a human being, i.e. the character in any literary work. Nowadays the issues of dialogue speech have intensive development as the communicative function of language is the most organically expressed in the dialogue and naturally appears in the process of dialogical interaction of people.

The article focuses on the peculiarities of the dialogue as a particular compositional form of fiction and its role in creating the character image (gender, age, national, racial, local and temporal characteristics, social status) through explicit and implicit linguistic means. Description of character traits, names of women and men, age, nationality, profession, education, social status are explicit means by which the character image is created. Among the implicit means there are functionally coloured words in the characters' speech, jargon, dialect and means that require the additional background knowledge to interpret them (allusion, place names, references to dates of historical events, names of famous people, names of books, theaters, etc.) on behalf of readers.

Keywords: *literary work, dialogue, character's image, jargon, dialect, explicit and implicit linguistic means.*

Cuvinte-cheie: *opera literară, dialog, imaginea personajului, argou, dialect, mijloace lingvistice explicite și implicite.*

Dialogical speech is the basic form of conversational functional-stylistic variety of a language in which its communicative function is most clearly expressed. This is because there is a continuous mutual interaction of people in the process of which the message is issued. Speech is integrated in the dialogue as an action with the whole spectrum of possibilities for its communicative goals.

Dialogue is characterized by frequent changes in the roles "speaker" - "listener", and communicants play one role, then another one (Aitchinson, 1992, p. 99). Dialogue as a linguistic form of communication consists of statements directly addressed to the other party and is limited by direct-themed conversation.

Dialogue is a form (type) of speech, consisting in the exchange of statements and remarks, linguistic composition of which is influenced by direct perception, activating the role of the addressee in the speech of the addressant. Dialogue speech is characterized by typical meaningful (question / answer, consent / objection) and constructive connection of speech (Vinokur, 2000, p. 135). This definition comprises not only the presence of the addressee and the addressant, the formal and

substantial unity of the reply, but also a constitutive moment - the formation of the addressant's linguistic utterances under the influence of the addressee.

Any act of speech is always considered against the speaker personality, i.e. any dialogue contributes to actualizing the personal characteristics of its participants, the identity being revealed in dialogue. Generally speaking, any conversation between individuals creates conditions for revealing the general overview of their personalities.

The term *image* in the broadest sense denotes a fragment of reflection of the external world in the mind of a human being. The artistic image is a special form. "Artistic image is any meaningful element of artwork related to the objective world. In this sense we can speak about the image of era, the image of people, and the image of characters. Literary (speech) image is kind of an artistic image as fiction in general is a form of art. Specificity of literature as art and, accordingly, specificity of image is determined by the literary material: language is that material (Mezenin, 1984, p.5). The language of artwork determines the content of work and produces linguistic-artistic images. The language is most closely connected with substantive categories of ideas and images from all the elements of form.

It is obvious that interlocutors in the course of communication are affected by their constant psychological characteristics (temperament, abilities, interests, hobbies) and bio-physiological ones such as general physical condition, presence or absence of physical disability, gender, age). Variable physical factors (tiredness, sadness) and the interlocutors' mental state: mood, current interests, interest in subject of conversation, addressee's associations are communicatively relevant in creating the person's image and therefore are important from the linguistic perspective.

Another important aspect is the speakers' sociocultural status. It combines such factors as social class, profession, position, education level, place of residence, marital status. All these factors allow us to judge the nature and the knowledge level of communicants to a certain extent, affect the subject and the choice of language means used to disclose their image.

Interlocutors' interpersonal relations affect the course of communication. K.A. Filippov, as well as H. Henne, and G. Rebokk, identifies a number of communicative and pragmatic categories of conversational speech. One of them is the social relations of partners: symmetric and asymmetric caused by 1) anthropological reasons, 2) socio-cultural reasons, and 3) professional and special causes. Symmetric forms of interaction are based on equality and asymmetric forms - on the difference between partners respectively.

All the above signs in different situations have unequal importance and have a different effect on the flow of communication. Moreover, they all have a direct impact on the selection and the use of language means in the process of dialogic communication.

