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THESIS

Theme: “The Great Gatsby” by F. Scott Fitzgerald: stylistic devices and their interpretation into the Azerbaijani language.

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Abstract

The distinctive feature of any literary work is a figurative-emotional influence on the reader that is reached by the use of a large quantity of various means, from an epithet and a metaphor up to a rhythmic-syntactic construction of a phrase. A feature text, being a fiction (though reflecting the reality), gives the author especially wide range of opportunities to freely show the course of a time and to create the various semantic and stylistic effects in such a way.

Each language has a certain set of expressive means and stylistic devices, the use of which creates an original, emotionally-expressional effect in the text. Along with that, language has also the certain lexical possibilities, allowing the creation of an expressional character of the literary works. Current thesis work is devoted to the exploration and study work of similar possibilities of the English and Azerbaijani languages, to the problems of the translation of stylistic devices from the English language into the Azerbaijani language using the examples from the novel of F. S. Fitzgerald "The Great Gatsby".

The problem of transfer of stylistic coloring of a word from the original text in translations is one of the central and actual problems in the theory of translation and in the practical activities of translators. It should be considered that the concept of the content in fiction is much more difficult, it covers not only subjectively - logic, not only the ideologically-informative part of the statement, but also its emotional saturation, its ability to influence not only on the mind, but also the feelings of the reader. This ability is quite often concluded not in subjectively-logic value of this or that word (or combinations of words), having more or less exact coincidence in the dictionary of other language, but in any stylistic shade of a word or in the character of their combination by sense or by the so-called "emotional aura" of words.

It also defines the complexity of selection of functional relevance while translating when due to the language conditions there is no possibility to reproduce simultaneously both semantic function and grammatical form or the lexical stylistic feature of the original, on the one hand, and material sense of the given place, on another. In the similar cases there appears a question on the decision of the creative problems specific to a literary translation, by means of language. Thus a special significance is given to the necessity of the choice of the possible transfer, of the variant of translation among the several.

There is a big semantic and an expressive role played by a choice of the word which by its material meaning appears to be a full synonym to a corresponding word of the modern language and differs from the latter one only by its stylistic coloring - as a result of an accessory to a certain layer of dictionary structure (to number of archaisms, dialecticisms, loans from foreign languages). But in the given stylistic coloring there can be included very many factors - either author's irony, or irony of the character in the relation to himself or to the another figure, historical color, the indication on the local features in an image of a person, etc.

The question of definition of the lexical meaning of a word had found its large explanations in the works of such outstanding scientists-linguists as I.V.Arnold, T.I.Arbekova, I.R.Galperin, R.Z.Ginzburg, M.A. Krongauz.

The actuality of the given thesis work is defined by that the problems connected with a lexical construction of an expressive speech and the problems of translation of such a speech, remain unresolved and are considered to be significant.

The purpose of the thesis is the study of a role of stylistic coloring of a word and the ways of its translation into the target language.

The primary aims of the given thesis work:

1. To reveal features of stylistic devices and expressive means used in the F. Scott Fitzgerald's "The Great Gatsby";
2. To sample the most commonly used expressive means and stylistic devices in the English language and to analyze the ways of interpretation of them in "The Great Gatsby" into the Azerbaijani language;
3. To define "the laws" of the usage of stylistic devices while translating.

The object of research is the role of stylistic coloring of a word and the ways of its translation.

The subject of research – the ways of translation of stylistic devices in the context of the literary work.

Some methods of research were used in the realization of the aims put to the given thesis work: a contextual method, a structural-semantic and a comparative-contrastive analysis of texts, and a stylistic analysis.

The theoretical value of the represented work consists in the studying of stylistic coloring on the example of the creativity of the given author.

Undoubtedly, the research of a language originality of F.S.Fitzgerald from the defined positions will allow grasping a fuller and more objective representation of his creativity.

The practical value of the represented work consists in that the results of it can be applied in the further investigation of the given problem in lexicology, stylistics and in the theory of translation. It can be used in literary classes by the relevant field of students and teachers.

This thesis work consists of **introduction, three main chapters, conclusion and reference literature.**

In the **introductory** part of the work brief information was given about Francis Scott Key Fitzgerald, about his novel “The Great Gatsby” and the reviews of some critics.

Francis Scott Key Fitzgerald is a prominent American writer. His novel “The Great Gatsby” is considered to be a masterpiece work in American literature. Today his name is mentioned together with the names of the best American classics of the XX century - Faulkner, Hemingway, Thomas Wolfe, Theodore Dreiser, Sherwood and some others. Among these brilliant prose writers Fitzgerald takes a special place - differing by his unique originality. Today Fitzgerald is represented to the majority of readers as an abstract figure. But research of this theme gives us a detailed representation either about that "special" epoch, or about the people of that epoch and their lives, and about the author – Francis Fitzgerald, who displayed to the whole world all the features of “the lost generation”.

In the first chapter of the given thesis work have been revealed the basic concepts and categories of lingual stylistics and is given brief information about the classification of stylistic devices and writing techniques used in literature.

Linguistic stylistics is a comparatively new branch of linguistics, which deals with the investigation of styles of speech, stylistic devices and expressive means of language in their relation

to the content which is expressed. Thus, the components of this definition are styles of speech and expressive means of language and stylistic devices. First of all, it is necessary to specify these concepts; otherwise the self-determination can be interpreted wrongly in connection with the diverse content, which is usually put into the concepts of “stylistic devices”, “Styles of speech” and “expressive means”.

The word "style" derives from Latin “stilus” - a special stick with a sharp end which Romans used as a letter tool on wax tablets.¹ The metonymic definition of the word "style" was not only used in the meaning of the ability to apply lexicological and phraseological and syntactical means of language in the correct and competent form (according to the grammar rules of the given epoch) but also in the meaning of speech decoration. The problem of language and style, as it is known, occupied the great thinkers from the ancient period of time. The so-called "Rhetoric" - a science about expressive means of speech had reached the greatest blossoming in an antique philology. Many positions of an Antique rhetoric had survived up to the present time and used in the courses of stylistics, Lexicology and the theory of literature.

The language of fiction is rich and various. Language of classical fiction is the sample of a highly cultured speech; it is an example for imitation. Language of some genres of modern fiction reflects the standards of speech of our society, not the best example so far. In both cases the language of fiction reflects a cultural level of development of society.

Literary works are opposed to all other works due to their communicative functions, namely to esthetic functions. The main objective of any work of this type consists in achievement of a certain esthetic influence, creation of an artistic image. Such esthetic orientation distinguishes artistic speech from other acts of speech communication which informative contents are primary and independent.

It is considered that the most striking distinctive feature of a literary text is an extremely active use of tropes and figures of speech. This property of literary texts was noticed in the ancient time. So, ancient Greeks and Romans had the most detailed classifications of tropes and figures of speech. Tropes and figures of speech are the most powerful way of updating the plans of expression corresponding to the same plan of the contents.

Interaction of word meanings in the creation of artistic images is long ago studied in stylistics under the general name of tropes. Therefore, lexical-graphic expressive means in which the word or the phrase is used in the transformed meaning are called as tropes. The essence of tropes

¹ John M. Lawler, Style Stands Still, University of Michigan, p.1, <http://www.umich.edu/~jlawler/style.pdf>

consists in comparison of the concept presented in the traditional use of a lexical unit, and the concept transferred by the same unit in a literary speech while performing a special stylistic function. The major tropes: a metaphor, a metonymy, an epithet, a simile, a synecdoche, an irony, a hyperbole, litotes and personification.

In the second chapter of the given thesis work there was given a plot summary of the novel "The Great Gatsby".

As it was written in the preface of one of the last editions of the novel, "The Great Gatsby" (1925) was rightfully considered as one of the best works of the writer. A delicate psychological analysis, an exact use of stylistic devices and a fine language made Fitzgerald's prose interesting to a wide range of readers.

The jazz played the defining role in "The Great Gatsby". Jazz music was based on improvisation, and any improvisation at the same time was around of some subject. Scott Fitzgerald chose improvisation as a word game, thus, as the jazz soloist improvised, playing with the listeners. In a more detailed study it was possible to draw direct parallels between the creation of jazz work and composition of "The Great Gatsby". It was not the only requirement of the boundless imagination and talent but also the result of thorough studying and knowledge of literary devices and details.

The plot of work consisted in the following. The main character, Jay Gatsby was the nouveau riche. There were many legends about his wealth. He achieved the welfare only for one purpose - for the sake of the marriage with a beauty Daisy Fey. Once in Gatsby's youth he could not marry her because of the differences in a social status. Daisy was the daughter of rich parents who got used to luxury and entertainments, Gatsby – a simple military. At that time, while Gatsby served in the war and earned on illegal sale of alcohol Daisy managed to marry Tom Buchanan - the native of a rich family who inherited the wealth. Nick was the narrator of the given novel and the only friend of Gatsby. Trying to return his love and to be happy Gatsby gained his wealth by a criminal way. He was a bootlegger. He wanted to make his dreams real and achieved it somehow. The author showed ironical relation to Gatsby and to his wealth. In the beginning of the novel we could not understand such an attitude of the author. But at the end of the novel which was finished by the death of the protagonist the author's irony was quite clear. F. S. Fitzgerald through the metaphorical

images allowed us to experience the atmosphere of the American society in the beginning of 20s, of that uneasy, prompt and bright Jazz age.

In the given last chapter there were explored the main stylistic devices used in the literary work and shown the ways of their translation into Azerbaijani language and interpretations.

Fitzgerald's language is rich, diverse, idiomatic and represents the most interesting material for the lexical analysis, stylistic analysis, selection of synonyms and antonyms, comparisons of the often repeating "key" words in different contexts and, in general, for the figurative description of the heroes and situations. The feeling and grasping of all the depth of metaphors of the author in the reality and his ability to create a certain atmosphere in which there lived the heroes of the novel, is possible only through the translation of the separate fragments of the text which help to understand the shades of values of both new, and already familiar words and expressions, and also to analyze the peculiarities of the American variant of English. A distinctive feature of the given literary work is a figurative and emotional impact on the reader that is reached by the usage of various stylistic devices, beginning from an epithet and a metaphor and ending by rhythmic-syntactic building of the phrase. The literary text being a fiction (though reflecting the reality) gives the author the especially ample opportunities for a free description of the course of time and creation of various semantic and stylistic effects.

Having made the stylistic analysis of the literary work we had identified the following stylistic devices as metaphors, similes, personifications, metonymies, epithets, synecdoche, hyperboles and ironies in the given fragments of the text and translated them into Azerbaijani language.

In the summary it can be said that the novel "The Great Gatsby" is considered as one of cult books of the XX century. It was used in the several film adaptations, last time in 2013 in the USA (Baz Luhrman was the director; the role of Gatsby was executed by Leonardo Di Caprio). The great emphasis in the film is made on a love component of the plot and on the mystery surrounding the figure of Gatsby.

This thesis work may be called as stylistic analysis, since we have analyzed Scott Fitzgerald's novel "The Great Gatsby" from sociolinguistic and stylistic point of view.

All the narration was given by metaphors, epithets, similes, personifications, hyperboles and irony of the author.

“The Great Gatsby” indicates the brightest type of the American "dreamer" though "dream" led him firstly to a dangerous path of bootlegging and to the absolutely different the world of Tom Buchanan and, finally, to the catastrophe and personal tragedy.

Introduction

Francis Scott Key Fitzgerald - the greatest American writer who became a history of the world literature thanks to his wonderful novels about life of America in 1920s among which "The Great Gatsby" (1925) was especially known.

From the very words and the speech of his first hero and his first novel "This side of paradise" (1920) that brought to the author a tremendous success, he declared that there came the generation for which all gods had died, all wars had been finished, any belief had been undermined and lost, and the only thing which remained was "the fear of the future and the worship to success". In the early works of Fitzgerald such as the novel "The beautiful and damned" (1922), "Flappers and Philosophers" (1921), "Tales of the jazz age" (1922) the distance between the author and the hero was drawn to the minimum. This fact promoted a fast growth of the image of the yesterday's debutant, recognized as the brightest expresser of the sense of the post-war time, however it had weakened the artistic significance of his prose.

During the twenties the concept of "the century of jazz" became a symbol characterizing a mass hobby of a carnival style life which was stimulated with a faultless presentiment of the quick end of a post-war epoch.

Responding to the sharpest contradictions of time, Fitzgerald was somehow tortured by them, however at all concessions to destiny which was hostile to him, he had managed to rise up as the artist over the dramas pursuing him and to express the farewell with the illusions endured by him and typical to the American consciousness, as the main and important process which defined a spiritual history of the USA in the XX century.

As it is known, Scott Fitzgerald was the author of many remarkable literary works which can involve and interest any reader up to this day with urgency of the themes, which can touch the souls of modern people even today since they can find something close and relative to their souls in his works.

But, needless to say, not all literary researchers and not all modern researchers and critics of that time had the general, identical expression on an author's heritage.

We can mention that the interest to the creativity of Fitzgerald was strengthened, and his glory started only since 1945. Known American researcher Alfred Kazin noticed it quite clearly that till the death of the author, his relation to him was extremely nonobjective, and since 1941, and especially since 1945 started to reward him.²

So, Leslie Fiedler showed his displeasure with that, in his opinion, Fitzgerald's value was constantly exaggerated, and John Berryman directly announced him as a minor novelist.

Nevertheless, if to consider the basic critical tendency, it is impossible to disagree with Kenneth E., who in 1963 wrote: "... after fifteen years of rising attention of criticism Fitzgerald's high reputation is represented as justified and strong".³

Henry Dan Piperwith pleasure noticed that in 1970 "the Great Gatsby" was in great demand, than any novel of any other writer of the same generation.⁴

Today in the American literary criticism Fitzgerald's name became fairly popular among names of those brilliant prose writers which have made glory of American literature of 20-30th years. His originality was clearly marked. In the most serious set of critiques and the researches devoted to the creativity of Fitzgerald (for example, A.N.Gorbunov's monographs), there by all means were mentioned the problems of writer's style.

