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## **STYLISTIC DEVICES OF REVEALING HOWARD ROARK'S ARTISTIC IMAGE IN "THE FOUNTAINHEAD" BY AYN RAND**

Modern scientific research on literature does not hold on the idea that literature is thinking by artistic images, and the interpretation of a work of art is almost always the interpretation of figurative, that is, the ideal reality. It ignores the fact that the linguistic specificity of discourse is only a form of existence of the artistic world. However, any literary work is primarily a system of macro and micro-artistic images that represent the most important ideological and aesthetic meanings of a literary work. In a work of art, along with genre and stylistic, syntactic, rhythmic and other levels, the figurative level forms the basis of its integrity, and it is the various aspects of imagery that determine the architectonics guided by the author of the artistic world.

Particular attention when studying the problem of artistic image in the literature deserves the achievement of semiotics and the search for various semiotic trends in literary studies. This is primarily due to the fact that the artistic image, by its very nature, is a sign of significance; in literary studies, the artistic image is closely linked in this aspect with linguistic research.

The artistic image is one of the most versatile and complex ethical categories used in a number of humanitarian disciplines. In any case, the directions of consideration, understanding and definition of this category change. But first of all imagery is the main characteristic of artistic 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, the author or his characters, and characterizes them. Therefore, images play an important role in the development of idioms and themes of the work, and when the text is interpreted they are considered as central elements in the structure of the whole" [1, p. 114-115].

The writer uses many comparisons (similes) of two objects in order to establish a similarity:

***"His face was like a law of nature"*** [2]

Everything in his appearance was appropriate and made sense; his looks were similar to his inner world.

Ayn Rand emphasizes that Roark aims to build unique architecture that will be the only one of its kind.

***“They were sketches of buildings such as never stood on the face of the earth.” [2]***

Comparisons (similes) can be traced in his enthusiasm, in the profession of his entire life in his cause – architecture:

***“It was not as if the draftsman had sat over them, pondering laboriously, piecing together doors, windows and columns, as his whim dictated and as the books prescribed” [2]***

Howard always devises something new, draws the buildings that never existed before and thus he stands out among other architects who follow the traditions and obey the rules:

***“It was as if the buildings had sprung from the earth and from some living force” [2]***

He has experience in construction, because he himself earned his education, working as a simple worker, as a plasterer, a locksmith, a plumber, that is, his work was directly related to his future profession of an architect.

***“A building is alive, like a man” [2]***

Howard Roark is a hero who devotes all his time to architecture, architecture is for him as a breath of fresh air; he does not see the meaning of life without his drawings, which once will turn into unique and original, totally in his style buildings.

His knowledge of architecture, in particular in the drawing, immediately affects the reader:

***“untangle a plan, like pulling a string” [2]***

Mrs. Keating did not like Howard and his direct thoughts and straight expressions led her to be confused and anxious – Howard swore when describing Guy Francon – the owner of his construction company, describing him not as a skilled professional.

The author uses repetitions for the emotiveness of the language expressed by the speaker in a state of emotional stress, stress expressed in the repetition of semantic words. This stylistic device is used extensively when Rand writes about architecture,

styles, forms, lines: ***“realized what work, what complexity of method, what tension of thought”*** [2]

He is an inexorable individualist who is cautious about any project where one has to put a soul.

Howard Roark does not follow the traditions; there are no construction rules for him; he creates a purely unique style called "Howard Roark":

***“Every problem you were given, every project you had to design, one of them done”*** [2]

Everything in the world has its purpose, idea, and theme; therefore buildings must also meet the same parameters;

***“It is contrary to every principle we have tried to teach you, contrary to all established precedents and art traditions”*** [2]

The dean collided with a man like Howard for the first time, he does not know how to behave in the presence of Roark, does not know how to evaluate his projects, work on architecture;

The author emphasizes the monotony of buildings that have been rebuilt for millennia;

According to Howard, everything must be unique, have their own incomparable forms, lines executed in their own style. Comparing buildings and people plays an important role in further revealing the nature of Howard Roark as a man and as an architect:

***“A man does not borrow the hunks of his soul”*** [2]

Roark sees the building as a living organism, and every stone is an integral part of the human body;

***“the most comfortable, most logical, the most beautiful house”*** [2]

Howard is a gifted architect who can build everything at the highest level; he has no doubt about his qualifications, but his purpose is to build houses that will personify the person who lives in this building.

The writer gives Roark an unusual character – he is constantly in his world and nobody is aware of his true thoughts and intentions:

***“It was not a happy smile, it was not a grateful one. It was a simple, easy smile and it was amusing”***[2]

Roark laughed rarely, talked shop and desperately tried to create an image of a reserved man and all this was perceived as a kind of threat from him to those around him who were terribly afraid that someone might upset their calmness.

Ayn Rand uses enough anaphores to give sharp and expressive artistic text, emphasizing the importance of meaning:

***“Each form has its own meaning. Every man creates his own meaning and form and goal” [2]***

Everything in the world is arranged so that each insect has its own individual nature and purpose, which no one is able to change:

***“No two materials are alike. No two sites on earth are alike. No two buildings have the same goal” [2]***

Again the emphasis is on the uniqueness of architecture that Howard proclaims to be the meaning of his life. We also notice that the author introduces several stylistic tools at once in the phrases:

***“Why is it so important – what others have done?” Why does it become sacred by the mere fact of not being your own? It's not yourself? Why is the truth a mere matter of arithmetic – and only of addition in that? Why is everything twisted out of all sense to fit everything else?” [2]***

An anaphor here enhances Howard's irritation regarding architectural processes used for collective use, and not for satisfaction of one's own taste – egoism which society is fighting fiercely. At the same time, there is a rhetorical question used to increase the meaning of the statement, to give it more significance. Talk with the dean was not important to Roark, but he still wanted to explain his controversial attitude to architectural models, which did not find support in the eyes of the interlocutor.

### References:

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2. Ayn Rand, “The Fountainhead”, [Электронный ресурс]. – Режим доступа: [https://archive.org/stream/TheFountainhead/The-Fountainhead\\_djvu.txt](https://archive.org/stream/TheFountainhead/The-Fountainhead_djvu.txt)