The character's image can be formed with diverse artistic means that are in the language. Lexical means represent the greatest interest of all expressive language means because words are the basic unit of language and text. The choice of language plays a crucial role in the character image creation. The use of stylistically and functionally colored words is of great importance. I.V. Arnold stresses that use of vocabulary in artwork, which has a functional stylistic coloring, brings additional value. The role of even small stylistically colored inclusions can be very significant. In general, other stylistic insertions have a great variety of material and function. They can come from any functional-stylistic layers. This can be a lexicon of scientific, official business, conversational style, as well as elevated, poetic, terminological, colloquial, dialect, jargon, etc. (Arnold, 2002, p. 364). Thus, the use of a reduced, vulgar language by a character towards another character indicates the character's poor

education, his emotional condition at the moment of speech, as well as bad relations with the interlocutor: *Shut up, you maniac psychotic! Idiot! Fool!*

The aim of the study is to restore some of these parameters, such as the identity of communicants, their national, racial, local and temporal characteristics, social status, using explicit and implicit information presented in the dialogue of the modern English fiction: W. Allen, H. Fielding, N. Hornby, M. Keyes, P. Vincenzi, D. Steel.

1. Among the most important parameters of the characters are *gender* and *age characteristics*. Proper names, personal pronouns, names of male and female gender, realities that are unique to men or women are the means by which gender information about the character is transmitted. Proper names are the most used linguistic means in gender characteristics.

Masculine and feminine names are also the principal means by which a writer conveys information about the communicants' gender. The following nouns can be found in an artistic dialogue: *You have a temper. Who would have thought it of a* ***man*** *who named his goldfish Dorothy?*; *We 're modern* ***women,*** *millennium* ***women****; Where's home? - Devon. I'm a country* ***boy*** *at heart; You are the most gorgeous* ***girl*** *in the world; Has* ***Daddy*** *tried to shag* ***you*** *yet;* ***Mummy*** *doesn't find anything difficult to say; My* ***wife*** *doesn't understand me at all.*

Different realities that are peculiar only to men or women are of a great importance for the transmission of characters' gender features: *I'm desperate to get my* ***bridesmaid dress****; I'm just finding it a bit hard at the moment. What with my birthday and being a fat cow and my indelible* ***lipstick*** *not being indelible; You've shaved your* ***beard*** *off.* In the first two examples a woman is speaking, and in the third case the character is addressing to the man.

The context of the utterance plays an important role as it is often likely to understand who is speaking (man or woman), about whom the character is talking and who the addressee is. The following phrases may be pronounced only by a woman: *I don't entirely blame you ... He is irresistible; No, I didn't sleep with Donald! But you did with Sam!; I love Thomas. In my thirty-one-year-old state, I'd probably never get another man!; I daresay one or two of these charming gentlemen would dance with me.*

The artistic dialogue is full of such typical feminine themes as clothing, cosmetics, shopping, weight, men and others: *We need new* ***shoes,*** *we've danced all ours through; But I think I'm too bad* ***to go shopping*** *... What if I don't find anything nice? I don't think I could cope in my current fragile condition; I hate shops that use those slanty forward mirrors, so you think* ***the dress*** *makes you slender and willowy. ... Next thing you know, you're at home with a mirror that isn't slanty forward and you look* ***like a pig in a frock****.* The following statements clearly belong to a man: *... finished as a* ***Don Juan****; I would have danced with* ***her. She****'s a very* ***sensual woman****.*

The following remarks can be addressed only to women: *You 've got* ***a great little figure****; The way you live is ridiculous, with your* ***knickers*** *and your control and your clean flat and your* ***no boyfriends****.*

The author of the following reply can be only a woman or more exactly a wife: *I'm watching the U.S. Open. -* ***You 're married to the U.S. Open****;* a man is talking: *Thought we might have a last little drinkie together while you 're still in one piece,* ***all goddess-like limbs still attached****.*

It is important to mention that in some cases a reader can guess who is talking by means of the theme of the conversation: *We can* ***do some shopping****, we're so behind with our* ***winter wardrobes****.* In other cases, the reader sees the stereotypical statements which are usually attributed either to men or women: *You're so pretty and so appetizing- so luscious and succulent... you're very lovely.* Such

compliments can be made only by a man towards a woman. Typically, the most informative are statements regarding the relationship between men and women.