Many interesting remarks and details regarding this novel "The Great Gatsby" have been stated. "The Great Gatsby" according to the statement of known modern critic John Aldridge, "is one of the last attempts of the American writer to express the essence of modern American life directly ...". And thus it- "is indisputably, the live novel since it was born by direct experience and from a living tissue of validity". However, in his opinion, the figures of the novel "represent no more than a number of distinctly expressed positions - the stiffened figures engraved against moral abstractions and embodying an extremely generalized intuitive sight at the nature of the American social experience".⁵

² Kazin Alfred, "On native grounds", New York, 1942, p. 45.

³ Bryer, Jackson R., Fitzgerald F. Scott: The Critical Reception. New York, 1978, p.121

³ Henry Dan Piper, " Fitzgerald's The Great Gatsby: the novel, the critics, the background", Prentice Hall Literature, 1970, p.15

⁵ Zverev A. "The American Novel of 20s-30s", Moscow, 1982, p.95-96,102

The first reviews recommendations of the novel in the American press also were sharply negative. The very first analysis of the book, published on April, 12th, 1925 in the newspaper *New York World*, was entitled “The Last not broken shell of Scott Fitzgerald”. In the same spirit there were sustained the reviews in the newspaper “*Brooklyn Daily Eagle*”, in magazines “*America*” and “*Common Ville*”. The novel was characterized no better, as ‘nasty’, “mediocre”, deprived of “charm, vitality, irony, romanticism and mysticism”. After the reading of “The Great Gatsby” -the reviewer of the newspaper “*New York Evening World*” made a conclusion –“we are absolutely convinced that Scott Fitzgerald in any way is not one of the great modern American writers”. The newspaper “*Dallas Morning News*” compared the writer “to a candle which first gave a bright light, but now burns down, letting out only a soot and separate sparks”.⁶

However it should be noted that over time in the press there were many positive reviews as well. The newspaper “*Baltimore Evening Star*”, for example noted “a remarkable simplicity and attractive sincerity” of the novel, testifying “an enormous work, careful planning and serious meditations” of the writer. Magazine “*Bookman*” characterized the novel as “a strange mixture of satire, phantasy and melodrama ... but irrespective of that you like “The Great Gatsby” or not, you understand its sense or not, you nevertheless should recognize its vitality”.⁷

Modern American researchers of creativity of Fitzgerald pay attention to a couple of circumstances. Almost nobody from the critics reviewing the novel in 1925 did not notice “the magic and symbolical importance” of the book about which there was spoken much after the World War II. “The Great Gatsby” in the USA was first perceived only as an apology of the short-lived conviviality distinguishing “the century of jazz”, or in the best case as the program literary document of “the lost generation” “with its quite superficial representations about life, with its injured consciousness for which a reality was no more than a kaleidoscope of incoherent fragments, and any contact with it was always fraught with a pain”.⁸ From the second hand, the brilliant form and style of the novel in those years for many literary critics passed not being noticed though in the first edition of the novel a lot of attention was devoted to these advantages.

⁶Ernest Lockridge, *Twentieth Century Interpretations of “The Great Gatsby”*, New York, 1968 , p.10

⁷Ibid

⁸Ibid

The explanation to these two facts is covered in the occurred reconsideration of a historical role and a place of the writer in the content of the American literature of XX century. What seemed to his contemporaries not so much important, was left subsequently on the foreground and had got a special value since the romantic elation and those qualities, which Fitzgerald's contemporaries defined as “the magic and symbolical importance”, as a rule, were alien to the present American prose.

Decades had passed after the publication of the novel to the public, Gatsby turned from a semi real, semi mystical figure, the reliability of which was not trusted by all, into a such bright symbol of "the century of jazz", into the romantic hero underlining the singularity of the destiny of those who, under T. Menken's investigation, “had too many spare cash and too much free time to spend them”, and even into the embodiment of wreck of the American dream. Here “Fitzgerald - the master of style and the form - rises against Fitzgerald - the social historian”.⁹

It is difficult to disagree with this conclusion of Menken. However, today the American literary critics underline the social importance of the work, its socially-public sounding, a realistic context of the American life. Fitzgerald was reproached, as one of his contemporaries expressed, for having “the mind of a photographer”. He did not see anything, except himself, and was not able to recreate the situations different from his own”.¹⁰

Some American literary critics asserted that “The Great Gatsby” was not a simply chronicle of the century of jazz, but a dramatic image of desecration to which a naive American dream in a venal society” was exposed. Others supposed that the novel “did not mourn over the wreck of the American civilization at all”. He would grieve for eternal delay of the today clamped between the romantic “memory of the previous and the romantic promise of the future which was constantly dawned before us”.¹¹

Thus, the reconsideration of the value of Fitzgerald's creativity, of the role and the place of “The Great Gatsby” in the American literature of the XX century was proceeding. By a general

⁹Andrew Turnbull, “The Letters of F. Scott Fitzgerald”, New York, 1963, p.213, 223

¹⁰Ibid

¹¹Ernest Lockridge, Twentieth Century Interpretations of “The Great Gatsby”, New York, 1968,p.54, 60

recognition, the given novel being gorgeous by its style and form was a bright sample of the American literature of first half of XX century.

It is necessary to notice that the Soviet literary criticism actively studying the American literature in the twenties and thirties years, have disregarded Fitzgerald's novels and stories. The first serious researches about him, as well as the first interpretations of his works into Russian, had appeared only in the sixties. The given fact, being remarkable by itself, once again testified the importance of the reconsideration of the role of the writer's creativity. From the Russian critics who had devoted the works to the study of Fitzgerald's creativity, we would mention A.N. Gorbunov who had defended the dissertation on a theme "The Novels of Scott Fitzgerald" in Moscow in 1972, and in 1974 published the monograph under the same name; S.Baturin who wrote the introductory articles to the books of S. Fitzgerald published in Russian; A.Zverev's researches and comments to the novels of Fitzgerald, independent researches of A.N. Nikol'yukin in the context of issue "of the American dream" and its wreck (1984). The Soviet and Russian critics are more unanimous in an estimation of Fitzgerald's creativity and particularly, of his novel "The Great Gatsby".

A.Zverev rightly named Francis Scott Fitzgerald "a classic writer of the American literature of XX century. A talented and original writer opened one of the important pages of the life of the country before the reader, managed to show critically many essential parts of the American way of life".¹² The reason, of the inconsistent relation to Fitzgerald's creativity both in the USA, and behind its limits, Zverev observed in the absence of preparation of the audience and in the controversy of the post-war period, as well as in the contradictions of the creativity of the writer, in the intended connection of many incompatible components in it.

A. N. Gorbunov named the novel "The Great Gatsby" as the unsurpassed literary phenomenon of the American literature of XX century; however the problem of the hero in it was considered by him from some narrowed social positions. However the critics argued among themselves concerning the importance and specificity of the novel, the only thing which could be said with confidence was that this novel would always involve and inspire the reader with touching of the plain plot.

¹²Zverev A., "The American Novel of 20s-30s", Moscow, 1982, p.95-96,102

The delicate psychological analysis, the exact use of the stylistic devices, good language skills made Fitzgerald's prose interesting to a wide range of readers".¹³

Stating the general estimation of a problematics of the novel, S. Baturin wrote that "the novelist possessed "a precious second eye-sight", drawing the power of mighty people, he had sharply and critically estimated their existence, saw their parasitism, felt that the material success would lead to moral losses and internal emptiness".

As we see, the actuality of the chosen theme is explained by several factors:

- 1) a small number of both foreign and local researches devoted to Fitzgerald's novel "The Great Gatsby" owing to the late reference to the creativity of the American writer;
- 2) discrepancy of the American estimations and the points of view on Fitzgerald's novel;
- 3) necessity of the further, non-finished reconsideration of the novel in the context of the American literature of XX centuries;
- 4) many-sided nature and symbolical character of the novel;
- 5) "Up to day character" of the novel's problematics and its non-fading value till the recent period.

¹³Fitzgerald, Francis Scott, "The Great Gatsby". Qingdao, Qingdao Press, 2003, p.48

Chapter I. General overview on literary style and stylistics

1.1 Basic concepts and categories of lingual stylistics

Stylistics is one of the contemporary directions of linguistics, which studies speech styles, expressive means and stylistic devices of language in their regards to context which is expressed. Thus, the components of this definition are styles of speech and expressive means and stylistic devices. First of all, it is worth saying that the specifications of these concepts; otherwise the self-determination can be interpreted wrongly in connection with the diverse content.

The terms and concepts of lingual stylistics cannot be explained by the basic categories and concepts like “style”, “coloring”, “stylistic resources” etc.

If we take the minimum set of terminological units we will see that 200 terms of stylistics, according to the most conservative estimates, are allocated. Besides, all the specified terms are presented by word combinations: twenty three terms of stylistics consist of one word; the others include two-seven words. The primary use of terms-word combinations reflects the general tendency, characteristic for the development of the system of terms in the XX century, and shows that stylistics is a science, continuing to develop. The concept of lingual stylistics is in the way of formation and development. How can be explained the mechanism of the formation of the new meanings of the traditional terms? Let's suppose that the terminological field of lingual stylistics along with traditional stylistic terms incorporates a considerable quantity of the terms concerning such divisions of linguistic science, as word-formation, morphology, syntax, etc.

It is known that the system is the one of the basic properties of a separate term, which allows it to enter into various interrelations in a terminological field. The second property is an aspiration of the term to monosomy within its field. Meanwhile, terms show a tendency to polysemy.

Due to the functional stylistics it is one of the linguistic means of various styles: for example: the denominative sentence in a publicist text acts as language means, helping to draw a tableau vivant and by that to express such stylistic features of publicist speech, as: passion, calling. And finally, from the point of view of lingual didactics "the denominative sentence" in an informative model of a publicist speech appears as one of the elements of the training model,

included into the classification of the language means connected with passion and calling of the publicist style, carrying out the function of influencing.

In this case “polysemy” is not considered as the presence of three definitions, but as a branch homonymy: the first meaning is characteristic for a science about the syntax, the second - appears in lingual stylistics, the third - is applicable in the technique of language study. There takes place re-termination - carrying over the traditional term from one discipline into another by the full or partial reconsideration. Thus, the presence of several meanings of each lingual stylistic term is explained in stylistics by its relevance to this or that field of terms. Since the terms in the information models have the most various relations it will be rather problematic to present conceptually-terms framework of lingual stylistics as the strict, ordered system and to define all the necessary concepts by means of specialized abstraction. And it is quite natural, since lingual stylistics being a quite traditional science continues to develop under the influence of a pragmatic direction in linguistics. There are various bases for the classification of conceptual-categorical devices of various sciences.

Using such basis as an occurrence source, it is possible to divide the concepts and terms of lingual stylistics into the following groups:

- 1) the terms which have come from the basic sciences: linguistics, philosophy (a language, a model, a scheme, etc.);
- 2) the concepts and the terms taken from the interdisciplinary sciences: rhetoric, the standards of speech, text linguistics (expressiveness of speech, the text);
- 3) the terms used as the basic categories of lingual stylistics (functional style, stylistic coloring).

The second basis frequently used in the analysis of the system of the terms, is a degree of the concreteness or the abstractness of the concepts.

The following groups are allocated:

- 1) the titles of the concrete language objects: verbal nouns, verbs in the 3rd person in present;
- 2) the titles of the functional styles and sub-styles: scientific style, popular scientific style, newspaper publicist style;
- 3) the general and the most abstract concepts reflecting the relations: a function, a stylistic coloring.

If to take a functional-stylistic invariant of the text for the basis of the classification of the terms and concepts of lingual stylistics, the structure of the classification scheme will change. Thus, 200 concepts and terms of the stylistics will be grouped around the five information models taking into the account the hierarchy of the typical meanings and functions.

As a result of it, the terms of lingual stylistics will be grouped into:

- 1) the terms and the concepts naming the basic categories of lingual stylistics (stylistic coloring, a stylistic shade, functional style, etc.);
- 2) the terms and the concepts included in an informative model of functional style and creating the minimum terminological fields of its basic components:
- 3) communicative situations (a dialogue problem, a dialogue function, etc.);
- 4) stylistic features (concreteness, a factual graphic accuracy, an abstractness - generalization, emotionality, etc.);
- 5) Language means (an emotionally-estimated lexicon, widespread references, imperative sentences, exclamations, personal nouns, etc.).

There were expressed the various points of view about speech styles in the discussions on the stylistic problems, on magazine pages "Questions on Linguistics".¹⁴ Even the fact of existence of styles of speech appeared to be suspicious.

V.V.Vinogradov wrote: the concept of language style is based not only on the set of the established "external lexical-phraseological and grammatical signs", but also on the original internal expressive-semantic principles of selection, association, combination and of the motivated application of expressions and structures."¹⁵ The differentiation of speech style is implemented in different directions. By another words the differentiation is based on the different functions carried out by the various styles of speech in the course or in the process language usage. The difference of a speech style from another is meant and recognized by the originality of the selection and usage of language means (including stylistic devices), characteristic to the given speech style. This originality, substantially depending on the function of style, on its purposefulness, forms a definite system.¹⁶

¹⁴ George Saintsbury. *Miscellaneous Essays*, London, 1895, p. 84

¹⁵ *Ibid*

¹⁶ J. Middleton Murray. *The Problem of Style*, Oxford University Press, London, 1942, p. 6-7

The most significant moment in the allocation of speech styles in a literary language is a public understanding of the given system of expressive means in the definite purposes of the conversation. In some works on stylistics, the style of a literary language is understood as types of genres of literary works, for example, the style of a fable, the style of a short story, the style of the novel and etc. Such understanding can be meaningful only in the case when the genre has already developed purely language features which have formed an original system of interconnected lexicological, phraseological, morphological and syntactical features in the process of its isolation. Thus, there is not a unique point of view about the content of the concept of "speech styles" though the overwhelming majority of linguists do not deny the objective existence of such styles. Unfortunately, styles of speech, as a definite system of language means, are often mixed up with the other concepts: the style of speech in general and style as the expression of the unique manner of using language means, etc.

