

Portrait descriptions in novels by dan brown

More than 70 portrait descriptions in the novels 'The DaVinci Code' and 'Angels & Demons' by Dan Brown have been comprehensively studied with the aim to single out and theoretically substantiate the composition and linguistic peculiarities of portrait description as a variety of narrative – compositional form 'description'. The research is topical due to the anthropocentric tendency of modern text studies, the interest of linguistics towards the specific features of inserting portrait descriptions into the text in accordance with the genre, historical background, individual style of the author. Portrait descriptions of the main characters (Robert Langdon, Sophie, Vittoria, the assassins) have been analyzed from the point of view of their structure, vocabulary, stylistic devices, morphology and syntax. It has been found out that the following lexical stylistic devices are widely used in portrait descriptions: metaphor, metonymy, epithet, comparison, irony. The most frequently used device is *epithet*, for example: *metallic and cold voice; chestnut skin; almond-scented hair; insect eyes; radiating charisma; verdant eyes; a barrel-chested man; a doe-eyed brunette; ghostly eyes; devilish smile*. We have also come across the *hyperbole* – Langdon had '*three loves in his life – symbology, water polo, and bachelorhood*'. The examples of *comparison* are numerous. The people, their behavior, movements are compared mostly with animals, therefore, zoosemism vocabulary is included in the description, for example: *the assassin's hand was ... sifting through the carcass like a hungry python; moved... like a stalking lion; padded the length of the hallway like a panther; moved like a weary animal; eyes were cloudy like those of some nocturnal mammal; carried himself like an angry ox; fluid as a cat; her eyes went white, like a shark about to attack. In some comparisons we can find the names of objects, rocks and substances: *eyes ... black like oil; eyes looked lifeless ... like two gray stones; eyes stubbed like bayonets; voice was like steel; voice was emotional and crystalline, like a violin*. In the above examples we also find *metaphor*. Among syntactical structures we can mention rhetorical questions, inversions, detachments.*