Character's *age* in an artistic dialogue is transmitted with the help of an explicit reference to the age, adjectives with age meaning, kinship terms, as well as the content of the utterance. The explicit reference to age prevails: *In my **thirty-one-year-old state**, I'd probably never get another man!; You 'd blame your own **eight-year-old** son ...* In some cases, age can be calculated accurately: *And does it matter that it was **twenty-six years** ago when you were only Jive?* or approximately*: If you look at my passport photo that was taken **nine years ago**.*

There are adjectives used with age meaning that help the reader judge whether the character belongs to the young, middle or older generation: *Marriage is a huge step for anyone- much less a kid like you and a screwed up **middle-aged** Casanova; She's kid and you 're **ancient- ancient,** I don't mean **ancient** but much **too old** for her.*

Nouns with the meaning *children* or *parents* refer to approximate information about age.

The following responses provide the indication on children's age, from which one can make a conclusion about the parents' age: *Incredible that you should be the mother of all these **grown-up children**.*

The context of speech can also convey information about the characters' age. This information can be only approximate as in the previously described examples: *I'm in prison, remember?* The character says that he is in prison; it means that he reached adulthood.

Adverbs of time provide more precise information about the characters' age: *I'm a writer. At least I was **years ago**. Till my visions overtook me; Martin Campo has steadfastly published you for **over thirty years**.* The given examples make the reader understand that characters are of middle and older age, as they began their professional career long ago. Information on marital status also helps the writer to create age characteristics: *I was married once... I don't remember much about it; I want us to drink to our anniversary. We've been married **for more bloody years** than I can remember... .* These responses show that the interlocutors are no longer young people.

In addition, the character's instructive tone is informative in an artistic dialogue. The adult people try to teach something younger ones as a rule. It is obvious that the speakers are older than the recipients in the following fragments: *Kit, run along, darling, **go and get changed** for dinner. - OK - And **don't say OK in your grandmama's hearing**... - I won't. I promise; You **shouldn't listen to other people's conversations,** young Kit.*

2. Dialogue in fiction can reconstruct the *local, national, racial* and *temporal* characteristics of the character. Dialogue helps to show the reader the time and place of the novel. There are words that were used in the past, but not used now, or topics that people could talk about before, but would not mention today. People can talk about something in one place, but never talk about it in another, for example, if the character lived in eastern Kentucky before the 60s of 20th century, he would call a paper bag with the word *rock.* Now this word is not used and has been used only in Kentucky. Thus, using this word the writer conveys the location, approximate time of the novel, and possibly the character' age.

The place where the character lives and works is presented by means of toponyms and names of various organizations and institutions. The toponym is essential for the perception of artwork; it enhances emotional expressiveness and creates a particular image. Toponyms can be both place names, real or imaginary, as well as names derived from places or regions. The reader must have the background knowledge in order to interpret a toponym. Explicit and implicit information can be

received with the help of a toponym. The following example is represented explicitly: *Where are you from?* - ***Worksop***. In the following example the information about the characters' place of residence is presented implicitly: *Well, please excuse the inhabitants of* ***32 Webster Road*** ... Carr's family lives in London, 32 Webster Road, in Holloway district (Holloway is a district in north London), *How did you get here?-* ***Piccadilly line*** *to* ***Piccadilly Circus****. Then* ***Bakerloo line*** *to* ***Oxford Circus****.* In these examples, many toponyms, namely names of districts and streets of famous cities, indicate that the characters live there. The names of various organizations, societies, sports clubs, hotels, theaters, etc. play a significant role in identifying the local features related to characters. This kind of information is implicit and requires the reader's extralinguistic knowledge.