Let's give some statements about style in order to show the different understandings of the given term and to show the attempts made to border the diverse phenomena brought under the term "style". Rather widespread point of view is an understanding of speech style as a technique of language skill, as means of speech decoration. The given point of view on style of speech is rooted in the etymology of the word "style".

The word "style" derives from Latin "stilus" - a special stick with a sharp end which Romans used as a letter tool on wax tablets. The metonymic definition of the word "style" was not only used in the meaning of the ability to apply lexicological and phraseological and syntactical means of language in the correct and competent form (according to the grammar rules of the given epoch) but also in the meaning of speech decoration. The problem of language and style, as it is known, occupied the great thinkers from the ancient period of time. The so-called "Rhetoric" - a science about expressive means of speech had reached the greatest blossoming in an antique philology. Many positions of an Antique rhetoric had survived up to the present time and used in the courses of stylistics, Lexicology and the theory of literature.

The origin of rhetoric is connected with purely practical problems: to teach to the art of an oratorical speech. The given art was considered by ancient Greeks, particularly by sophists as the studying of the form of a statement out of its connection to the content of the statement. The style of speech was understood as the independent means of belief, sometimes more important, than the thought itself and logical accomplishments of the correctness of the idea expressed. The antique

philology associates the origin of the science about the expressiveness of speech with the names of Georgia and Trasimakha. However there did not survive any literary example or artistic monument or artistic monument of that period. Some fractional information about the theory of sophists, concerning the problems of style of speech, we could find in a comedy of Aristophanes "Frogs", where the receptions and the character of the antique literary criticism were revealed. In the given comedy of Aristophanesthe problems about the forms of expression of speech were analyzed in detail. In a comedy we could see the references to the sophists treating those or other artistic peculiarities of speech.

The basic monuments of the antique theories of styles of speech were "Rhetoric" and "Poetics" of Aristotle. In these works, where every sentence was considered to be valuable, Aristotle stated theoretical positions which were put into the basis of linguistic stylistics. There we could find the contrast of the prosaic speech to the poetic one, the opposition of the written speech to the oral. We could read the study about the beauty of the word defined by Aristotle as the combination of meanings and sounds; the study about the transfer of meaning of words (especially the problem of metaphor and metonymy); the problem of the rhythmic organization of prosaic speech; some notes and observations over the syntactic expressive language means (the study about the periods, colons, sentences, antithesis); the figurativeness of speech, etc. Aristotle's stylistic views are metaphysical. The classification of the expressive means is formed on the principle of the independence of the formal language receptions imposed on the content of the statement. Thus, the certain kinds of words, their expressive functions and the spheres of their usage were shown. "Compound words are related mostly to dithyrambs, glosses to the heroic verses (by Aristotle's definition, words used by few people), and metaphors – to iambus".¹⁷

Aristotle generalized some theories of the aesthetics of the expressive language, studied and developed before by Georgia, Trasimakh, Socrates and others. It is interesting that Aristotle, speaking about an epithet, showed, how the choice of the epithet revealed the relation of the speaker to the described phenomenon: "...It is possible to create epithets on the basis of bad or shameful, for example, epithet, - the matricide", - wrote Aristotle, - but it is also possible also to create them on the basis of good, for example, "the avenger for the father".¹⁸

¹⁷ Lucas F. L. Style, Cassel and Co. Ltd., London., 1955, p. 16,35

¹⁸Ibid

Medieval schools of rhetoric continued the traditions of the antique schools and by training and studying the oratory, with a special care developed the systems of using language means which could provide the performance of the given task or problem: to convince the listener in the correctness, truthfulness of the given information not by the objective data or the facts, but by a skillfully organized system of language means.

The influence of the antique stylistics and the medieval rhetorical schools was reflected in the definitions of the concept of "style" which we could find in the different literary samples of the English and American linguists devoted to the given question.

The decorative relation to a style had led in general to a separation of the form from the content. The style of the language was represented as the sum of the techniques applied independently and sometimes on the contrary to the content of the given message. The following definition of style given by professor Sainsbury is characteristic in this respect: "Style is a selection and distribution of language means in which an expressed meaning and a given content play some supporting and secondary roles. Style is developed from the choice of the used words, from the further selection and a relative positioning of these words, from the structure of phrases combined by these words, from the arrangement and positioning of phrases in the sentences and the sentences in paragraphs. Style does not fall out the boundaries of the paragraph, but inside of it reaches the highest level.

Middleton Murray went further and generally deprived the poets of the right to have some certain thoughts and ideas. He wrote: "... First of all, writers and poets actually do not have any thought as they are; they have sensations, intuition, emotional beliefs".¹⁹

The form, started to play a predominating role in the concept of "style". From the point of view of those theorists of style, form was leading and subordinated the contents since the contents were indistinct, vague, and not clear. That point of view on style as for the sum of the devices directed to the decoration of speech, mostly promoted a separation of the form from the content. All the stylistic devices were observed and meant to be as something additional applied and added to the content of the statement, like something that, can be easily taken out or can be easily removed as any decoration without distorting the meaning of the uttered thought or the expressed idea.

¹⁹ Сепир Э. Язык, Соцэҗиз, М., 1937, стр. 177

The other point of view on the style of speech which it is possible to name utilitarian is an understanding of style as the system of training to the correctness of speech. In the works devoted to the analysis of styles of speech, there appeared the definitions reducing a problem of style to the instructions of usage of linguistic forms for the achievement of correctness and clearness of speech. Here is one of such definitions: “style usually is understood as a skill to speak or read correctly and obvious from the grammatical point of view, so that to cause an interest of the reader or the listener”.

The majority of books and articles devoted to the issue of style, in the English and American linguistic literature represent the collection of the isolated dogmas. Here are some of them, taken randomly from the various sources: “The long sentences tire the attention of the reader” _..., “it is necessary to avoid parenthetic clauses”..., “it is necessary to prefer the words of Anglo-Saxon origin to the words of Latin origin”..., “brevity and laconism are the best stylistic qualities”..., - and some other similar statements.

The given utilitarian concept about the stylistic feature of the speech is rather popular in foreign countries. So F.L.Lukash, the professor of the Cambridge royal college, in the lectures about style, given by him in 1955, asserted that style is an ability “to speak and write well”. The primary goal of a course of stylistics is “to improve the style of the reader”, “to show him the ways of expression the thoughts better”.²⁰

These statements are adjoined somehow to the statements of the known American linguist Sapir who declared that “a basic character of style, as questions of style an essence technical questions of formation and an arrangement of words is defined by language, and besides it with the same inevitability, about what general acoustic effect of a verse is defined by sounds of language and its system of an stress”.²¹

And in the Soviet linguistics this utilitarian point of view has its adherents. In the work “The sketches on Russian stylistics” prof. A. N. Gvozdev wrote: “The concept of stylistics has an applied character, training language skill, and developing a conscientious attitude to language”.²²

²⁰ Lucas F. L. Style, Cassel and Co. Ltd., London, 1955, p. 16,35.

²¹ Сепир Э. Язык, Соцэжиз, Москва, 1937, стр. 177.

Estimating such statements, V. V. Vinogradov absolutely fairly noticed that in this case the stylistics was mixed up with a normative grammar.

Certainly in a number of works with such a utilitarian view the authors inevitably, for a substantiation of the point of view, to a much or less extent should concern the questions of the language theory and the theory of style. We can observe there the definitions of different layers of dictionary structure of language, and compositions of language as well.²³ However the main objective of such studies is normative. Their advantage is conclusive, though they will be of no use for theoretical judgment of the stylistic side of speech.

There is one more understanding of style on the basis of which we can observe an individually creative use of language means. It is possible to name that the individually-psychological concept of styles of speech. Everything that bears on itself the press of individual usage of language is considered to be style. Thus, individual creativity is identified with style. There is a point of view that there is no language out of style that, and finally, the style is a set of all individual traits peculiar to the person, i.e. concept "style" falls outside the limits of language expression. This point of view has received the most epigrammatic expression in the statement of George Louis Leclerc Buffon: "The style is the man himself" ("Le style est l'homme meme»).

The point of view of Buffon was followed by Flaubert who had defined style as «a single manner of seeing» («... une maniere de voir»). Developing this general understanding of style as individual manner, individual estimation of the facts of the objective validity, Henry Beyle Stendhal defined style as follows: "Style adds to a thought of all the circumstances, needed to produce the whole effect which that thought ought to produce".²⁴ Thus, by the given definition there is abundantly revealed the understanding of style as the sums of the individual features connected not only by means way of language expression.

In a well-known study J. Middleton Murray also preserved the close point of view on the concept of "style". In the book "The Problem of Style" he gave the following definition of "style": "Style is a property of language which allows the transferring precisely the emotions and thoughts or

²³ Vallins G. H., Better English, Altic, Richard D., Preface to critical reading, F e r n a l d J., Expressive English, London, 1919

²⁴ Richard A. Lanham, "An Anti - Textbook", First Paul Dry Books Edition, 2007, pg.96, <http://archive.org/stream/problemofstyle00murruf#page/2/mode/2up>

the system of the emotions and thoughts peculiar to the certain author”²⁵ and furthermore: “... the most important quality of style - accuracy... not the accuracy peculiar to the definition (not intellectual), but accuracy of calculation on the excitation of the corresponding emotions”.²⁶ Murray’s remark that “style is not an isolable quality of writing; it is writing itself”²⁷ also deserves attention. In the given book Murray also noted that: “style is a quality which-it is often said – French journalists do, and English journalists do not, possess by nature; the power of lucid exposition of a sequence of ideas.”²⁸ And he added that: “...the style in this sense can only be properly applied to the exposition of intellectual ideas.”²⁹

In these definitions there is an attempt to limit the definition of style by means of language expression. However, it is not beyond understanding of style as an individual system of language expression. But here, the style is understood as a property of language (a quality of language). In general, the illegibility, a vagueness, and, therefore, extremely wide coverage of characteristic features of the concept “style” are mainly connected, by that the problem of purely linguistic ways of expression of the certain content is mixed up with a literary analysis of the creativity of writer.

Such a mixture was somehow revealed by the statement that most of linguists studying the style of the language were limited by fiction, and, mainly, by poetry. Oral speech in all its variations was generally considered by some researchers as a deviation from the norms of language.

The following reasoning of Professor Murray is explained by the aspiration to define the concept of style on the example of fiction: “... Style in this absolute sense is a complete fusion of the personal and the universal.... to use a vaguely metaphysical phrase, absolute style is a complete realization of a universal significance in a personal and particular expression”.³⁰

Finally, there is one more concept of language style. This is an understanding of style as a quality of speech, language expression and thought; revealing an organic connection of the matter of the statement with the form in which the given matter is embodied. This concept assumes

²⁵Middleton Murray “The Problem of Style”, Oxford University Press, 1942, p.71

²⁶Ibid, p.95

²⁷ David Kaufer and Richard Young, “Theory and Practice in the Teaching of Writing: rethinking the discipline”, edited by Lee Odell”, Southern Illinois University, 1993, p.115

²⁸Middleton Murray, “The Problem of Style”, <http://archive.org/stream/problemofstyle00murruf#page/6/mode/2up>

²⁹Ibid, p.6

³⁰Ibid, p. 7-8

consideration of the usage of means of language expression from the point of view of their motivation by the aesthetic, artistic or ideological plan of the author.

So, for instance, John Henry Newman, the English writer of the XIX century, wrote that: “Thought and speech are inseparable from each other. Matter and expression are the essences of a part of a single whole: style is a penetration of thought into language... an embodiment of thought in language”.³¹

The above mentioned interpretations of the concept of speech styles do not limit their variety. However the concepts mentioned in the given paragraph are the most widespread. As it is seen from the given short review absolutely different concepts are exposed to mixing: 1) style of speech as a system of natural parities of means of the expression, characterized by the purpose and features of dialogue in the given concrete sphere of human activity; 2) style of speech as a display of an individual manner of language expression; 3) style of speech as the techniques of using means of language for more effective revealing of the matter of the statement.

So, the prof. Peshkovsky, already differentiating the concepts of style and of the stylistic part of speech, wrote: “First of all it is necessary to agree, in the most exact image with that a real matter which we will put in the concept of stylistic part of speech. We will suppose them as the usage language means for the special purposes, additional in relation to the main objective of everyone to the message thought. Such additional purposes can be: influence on imagination of the listener and excitation in it of aesthetic experiences (art speech), influence on its will (oratorical speech, advertising speech), simplification of expression (lecturing speech, popularization) etc. All these additional purposes assume conscious or unconscious adaptation of regular means of language to them... At the given starting point we first of all should solve, whether grammatical means of language can be used for such additional purposes...”

G.O.Vinokur assumed that not all the structural elements of language can be the subject of stylistics, but only those which possess “a special stylistic coloring” and which “are opposed to sounds, forms and signs with another stylistic coloring”.³²

³¹ Gerard Magill, “Discourse and Context: An interdisciplinary Study of John Henry Newman», Board of Trustees Southern Illinois University. 1993, p.69

³² Винокур Г. О. О задачах истории языка. Ученые записки Москва. Гор.Пед. Ин-та, выпуск. 1, т. V, 1941, стр. 18

What meant here under a stylistic coloring was not quite defined. However, from the plot of the work of G. O. Vinokur it was evident that he allocated the special expressive means in language the purpose of which was giving of special emotional coloring to the statement. These means are supposed to be the subject study of linguistic stylistics.

