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ANTITHESES AS A STYLISTIC DEVICE TO REVEAL HOWARD ROARK'S CHARACTER IN THE NOVEL 'THE FOUNTAINHEAD' BY AYN RAND

АНТИТЕЗА ЯК СТИЛІСТИЧНИЙ ЗАСІБ РЗКРИТТЯ ХУДОЖНЬОГО ОБРАЗУ ГОВАРДА РОРКА В РОМАНІ АЙН РЕНД «ДЖЕРЕЛО»

Annotation: The aim of the current piece is an attempt to analyze artistic image of Howard Roark in the novel "The Fountainhead" by Ayn Rand. In the course of investigation the authors come to the conclusion that for the revealing the artistic image Ayn Rand uses a number of stylistic devices and literary tropes one of which is antitheses.

Key words: artistic image, literary work, stylistic devices, literary tropes, antitheses.

Анотація: метою даного дослідження є спроба проаналізувати художній образ Говарда Рорка в романі Айн Ренд «Джерело». В ході дослідження автори

доходять висновку, що для розкриття художнього образу Айн Ренд використовує багато стилістичних засобів та літературних тропів, одним з яких є антитеза.

Ключові слова: художній образ, літературний твір, стилістичні прийоми, літературні тропи, антитеза.

The artistic image is one of the most versatile and complex categories used in a number of humanitarian disciplines. Moreover, in each case, the directions of consideration, understanding and definition of this category may change. But first of all imagery is the main characteristic of a literary work. According to Arnold, images create an opportunity to convey to the reader the particular vision of the world, embodied in the text and inherent in the lyrical hero, or in the character, and characterize them. Therefore, images play an important role in the development of idioms and themes of the literary work, and when interpreting the text they should be considered as central elements in the structure of the whole [1, p. 114-115].

Among the Russian literary critics, who in many respects interpreted the problem of artistic image in literature, the name of Mikhail Bakhtin should be pointed out. Bakhtin summed up the vast experience of Western literary studies (primarily the works of Max Scheller, Leo Spitzer, Ernst Cassirer) and made a peculiar summary of various aspects of the study of artistic image in Russian literature. Bakhtin in his views followed other principles, and in his understanding there were three important points regarding the theoretical aspect of the problem of artistic image which deserve attention.

First, Bakhtin clearly formulates the problem of the correlation of real and artistic realities, emphasizing the creative force of the artistic image of the actual poetic reality; this same force is such that it “kills” exact reality for the sake of the birth of artistic one. Bakhtin sees in this the magic power of the image, “the installation of the indestructibility of the object.” [2, p. 67].

Secondly, in the reflections of Bakhtin, a distinctive algorithm can be traced through which it becomes possible for the “eternal life” of the image in word. This algorithm is a category of memory [2, p. 79-80].

Finally, thirdly, one of the most important thoughts of Bakhtin is the argument about the connection between the artistic image and the poetic integrity of the work.

Russian literary critic explicitly defines “the organic unity of the artistic image and the artistic whole that this image represents.” [2, p. 375].

To create her artistic images American-Russian author Ayn Rand used a number of stylistic devices, which helped her to create vivid discourse of her characters.

Ayn Rand uses the antithesis from the first lines of her novel, which aims at creating imagery, emotionality on the basis of contrasting concepts, positions, images, and states in the artistic text:

"A frozen explosion of granite in the flight to the sky over motionless water"[3]

The author uses this stylistic technique to emphasize the controversial nature of Howard Roark's.

"The water seemed immovable, the stone-flowing" [3]

In this case, the writer gave two opposite objects – water and stone – not characteristic of them, thus changing mentally the two concepts in places.

When describing the appearance the writer introduces the antithesis, forcing the reader to guess the contradictions in the character and behavior of the hero:

"The mouth of an executioner or a saint",

"Behaved like a feudal lord and a longshoreman"

"A great man, or a criminal" [3]

Roark is an individualist, an egoist, thinks unordinary, he understands and values only those who have the same attitude to life, art, those with the same feelings, thoughts and views.

Paradoxes and absurdities of buildings are transmitted through antithesis. Thus, the author emphasizes the extraordinary views of Roark's in architecture.

"It had stout wooden buttresses supporting nothing" [3]

He believes that everything should have a meaning, an idea, and a theme, that there should not be any unnecessary material in the building, no unnecessary lines in the drawing, no excessive ornamentations etc.

As for dialogues, there the antithesis performs the function of confusion, that is, it turns the question and puts the interlocutor at a standstill:

"My dear fellow, who will let you?"

"That's not the point. The point is, who will stop me?" [3]

This speaks for the fact that for every matter Howard has his independent opinion, which nobody can destroy or shudder.

“How do you always manage to decide?”

“How can you let others decide for you?” [3]

This is a conversation with Peter, who has doubts about his profession. Howard, by contrast, does not understand people who do not know what they want from life, allowing others to make decisions for them.

An antithesis in the description of contradictory feelings, questionable reactions is used by Rand for expressive and figurative functions – Roark’s presence in society always causes conflicting feelings: some feel awkward, others feel contempt, and yet others are fascinated by his struggle with the world, which is noticed only by the few.

In his speech to the court, Howard Roark talks about talented people and mediocrity, citing many significant examples of the differences between the creator and the parasite, opens the eyes of people to simple truths that had long been forgotten or erased from memory, distinguishes between two different concepts – egoism and altruism. His language was strong; his speech was radical and straightforward. Howard does not want and cannot be in agreement with society, which is fighting with him and wants to destroy people such as Roark.

"The creator originates. The parasite borrows. The parasite faces nature through an intermediary" [3]

He refutes the idea that a person should live in society and adjust to others, giving way to their own desires and dreams; a person is a unique living creature, who, unfortunately, is forced to submit to the collective;

“How does the parasite concern the conquest of men?” [3]

Howard wants a man to be able to solve everything on his own, rather than let society choose for him:

“The creator lives for his work. He needs no other men. His primary goal is within himself. The parasite lives second-hand. He needs others. Others become his prime motive” [3]

He contemplates two types of people: people who survive thanks to their own abilities, skills, and strengths, thanks to their talents and intellect and people who

survive thanks to the skills and talents of other people. Howard Roark represents the first type of people; Ellsworth represents the second type, the parasite type.

“The basic need of the creator is independence. The basic need of the second-hander is to secure his ties with men in order to be fed” [3]

People like Roark are hated in the society, they are criticized, they are made to suffer, however these people are die hard, and they are very difficult to break down. The society was too weak to break Howard Roark. He is doing all his best to reach his goals; there is nothing and no one who can stop him. His goal – to build, to create unique architecture of high quality and along the way he wishes to find people who may share his ideas, people who think the same.

“It cannot be curbed, sacrificed or subordinated to any consideration whatsoever. He declares that man exists in order to serve others” [3]

He doesn't see any necessity to make any concessions to the society, to a regular biomass, which oppresses the individuality without noticing a spiritual death, which eventually leads to the real one.

“As poles of good and evil, he was offered two conceptions: egotism and altruism. Egotism was held to mean the sacrifice of others to self. Altruism — the sacrifice of self to others” [3]

Howard Roark does not betray his ideals for anything and under no circumstances. He is a rebel, who wants to change this world for the better with the help of features such as individuality, egoistic views, uniqueness and bright and extraordinary creativity.

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