

**STYLISTIC DEVICES OF THE PSYCHOLOGICAL PORTRAYAL OF
CHARACTERS IN THE NOVEL BY FRANCIS SCOTT FITZGERALD
“THE GREAT GATSBY”**

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Abstract. *This paper analyzes stylistic devices of the characters' psychological portrayal in the novel "The Great Gatsby" by F.S. Fitzgerald and their impact on the reader's perception. The novel emphasizes complex phenomena of the epoch and their ambiguous interpretation in the light of the sophisticated descriptions of psychological images. It deals with the contemporary problems of the society. Duality, contradictory of characters' actions are described in the literary work. The interaction of stylistic devices and expressive means plays an important role in creating of the characters' portrayals. It helps to create unique images and the author's individual style.*

Keywords: *psychological portrayal, character, stylistic devices, the reader's perception, the author's individual style*

Актуальність (Introduction). It is known that “the spirit of the epoch and generation” is preserved better in the messages of literary works as mental-dimensional landmarks than in modern mass media and publicism. To interpret the features of human self-consciousness at a certain historical stage, it is necessary to know and understand a dominant ideology as a mission of the progressive movement of the country. Such a goal in the United States in the 20-ies of the twentieth century was a special modification of the “American Dream” in the epoch of the post-war economic “prosperity”.

F. Scott Fitzgerald's literary works emphasize complex phenomena of that period of time and their ambiguous interpretation in the light of sophisticated descriptions of psychological images. It deals with the contemporary problems of the society and emphasizes the **topicality** of the paper.

Dualities, contradictory of characters' actions are described in the novel. The interaction of stylistic devices and expressive means plays an important role in creating the characters' portrayals. It helps to create unique images and the author's individual style.

Аналіз останніх досліджень та публікацій (Analysis of recent researches and publications). A lot of researchers study the writer's literary inheritance. His biography and stages of literary creativity are systematized by linguists from different countries. They are K. Helliker, N. Merel, J. Brucoli, D. Rudacille, E. Cassirer and many others.

The works of José Ortega y Gasset, A. Richards, J. Searle, R. Jacobson, M. Black, J. Miller, A. Wierzbicka, N. Arutunova, M. Zhurinska, O. Emets deal with a complex literary and linguistic analysis [2, 3]. Literary criticism is highlighted by V. Kukhalashvili, N. Kubaneva. A communicative-pragmatic aspect of the literary text on the basis of the translation of the novel "The Great Gatsby" is systematized by N. Vakhtel and T. Drobysheva [1].

Мета (Purpose). The purpose of this research is to describe and analyze stylistic devices of the psychological portrayal of *characters* in the novel by F. Scott Fitzgerald "The Great Gatsby" and analyze their impact on the reader's perception.

Методи (Methods). Analysis of constructions, types of expressions and texts, descriptive and componental methods are used in this paper.

Результати (Results). Francis Scott Fitzgerald was a follower of such great writers of the romantic period in literature as James Joyce, Joseph Conrad, Henry James. They wrote about contradictions between a romantic personality and a reality. In 1925 the best novel "The Great Gatsby" was published, but literary critics gave negative feedback. Despite this fact F. Scott Fitzgerald's literary creativity entered a new phase. He became a writer of a critical realism school. "This term emerged from the vision of realising an adequate realist philosophy of science, of social science, and of explanatory critique. As this unfolds in critical realism, it proceeds according to a two-fold critique against established positions. Firstly, against empirical realism (positivism) and transcendental idealism (constructivism), critical realism argues for the necessity of ontology. Secondly, against the implicit ontology of the empiricists and idealists, it argues for a structured and differentiated account of reality in which difference, stratification and change is central [5]."

Thus, such a "dual" description is typical of the whole plot and harmonizes with the image of a main character, Gatsby. The novel reveals the author's great knowledge of man's inner world. He penetrates into the subtlest windings of the human heart. The author's style is remarkable for its powerful sweep, brilliant illustrations and deep psychological analysis. Everything he touches seems to reflect the feelings of the heroes, and his power in depicting their passions – hate, fear, revenge, remorse, love – is enormous. The narrator, Nick Carraway, describes Gatsby's character in contradictory ways using a parenthetical construction: "Only Gatsby, the man who gives his name to this book, was exempt from my reaction – Gatsby, who represented everything for which I have an unaffected scorn [4, c. 4]".

A metaphor, one of the most common lexical expressive means, is often used by F. Scott Fitzgerald in the psychological portrayal of the literary characters. Let's analyze the case of the extended metaphor, in which the author describes the behavior of young people at a party.