Defining the issues of stylistics, it is worth specifying also the concepts of “expressive means” and “matter of expression”. It is possible to put various criteria to the concept of “matter of expression”. It is possible to speak about the subject of one concept (word); about the matter of the idea concluded in one, two and more sentences; about the matter of the paragraph, chapter; and, eventually, of the entire literary work. It seems that for the differentiation of areas of research of linguistics and literary criticism it is expedient to limit the concept “matter of the statement” to that piece in which the analyzed means is used. The involvement of a wider content will become necessary only in the case when the analysis of the given means demands it.

Wide attraction of the content for the analysis of language means is especially necessary in the style of the artistic speech. In some cases here, the connection of the methods of the linguistic and literary analysis is inevitable. However, linguistic stylistics should again try to delimit the facts of language from the literary ones. But it does not mean that the content of all the literary work should remain out of the attention of the linguist. It can be revealed mainly by the comparison of synonymous variants. Therefore the problem of a choice of a word and a structure is one of most important issues of stylistics. The choice of the given word or a structure from the number of the possible ones predetermines the character of means to impress a reader, by other words, provides a desirable reaction of the reader to the expressed thought. In order to find the necessary form of the expression of the thought it is necessary to choose such a word, such a structure which expresses the given thought with sufficient completeness, force, emotional coloring and etc.

The accuracy of expression, force or emotional coloring of words is defined by a situation in which a dialogue takes place, and by the purpose of communication. However the correctness of a choice of a word should not be identified with accuracy, force, an emotional saturation and so on. Correctness of a choice of a word is the function of the purpose of the statement. If the purpose of the statement - to darken the thought, or to weaken the meaning of word, or to present the basic matter of thought in the dry legal form and etc. the correct choice of words in this case will be the answers to the given tasks, i.e. words will be mostly general, abstract according the meanings

expressed by them (for example, usual terms of officially-business style of speech, scientific terminology etc.)

Thus, the word choice first of all demands the consideration of the situation in which the dialogue proceeds. The word which is correct in one situation can be inappropriate or wrong in the other situation. So, for example, archaisms *whilom*, *wrought*, etc. which were used in poetic works in the XIX century by the writers belonging to certain poetic schools, in the XX century they are already considered as inappropriate to the rules of contemporary poetry.

Brief information about the classification of stylistic devices and writing techniques used in literature:

The language of fiction is rich and various. Language of classical fiction is the sample of a highly cultured speech; it is an example for imitation. Language of some genres of modern fiction reflects the standards of speech of our society, not the best example so far. In both cases the language of fiction reflects a cultural level of development of society.

In the text of fiction various expressive language means are gathered together in a unique, stylistically and aesthetically defensible system to which the standard estimations applied to separate functional styles of a literary language are inapplicable.

In linguistics there are often used the terms: expressive means of language, expressional means of language, stylistic means, and stylistic devices. These terms are sometimes used in the synonymic form and sometimes the various content are put in them.

Under expressive means of language we would mean such morphological, syntactic and word-formation forms of language which serve for emotional or logic strengthening of speech. These forms of language are worked out by public practice, realized from the point of view of their functional purpose and noted in grammars and dictionaries. Their use is gradually normalized. There are developed the instructions of application of such expressive means of language.

Questions about style occupied people for a long time. Rhetoric - the predecessor of modern stylistics. Its purpose - training to the art of oratorical speech (importance of beauty of thought expression, of statement): well organized speech, ways of decoration of speech, treatment of style in antiquity. Aristotle had begun the theories of style, the metaphor theory, was the first to oppose

poetry and prose. Style from Latin word “stilos” meant "stick", then “ability to use the language correctly”.

Language stylistics investigates, the specificity of the language subsystems named functional styles and sublanguages and characterized by the originality of dictionary, phraseology and syntax, on one hand and expressional, emotional and estimated properties of various language means on the other. Stylistics of speech studies the separate real texts, considering, how they express the content, not only by the following of the known grammar norms and of the norms of language stylistics, but also on the basis of the significant deviations from those norms. The subject of stylistics is an emotional expression of the language, all expressive means of language. Stylistics is a science about expressive means of language and a science about functional styles. The main problems of Stylistics are:

1) The analysis of a choice of certain language means in the presence of synonymic forms of expression of thought for a full and effective transfer of information. (for example: We have closed a deal - finalized the transaction).

2) The analysis of expressional, graphical means of language at all levels (on the phonetic level: alliteration, on the semantic level: an oxymoron, on the syntactic level: inversion).

3) Definition of a functional problem – the definition of stylistic functions carried out by language means.

To the newest period of development of stylistics the aspiration to consider the language facts from the given point of view is peculiar to the humanization of the science about language. Such orientation had been most naturally apprehended by stylistics. It was possible to consider that stylistics, by developing long time in the tideway of structural linguistics, was the unique section of the linguistics which had "legalized" the reference to the extra language reality, processes of communications and to its participants. It was promoted by a principle of structural linguistics according to which all the non-formalized, either were ignored, or assigned to stylistics. In the studying of all those processes by stylistics there was got a considerable experience, which gave the base for the further development. The stylistics connects a new coil of the development with profound studying of stylistic aspect of speech communication. Within the limits of text stylistics the language variation at the corresponding levels of the linguistic text is studied, stylistic devices and the expressive means of language functioning at all the levels of the text structure and raising its

communicative efficiency are the subjects of the analysis. The Advantage of consideration of the stylistic phenomena in a context of the whole text is that:

1. In communicative stylistics the real possibilities for studying of stylistic effects by an ontologically adequate image are created. The theory of stylistic effects strengthens the explanatory ability, placing the effect in the situation of communicative interaction.

2. More important change is connected with reconsideration of that interpretation in the stylistic analysis can give. Interpretation is a necessary component of the stylistic analysis. Its necessity is dictated by the general problems of stylistics which consist not only in the description of a stylistic variation in various kinds of the text, but also in an explanation of relations between such variation on the one hand, both individual and social contexts of the language use –on the other.

The terms: expressive means of language, expressional means of language, stylistic means, and stylistic devices are often used in linguistics. These terms are sometimes used as synonyms; sometimes the various contents are put in them. It is difficult to draw an accurate line between expressive (expressional) means of language and stylistic devices of language though the distinctions between them exist nevertheless. Under expressive means of language we will understand such morphological, syntactic and word-formation forms of languages which serve for the emotional or logic strengthening of speech. For example the following sentence: *Never have I seen such a film.* In this sentence the inversion caused by the position of an adverb *never* on the first place in the sentence, is grammatical norm. (The sentence: *Never I have seen such a film.*- is grammatically wrong). Hence, from two synonymic means of expression *I have never seen such a film* and *Never have I seen such a film* the second is a grammatically normalized means of logic allocation of a part of a statement.

The use of proverbs and sayings in literary style, in publicist style, in style of scientific prose and etc. can be considered as the use of expressive means of language.

Proverbs are lexical expressive means of language. The same it can be said about sayings, any phraseological units and etc. Among the various emotional means of language there is a whole class of the words the prominent feature of which is expressiveness. These are interjections. They express through corresponding concepts the feeling of the speaker. Their function is an emotional emphasis.

All expressive means of language (lexical, morphological, syntactic, and phonetic) are the fields of studying lexicology, grammar, phonetics, and stylistics. First three directions of linguistic science consider expressive means as the language facts, finding out their linguistic nature. The stylistics study expressive means from the point of view of their application in various styles of language and speech, poly-functionality, and potential ways of their usage as stylistic devices. The important feature of stylistic device is an opposition of the both meanings of the given linguistic unit one of which is fixed in language and does not depend on a context whereas another is contextual.

The steadfast attention of researchers was given to that the separate stylistic devices were applied only in large pieces of the statement, others were easily realized in the minimum word combinations; some stylistic devices gave to the statement ability to cause figurative representation about the subject of the thought, the others only raised emotional intensity of the statement; some essentially enriched semantic aspect of the statement, the others by the structural peculiarities of construction just prompted inaudible additional shades of the matter. It was expedient to divide stylistics on lexical, grammatical and phonetic levels.

The lexical stylistics studies stylistic functions of lexicon and considers interaction of direct and indirect (figurative) meanings, studies different components of contextual word meanings particularly their expressional, emotional and estimative potential and their reliability to different functional-stylistic layers. The grammatical stylistics is subdivided into morphological and syntactic. The morphological stylistics considers stylistic possibilities of the various grammatical categories, inherent themes to one or other parts of speech. The syntactic stylistics investigates expressional possibilities of the word order, types of sentences and types syntactic connections. Phono-stylistics, or phonetic stylistics, includes all the phenomena of the sound organization of poems and prose: a rhythm, alliteration, sound imitation, a rhyme, assonance, consonance and so on in the connection with the problem of pithiness of the sound form that is the presence of stylistic function.

We will try to define the main features of the stylistic device. Stylistic device, is first of all, allocated and by that is opposed to expressive means by conscious literary processing of the language fact. This conscious literary processing of the facts of language, including expressive means of language, has its own history. A. A. Potebnya wrote: "Beginning from the ancient Greeks and Romans and with some exceptions till our times, the definition of a verbal figure in general

(without the distinction of trope from figure) did not go without the opposition of an idle speech used in its own, natural and initial value to a figurative speech”.³³

It is evident that the essence of stylistic device cannot consist in the deviation from common norms as in this case a stylistic device would be opposed to a linguistic norm. But in practice stylistic devices use norms of language, but in the course of its usage take the characteristic features of the given norm and continue to generalize and typify it. Hence, stylistic device is the generalized, typified reproduction of the neutral and expressive facts of language in various literary styles of speech.

I.R. Galperin classified stylistic devices as lexicological and phraseological, syntactic and phonetic. Lexicological and phraseological stylistic devices are: metaphor, metonymy, irony, antonomasia, epithet, oxymoron, use of interjection, a word-play, zeugma, periphrases, euphemisms, similes, hyperbole, use of proverbs and sayings, allusions, quotes. Inversion, isolation, ellipses, default, direct and indirect speeches, questions in a narrative text, rhetorical questions, litotes, parallel constructions, chiasms, repetitions, antithesis are the syntactic stylistic devices. Stylistic devices of the sound organization are: intonation, alliteration, onomatopoeia, rhymes, and rhythms.

V. A. Kukharenko allocated the following basic groups of stylistic devices: 1) lexical stylistic devices: metaphor, personification, metonymy, irony, hyperbole, epithet, zeugma, a word-play; 2) syntactic stylistic devices: inversion, a rhetorical question, ellipses, repetitions, parallel constructions, chiasms, asyndeton, aposiopesis; 3) lexical-syntactic stylistic devices: antithesis, litotes, simile, periphrases; 4) graphic and phonetic stylistic devices: italics, underlining, spelling errors, hyphenation, capital letters, inverted commas, alliteration, assonance, onomatopoeia, a rhyme, a rhythm.

In an each developed literary language there are observed more or less certain systems of language expression differing from each other in features of use of public language means. In each of such systems it is possible to allocate one group of means which is the most essential. So, terminology is a lexicological and phraseological sign of scientific prose. Nevertheless, a systematic character of usage of language means is shown first of all in interaction of all the basic devices used in the given text.

³³ A. N. Kharitonov, “Aspects of A. A. Potebnya’s Linguistic Model and Certain Problems of Verbal Communication”, Volume 29, Issue2, 1991, p.86

Systematic character of use of language means leads to that in various spheres of the use of language the choice of words and nature of their use, primary use of these or those syntactic designs, features of the use of figurative means of language, the use of various ways of communication between parts of the statement, etc. is normalized. Such systems are called as styles of the speech or speech styles. Styles of language are the types of its functioning, its structurally functional options correlated to types of social activity and differing from each other in sets and systems of distinctions in the degree of activity of means of language, sufficient for their intuitive identification in the course of communication.

Styles of language are a historical category. It means that they change, develop, appear and disappear. So, for example, features of the oratorical speech in the English literary language underwent some essential changes in process of the development. These changes are caused by the general changes of literary English during a certain period of the development.

Now we will stop on the short characteristic of styles of English language. Functional style consists of specific constituents of these or those sublanguages. Besides these specific elements, there are still elements rather specific and nonspecific in sublanguages.

Functional styles - scientific, colloquial, business, poetic and publicist - are language subsystems, each of which possesses the specific features in lexicon and phraseology, in syntactic constructions, and sometimes in phonetics.

Neutral style is the unmarked member of stylistic oppositions and it appears as if a background for perception of the expressed stylistic features. Its main property is the absence of the positive stylistic characteristics and possibility of use of its elements in any situation. Neutral style is abstraction and in the individual speech, the absence of stylistically decorated elements in the text can create a deliberate simplicity which can be used with a special artistic element as it takes place, for example, in E. Hemingway's or R. Frost's creativity.

Neutral style is opposed by two main groups: the first of them corresponds to the speech of colloquial communication unprepared in advance, and the second - considered in advance, speech of communication with a wide range audience (public speech). Various styles of the first group are usually called colloquial, and the second - bookish. In English stylistics there are namely distinguished spontaneous casual (non-formal): not spontaneous non-casual (formal) terms.

Poetic style and Functional style are the historical categories. There appeared the different styles in the various periods of development of English language and of English culture. So, during the époque of classicism it was considered that there was a special poetic style for which not all the words of public language were suitable. The poetics of classicists was normative. In the beginning of the XIX century the canons of poetic diction proclaimed by classics were rejected by romantics. Romantics defended the emotional and esthetic value of speech originality. They sought to enrich poetic diction with new lexicon, scooping it from different sources.

Scientific style is considered to have intellectual and communicative functions only, additional functions are facultative. Scientific style is characteristic for the texts intended for the message of exact data from any special area and for fixing of process of knowledge. Each branch of science develops the terminology according to a subject and method of the work. Also the different spheres as culture, art, economic life, sport, etc. have the special terminology.

The newspaper style is devoted to a mass and besides very non-uniform audience. All the linguistic functions except esthetic ones are peculiar to newspaper and publicist styles. Specific creation of English newspaper headings serves various purposes: they have to force the reader to become interested in a note and provide information compression.