The following replies reveal that the characters are in London, as they discuss a visit to the famous London art gallery *(The Tate)* and the world famous London theater *(Covent Garden),* as well as the event dedicated to the British National Broadcasting Society awards at one of the largest and most luxurious hotels in London *(The Grosvenor House Hotel)*: *We could go to an art gallery.* ***The Tate****!; What suggestions do you have? - I could take you to Rigoletto at* ***Covent Garden****; He was wondering if you would like to come to* ***the Broadcasting Society Awards at Grosvenor House*** *tonight.* In some instances, the dialogue can help in identifying only the country in which the characters reside: *Met him at a* ***BUPA*** *check-up. BUPA* (the British United Provident Association*) is* the British organization that provides private health insurance. From this it follows that the characters are in the UK. The following example cannot reveal whether the characters currently are in the U.S. or in some other country, but we can state firmly that this country is their homeland: *According to this you had sexual relations four times on* ***President's Day*** *alone. - Well, yes, because* ***Washington and Lincoln's birthdays*** *are celebrated together.*

The characters mentioned the holiday which is celebrated only in the U.S. In some cases, the reader can only guess the character's residence: *And I know it's a stereotype and I know a lot of people who go to* ***Arsenal*** *who aren't like that. Arsenal* is a football club in London. Thus, we can suppose that the character is a resident of London or an Englishman.

The artistic dialogue reveals information about *race and ethnicity* of the character transmitted by the adjectives *white* and *black*: *She's just another piece of snotty* ***white*** *meat; It's tough on* ***you white girls*** *when you don't get your way; What do you mean 'we',* ***white girl****?;*We can conclude from all these examples that the addressant or the character is a *white*, and the talking character is *black* and hostile. The nationality of the character can be directly named in the dialogue: *You* ***English*** *have the most unusual tastes; You* ***Swedes.*** *Such goers; What about that Katherine, the accountant? I mean the little* ***Irish*** *girl.*

The implicit information about the nationality can be transmitted through dialect: *After all, why else would someone as* ***bonny*** *as him want to marry someone like her?;Well,* ***ye canna*** *blame the old* ***laird*** *for wanting to make sure there 'd be an heir; But that might not be the* ***lassie's*** *fault.* In these fragments the character used vivid examples of the Scottish dialect. Thus, we can conclude that she is Scottish. *Nae* means *no* or *not; ye - you; laird - lord; lassie - young girl.* The negative form is created - *canna* by adding the suffix - *na* to a verb. The word *bonny* means *beautiful, handsome, healthy and skillful.*

Temporal characteristics as regards the character are created using references to the dates of historical events and the various realities of life. The information is seldom accurate: *If they got married in* ***nineteen sixty-one*** *and it's now* ***nineteen' ninety-one****,* in most other cases we can only establish that the described events take place later of the referred period: *I remember Marjorie Kemp*

in Wollo in ***nineteen eighty-four****;* ***In November 2001****, your British security services berated us for delay.*

3. Talking about the man's *social status*, sociolinguists tend to take into account such factors as education, occupation, income, place of residence, and others. Differences in social status are determined by the level of education, profession, achievements or heredity (aristocratic title). In our work we use the term *social status* that unlike the term *social class* describes not economic, but linguo-cultural aspects of the social layers. The researchers note that speech is always socially determined and always expresses a social problem. The characters' speech is always socially conditioned, since the social status, educational background, profession, financial situation and other factors affect their speech. Profession and education are important components of the character's image. Information about professional activity in an artistic dialogue is often represented explicitly. Characters themselves name their profession, education: *I am a perfectly competent* ***doctor****, you know; I'm trying to* ***do*** *some* ***writing****; Actually, the kind of writing I want to do isn't really* ***journalism****. More* ***novel-writing****, really. Books; I'm a* ***writer****, Carol.*

Dialogues may also contain implicit information about the characters' profession. Such cases are rare. This information can be obtained either from the character himself or from his interlocutors. The statements may contain: the realities of the profession, toponyms and allusions, as well as speech characteristics, which include responses peculiar to people of particular profession and the professional slang. These realities help the reader understand the characters' occupation. *If there were any similarities between* ***my film*** *and your life, I assure you, they're coincidental; My* ***film*** *is about the evils of one particular mental institution which I happened to set in New Jersey; Are you going to be in* ***Pierre's movie****?*

Here characters are film directors, screenwriters or producers, i.e. people who play a major role in making the film. *And you sold* ***your first film script*** *— and the movie seems like a success.* This character is a screenwriter. Often writers use various allusions to prompt the reader to the profession the character. *Brie de Benham.* ***The Daily Telegraph****; I'm doing a story.* ***Elan*** *is paying my expenses.* In the first example, the character mentions the name of the well-known British newspaper while introducing herself and we can conclude that she works as a journalist for the newspaper. In the second example, the character says that she wrote an article for *Elan* - a popular magazine from which it is clear that this character is also a journalist.