"The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher. Laughter is easier minute by minute, spilled with prodigality, tipped out of a cheerful word. The groups change more swiftly, *swell* with new arrivals, *dissolve* and *form* in the same breath; already there are wanderers, confident girls who *weave* here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group, and then, excited with triumph, *glide* on through the sea-change of faces and voices and color under the constantly changing light [4, c.55]".

The first metaphor "swell" gets a new meaning through the verbs "dissolve, form, weave here and there, glide on through the sea-change". Using metaphors the author reaches his purpose to describe the events true to life. Description of the episode gives the reader the impression of some surreal, fantastic world, detached from any

reality.

A complex metaphor is a particular interest because it runs through the entire novel. It reveals its meaning on the text level. A specific feature of F. Scott Fitzgerald's literary creativity is his "double vision of events, human behavior", and the use of contrasts. So, Gatsby is embarrassed and confused before the appointment with Daisy, keeps pointing Nick to the watch, as if an inner voice asks, "And how about if everything is in vain?" But after the meeting his beloved, he is happy and peaceful. Nick Carraway describes Gatsby like this, "He literally *glowed*; without a word or a gesture of exultation *a new well-being radiated* from him and filled the little room, "and" when he realized what I was talking about, that there were twinkle-bells of sunshine in the room, he smiled like a weather man, like an estatic patron of recurrent light [4, c. 118-119]."

A metaphor "*glowed*" gets its final meaning through another metaphor "*a new well-being radiated, filled*". Using this metaphor, the author expresses his sympathy to the main character and expresses some surprise because he sees him in a new light.

Using repetition of words or parts of sentences, as well as the context, the author leads the reader to believe that Daisy knows that a fabulously expensive string of pearls given by Tom can be a chain to keep her to live with a rich man, a bad father of the child but not the beloved, "Here, deares". "She groped around in a waste-basket she had with her on the bed and pulled out the string of pearls. Take 'em down-stairs and give 'em back to whoever they belong to. Tell 'em all Daisy's change' her mind. Say: 'Daisy's change' her mine! [4, c.102] "

Repetitions of the words and the syntactic structure of sentences help the reader feel the pain and hopelessness of the situation of a young mother and a woman who has no one to share the joy of motherhood. F. Scott Fitzgerald describes her feelings like that, "It'll show you how I've gotten to feel about – things. Well, she was less than an hour old and Tom was God knows where. I woke up out of the ether with an utterly abandoned feeling, and asked the nurse right away if it was a boy or a girl. She told me it was a girl, and so I turned my head away and wept. 'All right,' I said, 'I'm glad it's a girl. And I hope she'll be a fool – that's the best thing a girl can be in this world, a beautiful little fool.' [4, c.25] "

Daisy's split soul, her betrayal of Gatsby's feelings is expressed through the following monologue, "Oh, you want too much!" she cried to Gatsby. "I love you now – isn't that enough? I can't help what's past." She began to sob helplessly. "I did love him once – but I loved you too." Gatsby's eyes opened and closed. "You loved me too? He repeated [4, c.176]".

The author conveys Gatsby's emotions and ideas to the reader using graphical expressive means: exclamation and question marks, dashes. We see some hesitation in thoughts and deeds of the main characters, fear for their future through emphatic structure of the sentences, use of expressive and emotive vocabulary, juxtapositions which imply the culmination of events.

It's also crucial to empathize core metaphoric images that pass through the entire plot of the novel. These images characterize inner motives of the main characters and convey the main message of the novel, in particular: Gatsby's green light, a valley of ashes, eyes of Dr. T. J. Eckleburg, Gatsby's house.

The green light at the end of Daisy's dock is a significant symbol within the book. To Gatsby, the green light represents his dream, which is Daisy. To attain her would be completing Gatsby's American Dream. The first time the green light is seen in the novel is also the first time Nick sees Gatsby. Fitzgerald writes, "...he stretched out his arms toward the dark water in a curious way, and, far as I was from him, I could have

sworn he was trembling. Involuntarily I glanced seaward – and distinguished nothing except a single green light, minute and far away [4, c.176].”

The green light is described as ‘minute and far away’ which makes it appear impossible to reach. This will prove to be true for Gatsby. The green light also represents society’s desire and the seeming impossibility of achieving the materialistic American Dream. Everything he does in the novel is to try and recreate the past. In this metaphor, Gatsby tries to go against the currents—or time—to reach the green light or his dream. And as in the quote, the green light which represents his dream, ‘recedes’ like waves year by year [7].

A Valley of Ashes represents absolute poverty and hopelessness. We read the following description, “This is a valley of ashes – a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-grey men, who move dimly and already crumbling through the powdery air. Occasionally a line of grey cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-grey men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight. ... The valley of ashes is bounded on one side by a small foul river, and, when the drawbridge is up to let barges through, the passengers on waiting trains can stare at the dismal scene for as long as half an hour [4, c. 32].”