Colloquial style - Specific and the very important role is played here by contact making and emotive functions.

Speech styles are marked out as certain systems in the literary language first of all in connection with the message purpose. Each speech style has more or less exact purpose which predetermines its functioning and its language features. So, for newspaper style a main objective is information, advertising; the purpose of publicist style - belief, an appeal to action, an assessment of the facts of reality; the purpose of an official style - to establish conditions, restrictions and forms of further cooperation of two and more people; the purpose of style of scientific prose is the proof of certain provisions, hypotheses, the argument, etc.

Literary style - the most mobile, creatively developed from all the styles. The given style does not know any limits on the way of the movement to the up-to-date, earlier unknown.

Any person can act as the recipient of a literary text. Each recipient of a literary text has the right to read in it something that allows to speak about such a property of it, as ambivalence, i.e.

ambiguity, openness for several (many, even an infinite number) interpretations. Quite often a literary text is multilayered: behind the superficial level of plot deeper levels of symbols, images, ideas, etc. can appear. Since, it is not so easy to translate a literary text. It is difficult to transfer its content in other cultural and esthetic environment, and almost it is impossible to preserve all the volume of artistic means and substantial plans in their balance and interaction. Due to it even great translators and literary artists went into extremes, denying possibility of a literary translation, and at the same time and of the translation in general.

Literary works are opposed to all other works due to their communicative functions, namely to esthetic functions. The main objective of any work of this type consists in achievement of a certain esthetic influence, creation of an artistic image. Such esthetic orientation distinguishes artistic speech from other acts of speech communication which informative contents are primary and independent.

It is considered that the most striking distinctive feature of a literary text is an extremely active use of tropes and figures of speech. This property of literary texts was noticed in the ancient time. So, ancient Greeks and Romans had the most detailed classifications of tropes and figures of speech. Tropes and figures of speech are the most powerful way of updating of the plans of expression corresponding to the same plan of the contents.

Interaction of word meanings in the creation of artistic images is long ago studied in stylistics under the general name of tropes. Therefore, lexical –graphic expressive means in which the word or the phrase is used in the transformed meaning are called as tropes. The essence of tropes consists in comparison of the concept presented in the traditional use of a lexical unit, and the concept transferred by the same unit in a literary speech while performing a special stylistic function. The major tropes: a metaphor, a metonymy, an epithet, a simile, a synecdoche, an irony, a hyperbole, litotes and personification.

Metaphor usually is defined as the hidden comparison which is carried out by application of the name of one subject to another and revealing thus any important feature of the second.

Metonymy is the trope, based on association by contiguity. It consists in that instead of the name of one object the name of another is used, connected with the first continuous internal or external communication. This communication can be between a subject and material of which it is

made; between a place and people who are in it; between process and result; between action and the tool, etc.

Synecdoche often is defined as a kind of a metonymy, namely as a quantitative metonymy. The notorious exaggeration increasing expressivity of the statement is called a hyperbole. Deliberate underestimation is called litotes and is expressed by denial of the opposite.

Personification is the trope which consists in transferring of properties of the person on abstract concepts and inanimate objects, characteristic for nouns - names of the person.

Irony is a stylistic device by means of which there is an interaction of two types of lexical meanings in any word: subject and logical and contextual, based on the relation of contrast (discrepancy). Thus, these two values meanings mutually exclude each other.

Epithets are expressive means based on allocation of quality, a sign of the described phenomenon which is made out in the form of the attributive words or phrases characterizing this phenomenon from the point of view of individual perception of this phenomenon. Very often epithets are expressed not in a word, and phrases which, in connection with their attributive function and prepositive situation, gain character of a compound word. For example, well-matched, fairly-balanced, give-and-take couple

Similes also belong the number of stylistic devices, being somehow close to an epithet (by function, but not by the linguistic nature). The essence of the given stylistic device is revealed by its name. Two concepts which are usually belonging to the different classes of the phenomena are compared among themselves by any of their features, and this comparison gets a formal expression by the following words, as: as, such as, as if, like, seem, etc. The relations between various types of lexical meanings used in the stylistic purposes can be divided into the following types: the relations on similarity of signs (metaphor); the relations on contiguity of concepts (metonymy); the relations based on a direct and indirect word meaning (irony).

All the expressive means of language (lexical, morphological, syntactic, and phonetic) are the objects of studying as lexicology, grammar and phonetics, and stylistics. Stylistics studies expressive means from the point of view of their usage in different styles of the speech, multifunctional and potential opportunities of the usage as a stylistic device.

Chapter II. Stylistic analysis of "The Great Gatsby": contextual review.

2.1 Plot summary and major traits of characters

Francis Scott Kai Fitzgerald was born on September 24, 1896 in a small town on the Midwest the USA. Edward Fitzgerald's family, the father Scott, came from an ancient Irish aristocratic family, one of the most powerful in Ireland. However in America the father of the writer did not manage to achieve success and during crisis was finally bankrupted. Fitzgerald's family was compelled to sell a small furniture factory by auction and soon appeared to be one of the poorest families in small and prosperous Saint Paul. However the family of mother became for many in the town a live embodiment of "The American dream", the proof of the opportunity for an each person living in the country and of general equality to reach the top of a social ladder. Marriage of parents of Scott from the point of view of inhabitants was obviously unequal that was constantly emphasized. However, despite an adverse family situation, Fitzgerald's family lived very happily, in a decent house bought on money of the grandfather. Since the childhood Scott felt an inequality of poor and rich, observed the contempt of these special people, of the people of the premium class with which they treated his father. At the university he was faced to a problem of wealth and poverty and felt the distinction between himself and the children of more wealthy parents. He lived and was brought up in the environment where the belief in the old Puritan values was interfaced to the belief in "dream", in myths of the American life according to which a basis of important values was the aspiration to success, and a criterion of this success was money and wealth. This was the reason of a constant attention and interest of the writer to the world of rich in his creativity which at the same time attracted and pushed him away. Fitzgerald repeatedly testified it in his letters: "I constantly felt as a poor young man in a rich city, at the school for rich children, in the club of Princeton University for the students from the rich families ... I could never forgive the rich their riches, and it noticeably affected all my life and creativity". During the entire life writer tried to overcome the feeling of his own inferiority which was inherited in him since the childhood.

On one hand, he always wanted to enter the circle of "powerful people", persistently overcoming all the obstacles in this way. Being weak and painful by nature, he achieved that place that he became the best player of a soccer team of Princeton. And thanks to his literary talents

shown already in him, Scott became the member of elite university club - he wrote the libretto for the musical performances which were staged in club.

On the other hand, throughout his life Fitzgerald Scott carried acute senses of mistrust to the rich that with the greatest completeness was reflected in his creativity, beginning with the first novel published by him, - "This Side of Paradise" - and his early stories and finishing with his last and incomplete, work - "The Last Tycoon".

In the very beginning of his literary activity the writer had to be faced with serious difficulties which also promoted the development of the feeling of disappointment and disbelief in him. The constant need in money forced him to look for the publishers capable to pay rather big honorees, and problematic works did not interest them at all. He had to write stories on the template set by publishers despite of his own desire. The conflict between "non-fading hatred" to rich men which the writer frankly admitted many years later in an autobiographical sketch "The Crack up", and a really strange fascination by the lifestyle of people, "no similar to us", and the aspiration to get into their ranks became the reason of the hardest sincere anxieties of Fitzgerald.

From here, probably, the pessimism and even cynicism peculiar to all works of the writer substantially originated. The feeling of the future trouble or accident was one of the most characteristic features of the works of Fitzgerald. He admitted that all the ideas ever coming to his mind had the shade of an accident. Perhaps, such an attitude was the payment for illusions which were generated from the creative collision of severe reality and Fitzgerald's dream, since the new achievements cost him high. He conducted a wearisome fight for the opportunity to belong to elite. He changed his tastes and betrayed himself by adopting manners of behavior and perception of life of his environment, forgetting about his hatred to their world. Throughout his life Fitzgerald realized the illusion of ease and carelessness of his existence while the reality was quite another. But there was always a critical and sober view about rich people and their life in the works of Fitzgerald. "Non-fading hatred" grew in him from year to year and perfected his social vision and induced him to estimate his own illusions and delusions with a cruel frankness. As a true artist, he was always exclusively honest and open for readers. His best books remained in literature as the original confirmation of insolvency of petty-bourgeois ideals, collapse of "the American dream" and the tragedy of people that followed imaginary moral guidelines. That is why his books did not lose the actuality. Re-reading Fitzgerald today when the irreconcilability of the American political, social establishments with ideals of a true humanism, peace and happiness so visually acted, we realized it

more than once, how he was acute in the estimates and in his views. But analyticity was not the only property of the creativity of Fitzgerald. The individual always interested him only in his relation to society. Relevancy of his achievements as an artist in "The Great Gatsby" and "The Rich Boy" was the result of the thinnest interlacing of the personal and social in him. Thus the perception of the social was not limited by the direct impact on the personality that was usually called as the pressure of circumstances. It was expanded and included the whole history of the nation, its public ideals and moral values. Artistic method of the writer was also noticeable. Fitzgerald acted as the pioneer not only in the sphere of social vision and a perspective, but also in the field of poetics. He was the one of the first among writers of the XX century who began to develop the principle of lyrical prose. Fitzgerald originated one of the most fruitfully developed prosaic genres of his time. Though his artistic discoveries were not understood by his contemporaries, creative searches of Fitzgerald in the field of literature promoted the formation of a number of the most visible American novelists as the masters of lyrical prose. First of all, we may call Hemingway and Thomas Woolf among them,. The Approach of the writer to the material in many respects was explained by the lyrical nature of his talent. The emotional proximity of the author to the described object, situation and character was also transferred to the reader, assured in the originality of the world created by Fitzgerald, made him the direct participant of events. This feature of Fitzgerald's writing was noted by many modern researchers of his creativity. Thus A. Mizener considered it as the one of the most remarkable peculiarities of the writer. He skillfully drew images of worries; such approach demanded from the reader the ability of accurate differentiation of the subjective and objective in his works. First of all he appealed to the reader's intelligence by strongly influencing the emotions. In the American criticism the given ability of Fitzgerald received the name of "double vision". But it happened many years later after the death of the writer. His contemporaries, even the most acute ones, were amazingly unreceptive in this regard.³⁴

But not only had the emotional aspect of life found the reflection in Fitzgerald's prose. The majority of his works had the autobiographical beginning with real events. So, for example, one of subject lines of "The Great Gatsby" repeated an episode from the life of the writer and described his relationship with his wife before their wedding. There was an interesting fact telling that the publication of the first book by Fitzgerald was pushed by the aspiration to marry the beloved who demanded from him the confirmation of his ability to provide her. Later Fitzgerald would see and

³⁴ Mizener Arthur, "Gatsby 35 years later", New York,2013, p. 72

would reflect the main tragic conflict of his best works: a blind following to the ideals of "an American dream" led to the degradation of the personality and the destruction of the talent of the person using it for the sake of the prosperity.

One of the main peculiarities of Fitzgerald's creativity was that the writer was the representative of "The Jazz Age", which was a short period of time which originated soon after the end of World War I and came to the end with the approach of a great depression of the thirtieth years. This name was taken from the collection of stories of Fitzgerald "Tales of the Jazz Age". The glory of a harbinger of "The Jazz Age", of the founder of deceptive tales and disastrous delusions was consolidated to Fitzgerald. He was called also the creator of the generation which had got the name of "lost".

The question of belonging of the creativity of Fitzgerald to any literary direction was also difficult. The American literary critic modernists considered that Fitzgerald drew life by the metaphysical and transcendental forms. Some called the best novels of Fitzgerald as modernist, considering that they did not bear any social loading. Fiddler called the images created by Fitzgerald as psychological archetypes. Richard Chase saw the whole system of archetypes in a realistic symbolism and saw the manifestations of an irrationalism in Fitzgerald's creativity.

Fitzgerald, unlike the romantic writers, represented loneliness of the person, his alienation from society, proceeding not only from personal, but also social understanding. In Fitzgerald's works romantic and realistic tendencies of perception and display of reality were integrally merged. His creativity gave rise to the tradition called "romantic realism".

Speaking about Fitzgerald's creativity, it is necessary to tell about a problem of "the American dream". This problem took a very important place in literary works of the prose writer. "It is hardly possible to find other American writer of the XX century which is so concentrated on this problem and so deeply realized and who condemned in the works unsteadiness and falsity of concept of dream".

F. S. Fitzgerald called the novel "The Great Gatsby" the top of his creativity. Often the novel was studied and investigated from the point of view of the main thought of the novel, system of images or meaning of the title. Not enough attention was paid to the composition of the novel, though the composition was one of the main moments thanks to which deep layers of the contents

were revealed in the given work. However, in general this novel caused an incredible squall of emotions.

Henry Dan Painer noted that "The Great Gatsby" was in great demand, than any novel of any writer of the same generation in 1970s.

Lots of interesting remarks and details were collected by the criticism concerning the novel "The Great Gatsby". "The Great Gatsby", according to the famous modern critic John Aldridge, "was one of the last attempts of the American writer to express the essence of modern American life..." However, in his opinion, characters of the novel "represent no more than a number of distinctly expressed positions-the stiffened figures engraved against moral abstractions and embodying an extremely generalized intuitive view of the nature of the American social experience".

T. Mencken characterized contents of the novel as "no more than the embellished joke and that not too plausible".

In the decades which passed after the release of the novel Gatsby turned from a semi-real, semi-mystical figure the reliability of which was suspicious to everyone, into such a bright symbol of " The Jazz Age", into the romantic hero emphasizing the singularity of destiny of those who, under T. Mencken's investigation, "had too much spare cash and too much free time to spend them", and even in an embodiment of collapse of the American dream.

Here "Fitzgerald - the master of style and form - rose against Fitzgerald - the social historian".

