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**STYLISTIC REPRESENTATION OF
PETER KEATING'S LITERARY IMAGE**

**СТИЛІСТИЧНА РЕПРЕЗЕНТАЦІЯ ХУДОЖНЬОГО ОБРАЗУ
ПІТЕРА КІТІНГА**

Annotation: The current piece deals with the artistic image's stylistic representation in the novel "The Fountainhead" by Ayn Rand. The authors dwell on the issues of stylistic devices such as apoisopezis, rhetorical question, anaphor, epiphor, hyperbole and others used for actualization of the literary image of Peter Keating's.

Key words: artistic image, literary image, rhetorical question, anaphor, hyperbole, inner monologue.

Анотація: Дане дослідження присвячене вивченню стильового зображення художніх образів в романі Айн Ренд «Джерело». Автори дослідження розглядають питання стилістичних засобів, таких як риторичне питання, анафора, епіфора, гіпербола та ін, які використовуються для актуалізації літературного образу Петра Кітінга у відповідному романі.

Ключові слова: художній образ, літературний образ, риторичне питання, анафора, гіпербола, внутрішній монолог.

The artistic image or literary image that arises as a result of the embodiment of the artistic idea through the expressive means of one or another type of art is the most important level in the structure of the artistic work. The nature and varieties of artistic images, of course, differ in various forms of art. However, the principle of their formation everywhere is the same, and everywhere it is a more complex form of the very mechanism of symbolization.

There are three types of artistic image in the literary work:

a) the first element of the image is the word of the literary work, every word is already an image, because, in the literature, it becomes a figurative word; it should be noted that this is not about the stylistic color of the word, but about its figurative and symbolic meaning;

b) secondly, in the literary work we also deal with images; it is a variety of images of real things and phenomena that surround a person: nature, city, village, home interior, social relations, characters, etc.; as a rule, these images are realized not by a separate word, but by a group of words, an extract of the text;

c) thirdly, these are the images of universalists, to which, in the first place, belongs the time and space that make up the so-called chronotope; these images constitute the general picture of the world represented in the work.

Thus, within the framework of the diffuse (differential approach), Arnold considers stylistic means as two oppositions: figurative and expressive and expressive means and stylistic techniques. Figurative means of speech thus called all kinds of figurative use of words, phrases and phonemes, combining all types of figurative names with the general term of the *tropes* (metaphor, metonymy, hyperbole, lithotum, irony, paraphernalia, etc.) [1, p. 54].

The writer applies apoisopezis for the deliberate breakdown of the expression, which expresses the excitement of the language, the nervousness of the interlocutor and implies the veil of the saying:

“He had no rivals today ...” [2]

Peter achieved his goal of obtaining two proposals for the award of the diploma, so he has no rivals.

The author uses rhetorical questions to enhance the meaning of the statement, to give it more significance:

“How Roark could untangle a plan, like pulling a string and it was worling well, what if he could too? What would he get?” [2]

The author often demonstrates the inner monologues of the young man, his reflections, thereby increasing his uncertainty, and at the same time he seems to justify himself in his failure to do any task regarding his studying;

“Do not you know what you want? How can you stand it, not to know?” [2]

Howard does not understand people who are uncertain in their choices who do not know their true desires. Keating is always hesitant, weighs every act.

Ayn Rand introduces the anaphora in the novel, which adds to the sharpness and expressiveness of the artistic text, emphasizing the importance of meaning:

“It's funny, thought Keating, he had not remembered that youthful ambition of his for years. It's funny that it should hurt him now – to remember” [2]

Keating once wanted to become an artist, but did not stand up against his mother's opinion;

“By asking me. By asking anyone” [2]

Howard never asked anyone for advice on his future plans for life, but Peter, on the contrary, is looking for support from his Mother, Roark, and others;

“He was free. He was ready” [2]

He is a dreamer and thinks about his complete readiness to conquer the world of architecture in all possible ways.

The presence of an epiphor demonstrates the significance of a single moment, episode, and subject:

“If anything happens ...”

“Nothing will happen” [2]

Keating is a hypocrite who is making his way up, going over the bodies and at the same time, without losing trust from the co-workers, bosses and friends.

The writer uses the antithesis, which aims at creating imagery, emotionality on the basis of contrasting concepts, positions, images, states in the artistic text:

“to remember it – and to forget it” [2]

He did not want to live with the thought that once he had a dream too – to become an artist, that this sphere of activity brought him joy and pleasure;

“happy and angry” [2]

The mother was in the seventh heaven from happiness and had no desire to share it with Howard, whose advice was he Pete seeking;

“And once on top, did they ever fail?” [2]

The inner language of the hero is full of rhetorical questions, from which it can be concluded that he is thus always seeking confirmation of the correct choice of his profession;

“And I have no respect for him at all. And I'm delighted to be working for him.” [2]

Peter understood that he did not feel professional respect to his boss, but the money and glory that surrounded him at Guy Francon's company overshadowed possible further architectural and professional development;

“You hated me - and you followed me. You loved him and you've destroyed him” [2]

Keating could not decide on his ideals; he did not know what to be guided by in life: to be on the side of Howard Roark or to unquestioningly follow the theory of Ellsworth Tuchi. Sometimes he got frustrated, did he have any principles at all? The author uses anadiplosis to logically link the sentences into a single integral semantic group, which emphasizes the importance of the moment in the language:

“but it's just that yours means more to me myself, I do not know why. I do not know why I'm saying this, either” [2]

Keating is intrigued with Howard, he is internally fighting with him, but his opinion is more important than his mother's and the opinion of other respected and qualified people in architecture.

Ayn Rand introduces a hyperbole that aims to enhance the meaning and emotionality of the expression:

“many people were looking at him” [2]

Peter considers himself a star, which flushes the attention of others.

Also, the writer uses a synecdoche whose function lies in identifying an object through an indication of the characteristic part of it, a sign:

“all the Shlinkers of the world” [2]

A young man is sure that having once defeated his competitor at the institute, he will be invincible in all his future life.

The author describes Keating with a metaphor aiming at aesthetic perception of artistic text and supplanting the original meaning of the word:

“faint promise of a smile” [2]

Peter wants to be talked about him, so that his name was on the lips of every rival and envious competitor.

Rand applies a peripheral that is characterized by replacing one concept with another:

“he had beaten Shlinker” [2]

He had competed with Schlinker for all his years of study, which of them was the most successful student of the course, and finally he achieved his goal, winning it with excellent marks.

The writer introduces epithets for an emotional tint to give the object certain artistic properties, revealing its features:

“its golden gates” [2]

He dreams of entering the world of wealth and success at the expense of architecture, although he is mediocrity in this area.

Ayn Rand uses metonymy based on adjacency on the association of objects:

“The Stanton will be proud of you, my boy” [2]

The dean and teachers always expect unsurpassed success from excellent students – the best students on the course, but hopes do not always come true.

For Peter Keating the main thing is a person's success and glory; he does not understand neither literature nor music, not painting, or architecture.

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