A Valley of Ashes symbolizes the moral and social decay hidden by the West, and East Egg. The valley is created through industrial dumping and thus a by-product of capitalism. The people and also the environment are suffering. The ashes are symbols of death, with more self-centered and arrogant people arising from them.

Another dominant symbol within this novel is the billboard eyes of Dr. T.J. Eckleburg. The eyes symbolize the loss of spiritual values in America. The eyes symbolize the growing commercialism of America – life in America is all about making money, a lot of money as evidenced by the wealth of people like Tom Buchanan – a man’s success is measured in terms of how much money he is worth, not on what kind of person he may be morally [6].

Gatsby’s house is a key symbol of endeavor, success for Gatsby as a self-made American boy. However, F. Scott Fitzgerald compares the Gatsby’s mansion with a house of cards, “if one brick was removed the whole library was liable to collapse [4, c. 58].”

Висновки і перспективи (Discussion). Thus, we can assume that F. Scott Fitzgerald creates mental images of characters, their psychological portrayals using a variety of creative techniques and stylistic devices such as metaphor, epithets, parallel, parenthetical constructions, repetitions, graphical expressive means, which help readers to convey the author’s message and grasp readers’ attention. The prospect of further researches we can see in the study of the subject from the point of view of cognitive linguistics and lingvosynergetics.

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СТИЛІСТИЧНІ ПРИЙОМИ ПСИХОЛОГІЧНОГО ЗОБРАЖЕННЯ ПЕРСОНАЖІВ У РОМАНІ ФРЕНСІСА СКОТТА ФІЦДЖЕРАЛЬДА «ВЕЛИКИЙ ГЕТСБІ»

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Анотація. Стаття присвячена аналізу стилістичних прийомів психологічного зображення персонажів у романі Ф.С. Фіцджеральда «Великий Гетсбі» та їх впливу на сприйняття читача. Твір містить у собі складні формули епохи та неоднозначне їх трактування через призму тонкого опису психологічних образів, що перегукується з проблемами сьогодення. Двоїстість, суперечливість вчинків

героїв пронизує весь твір, а взаємодія стилістичних прийомів і виразних засобів відіграють важливу роль при створенні портретних характеристик. Ця взаємодія допомагає створити неповторні образи і надає індивідуальність стилю автора.

Ключові слова: психологічне зображення, персонаж, стилістичні прийоми, сприйняття читача, індивідуальний стиль

СТИЛИСТИЧЕСКИЕ ПРИЕМЫ ПСИХОЛОГИЧЕСКОГО ИЗОБРАЖЕНИЯ ПЕРСОНАЖЕЙ В РОМАНЕ ФРЭНСИСА СКОТТА ФИЦДЖЕРАЛЬДА «ВЕЛИКИЙ ГЭТСБИ»

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Аннотация. Статья посвящена анализу стилистических приемов психологического изображения персонажей в романе Ф.С. Фицджеральда «Великий Гэтсби» и их влиянию на восприятие читателя. Произведение содержит в себе сложные формулы эпохи и неоднозначную их трактовку через призму тонкого описания психологических образов, что перекликается с проблемами сегодняшнего дня. Двойственность, противоречивость поступков героев пронизывает всё произведение, а взаимодействие стилистических приемов и выразительных средств играют важную роль при создании портретных характеристик. Данное взаимодействие помогает создать неповторимые образы и придает индивидуальность стилю автора.

Ключевые слова: психологическое изображение, персонаж, стилистические приемы, восприятие читателя, индивидуальный стиль

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ПЕДАГОГІЧНА КОНЦЕПТОСФЕРА ІВАНА ФРАНКА: ІСТОРІЯ ВИВЧЕННЯ І СТАН РЕЦЕПЦІЇ

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Анотація. У короткому огляді проаналізовано і систематизовано історіографію та основні проблеми дослідження і рецепції педагогічних концептів І. Франка за останні 130 років. Наголошено на актуальності і неперехідній цінності європейських цивілізаційних і дидактичних постулатів, які стверджував Франко в органічному поєднанні із національним стрижнем української педагогіки. Вперше здійснено періодизацію педагогічного франкознавства, окреслено основні полемічні вузли і проблеми його розвитку та практичного застосування в умовах трансформації української освітньої системи на сучасному етапі. Головно окреслено центри дослідження та визначальні джерела і здобутки в освоєнні проблеми. Розглянуто конкретні приклади анахронічної рецепції педагогічного життєпису і спадщини класика у сучасних наукових університетських середовищах. Акцентовано на потребі створення цілісної проблемно-синтетичної монографії про Франка-дидакта.

Ключові слова: Іван Франко, педагогічна концептосфера, сучасна рецепція дидактичних ідей, періодизація педагогічного франкознавства, проблемно-синтетична монографія