It is difficult to disagree with the given conclusion of Mencken. However, today the American literary critics emphasize the social importance of the novel, its social and public sounding and a realistic context of the American life. Fitzgerald was reproached only in that he had "a mind of the photographer. He does not see anything, except himself, and is not able to recreate the situation different from his own".

Thus, by the universal recognition, this novel shining in a form and style was a bright sample of the American fiction of the first half of the XX century.

A. Zverev called Francis Scott Fitzgerald "a rightful classic of the American literature of the XX century. The talented, unique writer, he opened before the reader one of important pages of the life of his country, managed to show critically many essential sides of the American way of life". He saw the reason of the inconsistent relation to his creativity both in the USA, and beyond its limits not only in the unpreparedness of the reading audience, in contradictions of the post-war period, but also in the contradictions of the works of the writer, in the intended connection of many incompatible components in it.

Despite of the arguments of the critics concerning the importance and specifics of this novel one can be told with confidence - this novel will always attract the reader with touching of the plain plot.

As it was written in the preface of one of the last editions of the novel, "F. S. Fitzgerald's novel "The Great Gatsby" (1925) was rightfully considered as one of the best works of the writer. A delicate psychological analysis, an exact use of stylistic devices and a fine language made Fitzgerald's prose interesting to a wide range of readers".

The jazz played the defining role in "The Great Gatsby". Music of the jazz was based on improvisation, but any improvisation was based around of some subject. Scott Fitzgerald as the gifted artist chose improvisation as a word game, thus, as the jazz soloist improvised, playing with the listeners. In a more detailed study it was possible to draw direct parallels between the creation of jazz work and composition of "The Great Gatsby". But ability to improvise was not the only requirement of the boundless imagination and talent but also the result of thorough studying and knowledge of literary devices and details.

The plot of work consisted in the following. The main character, Jay Gatsby was the nouveau riche. There were many gossips about his prosperity. He achieved the welfare only for one aim- for the sake of the marriage with a beauty Daisy Fey. Once in Gatsby's youth he could not marry her because of the differences in a social status. Daisy was from rich family, who got used to luxurious life and entertainments, Gatsby –a simple military. At that time, while Gatsby served in the war and made money via selling of alcohol. Daisy became Tom Buchanan's wife - the native of a rich family who inherited the state. All the above mentioned was the so-called "the line of the past" in the novel.

The present began with that moment when in the novel there appeared one more important character - Nick Carraway. Nick was a story-teller - the person from the name of whom the narration had been led. Being one of the main figures, Nick is straightly connected with the rest figures of the work (due to a plot, he knows well all the three main heroes - Tom, Daisy and Gatsby). Nick studied with Tom at the university, Daisy is his cousin (whom he sees quite seldom), and, in addition, Nick - is a close neighbor of Gatsby. In an exposition part of the novel it becomes clear that Nick will be the only friend of the main character.

Nick had gradually learned about a romantic story of love of Gatsby and Daisy, and he was the eyewitness of their relations and became the witness of collapse of hopes and tragedies of the main character. West Egg was a place where Nick and Gatsby lived.

Nick was also the only hero in the novel, whose character was not static. His views had started changing gradually when his rules in the starting sentence of the novel did not go with the real sensual requirements. It was enough to compare Nick before the happened events and after. In the so-called "prologue" of the novel the first peculiarities of the given work were already visible. Throughout the novel Nick would replace his categorical views about the people around him, having made an exception for Gatsby. Here Fitzgerald as if prompts that it was necessary to pay attention to Gatsby's uniqueness: "If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life".³⁵

Nick Carraway came from a respectable and prosperous family of one of the small towns of the Midwest. In 1915 he graduated from the Yale University, then he took part in the war in Europe; having returned after war to the native town, he "could not find a place for himself" and in 1922 moved to the East - to New York, to study bond business. He lodged in the suburbs: on boondocks of the Long Island where two absolutely identical capes divided by rather narrow bay press in water: East-Egg and West-Egg; in West-Egg, between two magnificent country houses, in the house which he rented for eighty dollars a month. In a more luxurious in the East-Egg there lived his cousin Daisy. She was married to Tom Buchanan. Tom was fabulously rich, studied in Yale together with Nick, and since that time Nick did not like his aggressive and defective manner of behavior. Tom started betraying his wife on a honeymoon; and then he did not consider it necessary to hide from Nick his love affair and close communication with Myrtle Wilson, the wife of the owner of gas

³⁵ F. Scott Fitzgerald, *The Great Gatsby* (1925), Chapter 1, Quote, <http://izquotes.com/quote/305873>

station and car repairs that was located between West-Egg halfway and New York where the highway closely ran up to the railroad and about a quarter of mile along with it nearby. Daisy also knew about her husband's betrayal and this fact tormented her; from the first visit to them Nick still had an impression that Daisy needed to run from this house immediately.

In the summer nights in a country house of Nick in the neighborhood there always played music; on week-ends his "Rolls-Royce" turned into the regular bus to New York, transporting huge number of guests, and multi-placed "Ford" travelled between a country house and station. On Mondays eight servants and a specially employed second gardener cleaned the traces of destructions all the day.

Nick received an official invitation to Mr. Gatsby's party and soon he appeared to be one of a very few invited: the people there did not wait for the invitation, they simply went there. No one in the crowd of guests was closely familiar with the owner of the house; not everyone knew him by sight. His mysterious, romantic figure caused a keen interest - and there were various thoughts about him: some claimed that Gatsby killed the person, others - that he was a bootlegger or the nephew von Hindenburg and the cousin of devil, and was the German spy during the war. They also told that he studied in Oxford. In a crowd of the guests he was lonely, sober and reserved. Society which used Gatsby's hospitality paid him in that they did not know anything about him. Nick met Gatsby almost incidentally: having talking with some man - they appeared to be brother-soldiers, - he noticed that he was constrained a little by position of the guest who was unfamiliar with the owner, and had got the answer: "So, I am Gatsby".

After several meetings Gatsby asked Nick about a service. Being confused, as the proof of his respectability he showed a medal from Montenegro by which he was awarded in the war, and the photo taken in Oxford; and at last in an absolutely childish manner said that his request would be stated by Jordan Baker - Nick met her on his visit to Gatsby's house, and got acquainted in the house of his sister Daisy: Jordan was her friend. The request was simple - to invite somehow Daisy to tea so that to organize Gatsby's accidental meeting with her. Jordan told that in the fall of 1917 in Louisville, in their hometown, Daisy and Gatsby, loved each other, but were compelled to leave; Gatsby was a young lieutenant, he was sent to Europe, and Daisy had to be married with Tom Buchanan. But before a wedding lunch, having thrown out in a recycle bin the groom's gift - a pearl necklace for three hundred fifty thousand dollars, Daisy got drunk, and, squeezing in one hand some letter, and in another - a bottle of a sauternes, begged the girlfriend to refuse Tom on her behalf.

However she was thrust into a cold bathtub smelt salt ammoniac put on a necklace and she had finally got married.

The meeting took place; Daisy saw his house (it was very important for Gatsby); parties in a country house were stopped, and Gatsby changed all the servants with the others, "which were able to be silent" because Daisy began to come to him very often. Gatsby got acquainted with Tom as well. Tom showed active and vivid rejection and disgust to him, to his house, to his guests and became interested in the source of his incomes, which were very suspicious.

Once after a lunch at Tom's house Nick, Jordan and Gatsby with the owners of the house went to New York to have a good time there. It was clear to everyone that Tom and Gatsby began a decisive fight for Daisy. Thus Tom, Nick and Jordan went in "Rolls-Royce" of Gatsby, and Gatsby himself went in a dark blue "Ford" of Tom. On a halfway Tom went to refuel his car to Wilson who declared that intended to leave away forever and to take away his wife. He suspected his wife, he knew that something was wrong, but he could not realize that it was Tom. Tom became very angry having understood that he could lose at the same time both his wife, and his mistress. In New York the explanation and the confession took place: Gatsby said to Tom that Daisy had never loved him, she married him simply because he was poor and she was tired to wait for him; in response to it Tom exposed a source of Gatsby's incomes, which were really illegal: bootlegging of a very big scope. Daisy was shocked having learned about it and she was inclined to stay with Tom. On the way back, having understood that he had already won, Tom ordered his wife to go back in a creamy car with Gatsby and the others would follow them in a dark blue "Ford". Having driven up to gas station, they saw a crowd of people and the body of Myrtle brought down. She saw Tom with Jordan, from the window and thought that she was Daisy in a big creamy car, but her husband locked her at home, and she could not see them exactly; when the car came back, Myrtle, having released herself, rushed out. Everything happened very quickly, there were not any witnesses at all; the car was not even slowed down. Nick had learned from Gatsby that Daisy was driving at the moment, when the accident took place.

Gatsby stayed under her windows till the morning. He wanted to be near. Nick glanced in the window – Tom and Daisy sat together, they looked like something uniform - like spouses or, maybe, accomplices; but he could not take away the last hope from Gatsby.

Only in four o'clock in the morning Nick heard the taxi to come. Gatsby was in the taxi. Nick did not want to leave Gatsby alone. That morning Gatsby wanted to speak about Daisy, and only about Daisy, on that day Nick had learned a strange story of his youth and his love: James Getz - was a real name of Gatsby. He changed his name when he was seventeen years old and when he saw Dan Cody's yacht and warned Dan about the beginning of a storm. His parents were simple farmers - in his dreams Gatsby had never accepted them as his parents. He invented the name of Jay Gatsby to himself in full compliance with the tastes and concepts of the seventeen-years-old boy and remained faithful to this invention till the end. He had early learned women and, was spoiled by their attention, and this made him despise them. The confusion constantly reigned in his soul; he believed in the reality of unreal, that the world strongly and reliably was based upon wings of the fairy. Dan Cody was the millionaire, who became rich thanks to the silver mines of Nevada and operations with oil on his yacht. Firstly, Gatsby worked as the steward in his yacht, then he became the senior assistant, the captain, the secretary; five years they swam round the continent; then Dan died. From inheritance of twenty five thousand dollars which was left to him by Dan, he did not receive any cent because of the indefinite reasons. The only thing which he had was a peculiar experience of those five years. Daisy was the first "the girl from the society" on Gatsby's way. From the first she seemed to him very attractive. He desired her so much. He started to visit her in the house - firstly in the company of other officers, then alone. He had never seen such a beautiful house. The military uniform which served him as an invisible raincoat could fall down from his shoulders in any minute, and there would be a young man without a penny in his pocket. And therefore he tried not to waste time. With stunning clarity Gatsby comprehended the secret of youth in the captivity and under protection of wealth...He was successful in the military career: at the end of war he was already a major. He was eager to go back to his home, but owing to some misunderstanding he appeared to be in Oxford - anyone from the armies of the winner countries could take free of charge courses at any university of Europe. There was some nervousness and melancholy in the letters of Daisy; she was young; she wanted to build her life, she needed some time to make a decision and some force to do it. This force Daisy saw in love, in money and in an indisputable benefit. Tom would give her all of these. The letter telling all about it Gatsby received when he was in Oxford.

Saying goodbye to Gatsby that morning, Nick, shouted on the way: "A pettiness on a pettiness, they are! You alone cost all of them, together taken!" He was very happy that he told these

words at the end. Without any hope for justice, crazy Wilson came to Tom, learned from him about the owner of the car, and killed Gatsby, and then accidentally killed himself.

On a funeral there were three persons: Nick, Mr. Getz - the father of Gatsby, and only the one of numerous guests though Nick had called all the frequenters of the parties of Gatsby. When he called Daisy, he was told that she and Tom went away and did not leave the addresses.

Tom and Daisy were irresponsible creatures, they broke things and people, and afterwards they ran away and escaped with the help of their money, the all-consuming carelessness or something more on what their union was kept, and they let the others to clean after them.

Gatsby's figure is central in the novel. The majority of subject lines are connected with him in the novel: subject lines of the Nick, Daisy, Tom, Wilson and of his wife. He gives an impulse of development of the main subject line of the novel. However the artistic reality of the novel is presented through the subjective consciousness of Nick. We see Long Island through Nick's eyes, but not Gatsby's, he gives an assessment of time, imposes the atmosphere: "And people were the same - or, at least, same, - the same champagne, and the same multi-colored, discordant vanity around, but something was felt unpleasant in all this that I had never noticed before". What was the value and significance of Gatsby's image in the novel?

The image of Gatsby acted as Fitzgerald's prototype: both were natives from the West, both of them were in the situation where the love was removed to the background by a material insolvency of the groom. Fitzgerald was luckier, than Jay Gatsby: he wrote the novel "This Side of Paradise" after which his financial position was considerably improved, and Zelda accepted his offer. But in the history of Daisy and Gatsby the things were not so easy. Gatsby remained faithful to his love as well as Fitzgerald. That was the feature which defined the hero's type –a romantic type. Gatsby's love could change his ambitious character in his youth: "So it happened that I absolutely forgot my ambitious plans, being occupied with love only which increase in every minute". Gatsby's love could forever stay in his heart, even in the tritest world of Buchanan and the parties in his mansion.

Having become rich and wealthy, the main character returned to Daisy five years later, and having kept in himself the "eternal dream", brought the past with him: "He did not finish speaking

and began to walk back and forth on the desert path covered with the orange crusts crumpled by pieces of paper and faded flowers".³⁶

- You demand too much from him, - I risked to notice. - It is impossible to return the past.

- Isn't it possible to return the past? - He exclaimed mistrustfully. - Why it is impossible? It is possible!"³⁷

The last scene of the novel the best described the tragedy of Jay Gatsby: "Gatsby believed in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that's no matter—tomorrow we will run faster, stretch out our arms farther.... And one fine morning- So we beat on, boats against the current, borne back ceaselessly into the past".³⁸

Actually Gatsby could not realize his dream in a pursuit of the past. Daisy could not leave Tom, could not make a choice for love, but not for material prosperity and reputation at the responsible moment, and at the end she appeared to be the direct culprit of the death of Gatsby.