Professional jargon is often included in the speech characteristics, revealing the character's life experiences, profession and interests. *I made money.* ***Tic Tac****; And I'm going to stop being a* ***shrink****; Just rehearsing my stage routine. First* ***gig*** *in a fortnight.* Words *Tic Tac*, *shrink* and *gig* relate to professional slang. The first word means a trader assistant who uses a complex system of signals for trading, the second word means a psychiatrist and the third one a musical concert respectively. The last example makes it clear that the profession is associated with the musical and theatrical activities.

Aristocratic titles convey information about the social status: *So your father is ...? -* ***An earl****. - So you are? -* ***The Hon****. Robbie Persimmon-MacAskill.*

Additionally, some specific features, realities of the social environment have the same function: *Well, I don't think* ***71036*** *has ever had many problems walking in those shoes; Well,* ***71036*** *seems to be pretty comfortable around men.* The use of a series of figures instead of the name and surname of a person is a characteristic feature of penal colonies. It is clear that the character is in jail

being a prisoner. This information is implicit. In the following examples, the same information is transmitted explicitly: *No, I can't call back later. **I'm in prison,** goddamn it!*

The context is extremely helpful in identifying information about characters. People often mention the most interesting things about them*: ...waited till after the hay was in and before the **lambing starts***. It is obvious that the professional activity is associated with agriculture and that he was a resident of the village.

In the following examples the main characters own a publishing company, so all their interests are related to publishing, and they are constantly discussing books, magazines and other publishing companies and a variety of problems with their business: *You have to learn the **basics of publishing** first; You don't have any women on the **editorial side**; I think we should **launch a series of biographies**; I've **published a book** about pregnancy and childcare.*

The thematic content has great importance in the character's speech characteristics. In the following example the characters are discussing the French philosophers' and writers' statements such as Jean-Paul Sartre and Albert Camus, an evidence of a very good education: *Jean-Paul Sartre said that after the age of thirty a man is responsible for his own face. - Camus said that. - Sartre. - Camus. Sartre said a man assumes the traits of his occupation — a waiter will gradually walk like a waiter — a bank clerk gestures like one.*

The social status is often indicated by the use of elliptical sentences: *You prick. Three hundred. - Silly prick; Stupid. Fucking; Cunt; Fucking fucker arsehole. Fuck. Pillowbiter. Shitstabber.* The characters use an extremely vulgar, offensive language related to the slang and offensive, derogatory words. The use of such vulgar words indicates the characters' poor level of education and belonging to the lower layer of society.

The dialogue in modern prose and drama displays fully enough such important parameters of the image of the character as a gender, national-racial, local and temporal characteristics, social status, emotional state at the moment of speech and the relations the communicants, traits of character. Age and appearance of the character are also reflected in the artistic dialogue. It should be noted that various features of the character often overlap.

Character's gender description in the artistic dialogue is created using the techniques: proper names, male and female names; invective nouns; content of the utterance. Age characteristics are transferred by explicit reference to age, adjectives with the meaning of age, kinship terms, context of the utterance.

The basic technique to create local parameters of the character is toponyms, names of various organizations, societies, sports clubs, hotels, theaters, etc. Temporal characteristics are mainly revealed by dates and historical events. The nationality of the character can be directly named in the dialogue. Sometimes information about nationality includes the use of dialect.

Information about the profession and education is frequently expressed explicitly. Realities of the profession and allusions, remarks, comments are important. Slang is also used as an important means of revealing the character's occupation. Information about the characters' financial status is usually represented implicitly with the help of some the realities of the profession, toponyms, allusions, the realities of the social environment, the content of statements, invective vocabulary, professional slang as well as speech characteristics, which include responses specific for people of a particular profession.

The character's image in a dialogue can be designed with diverse artistic means both explicitly and implicitly that are in the language. The characters' personality is revealed in their own speech, in

their interlocutor's speech and in the speech of the other characters. All kinds of linguistic resources tend to act together, reinforce each other, and thereby convey valuable information about the character.

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