Generally, pathos of a figure of Gatsby can be characterized in this way: "In the lyrical part finishing the novel, Fitzgerald made considerations about Gatsby's destiny. The writer sympathized with the hero who had spent his energy, talent and the best feelings for nothing. Fitzgerald's conclusion did not leave any doubts: Gatsby's dreams in all their ambitious definiteness and material background were groundless because in the world in which he lived, there was no place to anything pure. It was impossible to become rich, without having dirtied a hand; the disinterested feeling of love was impossible, human hearts were cooled and held down by vanity and thirst of enrichment.

At the same time the writer welcomed a strong character of the person, similar to Gatsby, his high "romantic" spirit which was persistently aspiring to the best in life and in people and not losing the faith in the purity of human thoughts and hearts".³⁹

As it was noted above, the novel was written based on drama scenes. Not each of them was interfaced to the love of Daisy and Gatsby, but everyone possessed psychological tension, and scenes where passions were heated to a limit, were very sated with the psychological image. Of course, the main psychological loading was laid on the image of Gatsby. Here, for example, one of

³⁶ F. Scott Fitzgerald, "The Great Gatsby", <http://gutenberg.net.au/ebooks02/020041h.html>

³⁷ Ibid

³⁸ The Great Gatsby; Symbols and Motifs, <http://thegreatgatsbysandm.blogspot.de/>

³⁹ Ibid

the portrait descriptions: "He smiled to me tenderly, - no, it is much more, than tenderly. Such smile full of the inexhaustible encouraging force, it is possible to meet four, well - five times in life. Some moment this smile, apparently, incorporated all the completeness of the outside world..."

Do the other characters possess such a detailed psychological portrayal as Gatsby? James Aldridge wrote: "Nick Carraway is the carrier of honesty, Gatsby is differentiated for his pink suits, Daisy is distinguished by her voice, Tom Buchanan by magnificent muscles, Jordan by attempts to keep balance, Myrtle by a sensual energy, Wilson by a blank look ..." Thus when we talk about the main characters, these features gain value of a metaphor in a thematic turn of the whole novel. Nick's honesty was called ironical by Jordan who tried in to take away from herself the charge of disgrace, pink suits of Gatsby emphasized illusoriness of his existence, Tom's muscle - a brute force, attempts of Jordan to keep a balance expressed her unreliable self-checking and the need for the stabilizing moral beginning, and the voice of Daisy was her sign of "a deep insincerity", which became the main object of research in the novel.

Of course, it is difficult to deny Aldridge's correctness concerning the image of minor characters, such as Myrtle, Jordan, Tom and partly Daisy. But we cannot tell the same about the images of Gatsby and Nick who, according to many researchers was the main character in the work.

Nick acted as the image of honesty, the moralist who estimated the acts of the heroes and his own actions. His story with Gatsby was the test for the durability of the principles of Nick. Here we remember, such a principle of Nick at the beginning of the work: "whenever you feel like criticizing any one,' ... 'just remember that all the people in this world haven't had the advantages that you've had."⁴⁰

But we should not forget that Nick carried out the duties of the storyteller that imposed on him the obligations of the detailed description of the events, portraits and landscapes.

We can call the unusual combination of the voices of the author and Nick as the peculiarity of the narration in the novel. For example, in a mute scene of Tom and Daisy (in the kitchen, after the tragedy with Myrtle) Nick looked at them in the window. The narration from the first person switched to the narration from the third person who possessed big powers to penetration into the psychological world and scenes. A distinctive feature of the narration of Nick was the analysis of psychological states of heroes. Analytical vision of Nick and his commenting of the actions and

⁴⁰F. Scott Fitzgerald, "The Great Gatsby", <http://gutenberg.net.au/ebooks02/020041h.html>

conditions of the characters passed throughout the novel, alternating with the lyrical inserts describing Gatsby's past, which had a print of perception of Nick as well.

Summing up the whole of the main part, it should be noted that Fitzgerald used different literary devices describing the images of the characters.

Chapter III. Ways of interpretation of stylistic devices used in the work in “The Great Gatsby” into the Azerbaijani language

3.1 Some ways of transferring stylistic devices into Azerbaijani (commonalities & differences).

Fitzgerald's language is rich, diverse, idiomatic and represents the most interesting material for the lexical analysis, stylistic analysis, selection of synonyms and antonyms, comparisons of the often repeating "key" words in different contexts and, in general, for the figurative description of the heroes and situations. The feeling and grasping of all the depth of metaphors of the author in the reality and his ability to create a certain atmosphere in which there lived the heroes of the novel, is possible only through the translation of the separate fragments of the text which, help to understand the shades of values of both new, and already familiar words and expressions, and also to analyze the peculiarities of the American variant of English. A distinctive feature of the given literary work is a figurative and emotional impact on the reader that is reached by the usage of various stylistic devices, beginning from an epithet and a metaphor and ending by rhythmic-syntactic building of the phrase. The literary text being a fiction (though reflecting the reality) gives the author the especially ample opportunities for a free description of the course of time and creation of various semantic and stylistic effects.

Having made the stylistic analysis of the literary work we had identified the following stylistic devices as metaphors, similes, personifications, metonymies, epithets, synecdoche, hyperboles and ironies in the given fragments of the text and translated them into Azerbaijani language:

1. Metaphor in this work helped to understand the author's attitude towards the character. For example:

“The one on my right was a colossal affair by any standard-it was a factual imitation of some Hotel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than 40 acres of lawn and garden”.⁴¹

⁴¹F. Scott Fitzgerald, “The Great Gatsby”, <http://gutenberg.net.au/ebooks02/020041h.html>

“Sağımdakı villagörənləri heyrləndirəcək dərəcədə**möhtəşəm idi**; o, nazik,yenicə cücərməyə başlayan sarmaşığın altında yeni bina, bir yanındaqüllə, mərmər üzgüçülük hovuzu və qırx akrdan böyük olan yaşıllıq və bağçası iləNormandiyadakı bir bələdiyyə sarayının birə-bir əksi idi.”

The author described the house of the main character, but through this description we had also understood the attitude of the author towards the hero, and we had made some idea of the hero. Notwithstanding, we had used the word "villa" instead of **the one**, the figurativeness remained in the translation.

With the help of the given metaphor (**it was a colossal affair**) – we could easily understand that the author characterized the house as "big", "enormous", even too big and that was the irony of the author, and the further description of the house validated the reader's guesses that the hero needed this house in order to display his wealth to the others.

At the beginning of the novel the author gave a lot of place to the portrayal of the parties in Gatsby's house. The author showed the well-known festivals in Gatsby's house, and all these descriptions were rich in the metaphors describing the images of the heroes. They were interesting to us since those metaphors reflected the author's attitudes towards the hero and characterized Gatsby. Through those **metaphors** we had clarified that the relation of the author remained ironic and disapproving. The author approved neither festivals nor their owner; he used **irony**:

“He's a regular **tough** underneath it all.”⁴²

“O, bütün bunlara baxmayaraq əsl vəhşi idi.”

The author used **satire** not only in relation to guests, but also to Gatsby. For example:

“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 at a cheerful world.”⁴³

⁴²Лингвистические особенности романа Ф.С. Фицджеральда "Великий Гэтсби", р.1,http://knowledge.allbest.ru/languages/3c0b65635b2bc78b5d53b88521216d36_0.html

⁴³Ibid

“**Yer günəşdən üz döndərdikcə** işıqlar daha da parlaqlaşır və budur orkestr sarı kokteyl musiqisini ifa etdikcə insan səsləri də bir ton yüksəlirdi. Dəqiqələr ötdükcə qəh-qəhə çəkmək asanlaşırdı və bir söz yetərdi ki, onlar dayanmadan bu lacıvərd gülüslərə qovuşsunlar.”

The metaphor "**lurches away**" gave the reader some idea of time of the events and, being a linguistic metaphor, it was used for more emotional, figurative interpretation of the described phenomenon. Thus, the author entered us into the atmosphere of the party. This metaphor carried rather romantic, than ironic character.

The analysis of examples showed the changed attitude of the author towards Gatsby, but it did not mean that he had finally refused an ironic assessment. Following the principle of "double vision", the author showed double attitude towards the hero:

“It was strange to reach the marble steps and find no stir of bright dresses in and out of the door, and hear no sound but bird voices in the trees.”⁴⁴

"Mərmər pilləkənlərin yaxınlığında heç bir parlaq geyimlərin titrəyişini görməmək və quşların nəğməsindən başqa heç bir şeyi eşitməmək çox qərribə idi."

2. Simile: “The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sundials and brick walks and burning gardens - finally when it reached the house drifting up the side in bright vines **as though from the momentum of its run.**”⁴⁵

"Sahildən başlayaraq, kərpiclə döşənmiş piyadayollarla, günəş saatlarının, yanar bağ-bağçaların üstündən tullanaraq təxminən beş yüz metr yol qət etdikdən sonra evin ön qapısına qədər uzanan “yaşıl çəmən” – nəhayət ki, evə çatdığındabelə sürətini azaltmamış kimi, yan divarı örtən işıldayan sarmaşığı ilə qucaqlaşdırdı."

“In his blue gardens men and girls came and went **like moths...**”⁴⁶ - **simile**

“Onun mavi bağçalarına qadın və kişilər pərvanə kimi dolanırdılar...”

⁴⁴Лингвистические особенности романа Ф.С. Фицджеральда "Великий Гэтсби", р.1, http://knowledge.allbest.ru/languages/3c0b65635b2bc78b5d53b88521216d36_0.html

⁴⁵Ibid

⁴⁶Ibid

“I bought **a dozen volumes** ... and they stood on my shelf in red and gold **like new money from the mint...**”⁴⁷ - **hyperbole, simile**

“Mən bir düyün (cildlə) kitab aldım... və onlar yenicə sikkəxanadan çıxmış qızıl və qırmızı pullar kimi mənim kitab rəfimdə yer almışdılar.”

3. Epithet –based on the allocation of quality, sign of the described phenomenon which is formed in the form of attributive words or the word combinations characterizing the given phenomenon from the point of view of the individual perception of this phenomenon. The epithet is always subjective; it has emotional value or emotional coloring.

“dimmed a little by many painless days under sun and rain”⁴⁸-

"günəşin və yağışın altındabir çox solğun günlərləbir qədər tutqunlaşan"

4. Metonymy:“Until long after midnight a changing crowd lapped up against the front of the garage”.⁴⁹

“Uzun gecə yarılardan sonra dəyişən izdiham qarajın qarşısında bir dolambac yaratmışdı.”

5. Personification –“**rain stopped, sun shines**”- "yağış kəsdi, günəş işıq saçdı"

6. Hyperbole - not bad = very good. Pis deyil = çox yaxşı.

“I’m p-paralyzed with happiness.”⁵⁰- “S...sevincimdən donub qalmışam.”

“It was one of those rare smiles with a quality of eternal reassurance in it? That you may come across four or five times in life.”⁵¹

“Bu cür tükənməz ruhlandırıcı güc ilə dolu olan bir təbəssümə həyatda dörd və ya beş dəfə rast gəlmək olardı.”

The author made also a large use of **stylistically colored units:**“**old sport**”

⁴⁷Лингвистические особенности романа Ф.С. Фицджеральда "Великий Гэтсби", p.1,http://knowledge.allbest.ru/languages/3c0b65635b2bc78b5d53b88521216d36_0.html

⁴⁸The Great Gatsby; Symbols and Motifs, <http://thegreatgatsbysandm.blogspot.de/>

⁴⁹“The Great Gatsby” by F. Scott Fitzgerald, <http://gutenberg.net.au/ebooks02/020041h.html>

⁵⁰ Ibid

⁵¹ Ibid

“Good night, old sport... Good night.”⁵²

“Gecən xeyrə, qocaman... Gecən xeyrə.”

In the given example it was possible to observe the positive, even the ironical relation of the narrator both to the interlocutor, and to the object of the statement. Hence, the expression «old sport» bearded in itself that psychological value which served for representation of a positive spirit of the narrator to the statement.

to love

“Come along”, he said but - to her only.

“I mean it”, she insisted.

“I'd love to have you. Lots of room”.⁵³

From the given example we saw that the verb “**to love**” carried a basic emotive loading of the positive estimation and showed that it would be pleasant, for narrator if the girl had agreed to go for a walk with him.

The most typical and frequent there appeared to be the Author's notes and the descriptions of the situation helping the reader to apprehend the condition of the hero:

“I love New York on summer afternoon when everyone's away. There's something very sensuous about it - overripe, as if all sorts of funny fruits were going to fall into your hands”.⁵⁴

"Mən Nyu Yorku, heç kəsin olmadığı vaxtda, yayın cırhacırında belə sevirəm. Burada sanki bir hissi varlıqlar vardır – elə bil bütün növ meyvələr yetişərək sənin ovuclarına töküləcəkdi."

According to the purpose and tasks of the given work there were studied the means and devices of functioning of stylistic coloring of a word on the basis of the literary work.

⁵²“The Great Gatsby” by F. Scott Fitzgerald, <http://gutenberg.net.au/ebooks02/020041h.html>,

⁵³Лингвистические особенности романа Ф.С. Фицджеральда "Великий Гэтсби",
p.1,http://knowledge.allbest.ru/languages/3c0b65635b2bc78b5d53b88521216d36_0.html

⁵⁴ Ibid

Thus, the word could transfer the positive and negative emotions, contain an estimation, could be used for the transferring of the author's relation, irony etc. For preservation of stylistic colorings of such words in the translation there were used complete and partial lexical equivalents.

Most often the figurativeness and expressiveness was reached by the stylistic use of lexical units. The author used words figuratively (in the form of metaphors, metonymies or epithets), compared them with the meanings of other words (by comparisons), and opposed them to each other within the same word.

Let's give examples of the most effective use by the author of units of phonographic level helping to reveal the characteristic features of the images:

“Five, with Becker.” His nostrils turned to me in an interested way. “I understand you’re looking for a business **gonnegtion**.”⁵⁵

Such use of "graphone" by the author spoke about the tone of Wolfshiem who pronounced the words in whisper. Being much known in criminal circles, Wolfshiem was not deprived of fear of the authorities and therefore he tried to talk silently. His concern was especially noticeable at the end of the work when he was afraid to come to the funeral of his friend Gatsby.

“He went to **Oggsford** College in England. You know **Oggsford** College?”⁵⁶

"O, İngiltərədə Oggsford Kolləcində təhsil alıb. Siz Oggsford Kolləcini tanıyırsınız?"

The author used the given graphic device, especially changing a traditional writing of the name of English university "Oxford" in order to point to some features of the personality of Mayer Wolfshiem, particularly to his illiteracy. Wolfshiem appeared in the novel, as a grotesque stereotype, as the symbolical representative of the criminal world of Jewish nationality. The matter was that in the 1920s in the USA there was a strong wave of anti-Semitism, and Fitzgerald could not but touch upon this subject. Also Nick, having got acquainted with that person, learned what not all the gossips about Gatsby were false.

⁵⁵Genius, F. Scott Fitzgerald, The Great Gatsby (Chapter IV), <http://genius.com/F-scott-fitzgerald-the-great-gatsby-chapter-iv-annotated>

⁵⁶“The Great Gatsby” by F. Scott Fitzgerald, <http://gutenberg.net.au/ebooks02/020041h.html>

“The bles-sed pre-cious! Did mother get powder on your old yellowy hair? Stand up now, and say-How-de-do.”⁵⁷

In this episode Nick, Gatsby and Jordan came to visit Buchanan. Gatsby could see the daughter of his beloved for the first time. Using a graphic device in the remark of Daisy addressed to her daughter, the author showed mother's attitude to the child, with what care she said those words, doing an accent on the each syllable. On the other hand, the author showed the reader that in the majority of cases the nurse was spending her time with the child while Daisy had a good time with her husband at the various parties. Applying the given device, the author probably wanted to show his ironical attitude to Daisy who had often behaved herself like a child, and her daughter appeared to be her baby-doll.

Stylistic devices of the lexical level

Let's give examples of the most effective use by the author of units of lexical level helping to reveal the characteristic features of the images:

“If personality is an unbroken series of successful gestures, then there was something **gorgeous** about him, some heightened sensitivity to the promises of life, as if he were related to one of **those intricate machines that register earthquakes ten thousand miles away**.”⁵⁸

“İnsanlıq deyilən bir anlam uğurlu həmlələr silsilədirsə əgər, bu onda göz qamaşdırıcı boyutlarda idi; hətta minlərcə kilometr irəlindəki yeraltı təkanları qeyd edə bilən cihaz kimi, həyatın vəd etdiklərinə qarşı çox həssas idi.”

In the given situation, which we'd met at the very beginning of the book where the main character and the storyteller Nick Carraway told about himself and about Gatsby, the person who played a huge role in his life, the author expressed his final position. Through the comparison "**those intricate machines that register earthquakes ten thousand miles away**" and a bright epithet "**gorgeous**" expressing respect, the reader realized that Gatsby possessed an improbable insight and that the plot of the work and parallel disclosure of characters would exactly be developed around the given person. In spite of the fact that at the beginning of the novel Gatsby was

⁵⁷ Ibid

⁵⁸F. Scott Fitzgerald, *The Great Gatsby* (1925), Chapter 1, Quote, <http://izquotes.com/quote/305873>

represented to Nick as an idle rich man, it was quite obvious that further on his position would be changed to the opposite.

“Two **shining, arrogant** eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward.”⁵⁹

“Üzünə damğasını vuran bir cüt təkəbbürlüparlaq göz, ona, hər an önə doğru həmlə edəcəkmış kimi bir görünüş verirdi.”

Here the author narrated about Nick’s visit to his cousin Daisy. The author gave a particular attention to the description of a physical constitution of Tom, without mentioning his feelings anywhere, and specified that he had changed a little since the university termination. The use of epithet “shining” specified the importance of his eyes.

“Not even the effeminate swank of his riding clothes could hide **the enormous power** of that body - he that seemed to fill those glistening boots until he strained the top lacing, and you could see a great pack of muscle shifting when his shoulder moved under thin coat. It was a body capable of **enormous leverage - a cruel body**.”⁶⁰

“Hətta geyimlərinin qadına məxsus zərifliyi belə bu bədənin nəhəng gücünü gizlətmək iqtidarında deyildi;ayaqları,o işildayan ayaqqabılarını elə doldurmuşdu ki, bağınıgüclə bağlamışdı vəhər dəfə çiyinlərini tərpedəndə nazik pencəyinin altında qabaran əzələlərini də seçmək olurdu. Bu cür bədən tonlarla ağırlığı qaldırmağa qadir idi, insafsız bir bədən.”

In the given episode in which Nick Carraway visited Daisy, the author had most brightly showed the constitution of Tom. The use of such expressions as “the enormous power”, - “**nəhəng güc**”, “**a body capable of enormous leverage**”-“**hətta tonlarla ağırlığı qaldırmağa qadir olan bir bədən**” underlined an improbable physical strength of Tom, the only source of his pride. In the end of the description the author used an epithet “**cruel**” – “**insafsız**”and hyperbolic comparisons in order to show a dense clod of muscles of Tom shown even under his dense clothes. It was easy to reader to define the author's position in the relation to That Buchanan as the author focused the attention of the reader on a potential cruelty and obvious carelessness of Tom from the first pages of the novel.

⁵⁹“The Great Gatsby” by F. Scott Fitzgerald, <http://gutenberg.net.au/ebooks02/020041h.html>

⁶⁰Ibid

“Then there was a boom as Tom Buchanan shut the rear windows and the caught **wind died** out about the room, and the curtains and the rugs and the two young women **ballooned** slowly to the floor.”⁶¹ - **Personification, irony.**

"Sonra bir güm səsi gəldi. Tom Buchanan arxa pəncərələri bağlamışdı, tələyə düşən külək beləcə son nəfəsini verdi; pərdələr, xalçalar və iki gənc qadın havadan (hava şarından) enib sakitcə yerə qondular."

In this episode Nick was in the room of his cousin and described the situation there, comparing dear ladies in magnificent dresses to the balloons carelessly soaring on the open spaces of the boundless sky, without noticing anybody under itself. The verb “**ballooned**” very accurately expressed the **ironical** relation of the author to these ladies. The use of **polysyndeton** strengthened the comic effect. The author also paid an attention to their high social status: Daisy was married with a carelessly rich person, and Jordan Baker - with the well-known golfer. The author's position was clear and in the relation to Tom Buchanan. Tom was the person, who had involuntarily broken a quiet, friendly atmosphere, reigning in the room.

“It was the kind of voice that **the ear follows up and down**, as if each speech is an arrangement of notes that will never be played again.”⁶²

“Bu, qulağınızın, hər söz bir daha heç çalınmayacaq bir musiqiymiş kimi geniş yoxuşlarına diqqət yetirəcəyi, bir səs idi.”

In this episode the author described Daisy and paid attention to her unusual voice, comparing it with a rare music which one would not hear anymore. It would be necessary to note that the special author's relation to a bewitching and mysterious voice of Daisy was taken in parallel to a position of protagonist Nick Carraway and was dynamical throughout the novel.

“I knew now why her face was familiar-its **pleasing contemptuous** expression had looked out at me from many rotogravure pictures of the sporting life at Asheville and Hot Springs and Palm Beach.”⁶³

⁶¹“The Great Gatsby” by F. Scott Fitzgerald, <http://gutenberg.net.au/ebooks02/020041h.html>

⁶²Ibid

⁶³Ibid

"Mən indi bildim, niyə onun üzü mənə tanış gəldi- onun **xoşagələn təşəxxüslü** ifadəsi, Aşvill, Hot Srinqs və Palma Sahillərinin idman həyatına aid bir çox rotoqramyura şəkillərində görsənmişdi."

Here Nick saw the known sportswoman Jordan Baker for the first time. Nick showed the double attitude to this girl, simultaneously characterizing her voice by the epithets "**pleasant**" and "**contemptuous**"- "**xoşagələn və təşəxxüslü**".

"From Louisville. Our **white** girlhood was passed together there. Our beautiful **white**."⁶⁴

"Luisvilldən. Bizim**yeniyetməliyoğlan çağı** birlikdə keçib. Bu bizim xoşbəxt, qayğısız vaxtlarımız idi."

In this episode Daisy told Nick about Jordan and herself. The author used a stuffy metaphoric epithet "**white**" – "**bəyaz**", telling about youthful years Daisy, spent in the parental house. Thereby the author ironically specified the contrast between imaginary innocence of those ladies and the valid moral decay and the bribability occurring around.

"She smiled slowly and, walking through her husband **as if he were a ghost**, shook hands with Tom, looking him flush in the eye."⁶⁵

"O,xəfifcə gülümsədi və ərinin yanından **sanki bir ruh kimi** keçdi,gözünün dik içinə baxaraq Tom ilə əl verib görüşdü".

Comparing Mrs. Wilson's husband to a ghost, the author accurately represented his abruptness from the events, his total lack of information about the relations between his wife and Tom, his poverty and gray tones in which the author often dressed him, thereby doing him more similar to something illusive. Also we saw there an indifferent attitude of Mrs. Wilson towards her husband.

"Sometimes they came and went without having met Gatsby at all, came for the party with simplicity of heart that **was its own ticket of admission**."⁶⁶

⁶⁴"The Great Gatsby" by F. Scott Fitzgerald,<http://gutenberg.net.au/ebooks02/020041h.html>

⁶⁵Ibid

⁶⁶Ibid

The author compared the indifference reigning in the hearts of guests with the throughput ticket for a party to Gatsby. Such comparison created a comic effect and once again spoke about a gray environment of lonely Gatsby.

“A tray of cocktails floated at us through the twilight, and we sat down at a table with the two girls in yellow and three men, each one introduced to us as **Mr. Mumble**.”⁶⁷

"Kokteyl mizlərisanki özləri bizə yaxınlaşırdı və biz bir masa arxasında iki nəfər, sarı rəngdə geyinmiş qızlar və üç kişi ilə birgə əyləşdik və bu vaxt onların hər biri bizə Cənab Mambl kimi təqdim olundu".

In the given episode the author described in detail the next expensive party in Gatsby's estate where Nick was invited. Using a metonymy "**a tray of cocktails floated at us**"- "Kokteyllərin padnosu sanki özləri bizə yaxınlaşırdı" the author probably wanted to give a highest appreciation to preparation of the party. "**Mr. Mumble**" (**mırıldanmaq mənasında**) was the irony based on onomatopoeia in proper names.

“She was incurably dishonest.”⁶⁸

"Onun şərəfsizliyinə çarə tapılmazdı".

“It was a **rich** cream color, bright with nickel, swollen here and there in its **monstrous** length with **triumphant** hat-boxes and supper-boxes and tool-boxes, and terraced with a labyrinth of wind-shields that mirrored **a dozen suns**.”⁶⁹

“Bu nikeli parlaqmaşın krem rəngində idi, ön hissəsində inanılmaz dərəcədə uzun papaq və yemək qoymaq üçün ayrılmış hissələrdənibarət idi və görünüş onlarca günəş şüaları labirintində əks olunurdu.”

In this episode Nick in the smallest details described the graceful car of Gatsby, paying much attention to the bright epithets reflecting color, beauty, the size of the car of Gatsby. Besides such

⁶⁷“The Great Gatsby” by F. Scott Fitzgerald, <http://gutenberg.net.au/ebooks02/020041h.html>

⁶⁸ Ibid

⁶⁹The Great Gatsby; Symbols and Motifs, <http://thegreatgatsbysandm.blogspot.de/>

epithets as "**triumphant**", "**rich**" and "**monstrous**" the author used a **hyperbole** "**a dozen of suns**" to strengthen the effect made by the description of the expensive car of Gatsby.

"I came into her room half an hour before the bridal dinner, and found her lying on her bed as lovely **as the June night** in her **flowered dress** - and **as drunk as a monkey**."⁷⁰

In this episode Jordan, the girlfriend of Daisy Buchanan, told Nick about the secret past of Daisy. Jordan mentioned that when she came into the bedroom of Daisy she was extremely surprised having seen her in a wedding dress and still drunk. The author used a **metaphor** and a set of phrase, comparing Daisy with June night and with drunkard at the same time. **The epithet** of "**flowered**" showed it one more time that the author compared Daisy with a flower which could blossom and fade.

"The exhilarating ripple of her **voice was a wild tonic in the rain**."⁷¹ - **Metaphor**

"Gatsby, pale as death, with his hands **plunged like weights** in his coat pockets, was standing in a puddle of water glaring tragically into my eyes."⁷²

"His bedroom **was the simplest room** of all-except where the dresser was garnished with a toilet set of **pure dull gold**."⁷³

The given episode was taken from the chapter in which Nick and Daisy were in Gatsby's estate. Nick said that Gatsby's bedroom was the simplest of all in spite of the fact that the dresser was made of pure gold. Such expression of an author's position spoke about friendly **irony**.

"I see now that this has been a story of the West, after all-Tom and Gatsby, Daisy and Jordan and I, were all Westerners, and perhaps we possessed some deficiency in common which made us subtly unadaptable to Eastern life."⁷⁴

At the end of the given literary work the author by the words of Nick Carraway made the conclusion about the main heroes of the work. Nick firmly believed that people are defined by the

⁷⁰Genius, F. Scott Fitzgerald, The Great Gatsby (Chapter IV), <http://genius.com/F-scott-fitzgerald-the-great-gatsby-chapter-iv-annotated>

⁷¹"The Great Gatsby" by F. Scott Fitzgerald, <http://gutenberg.net.au/ebooks02/020041h.html>

⁷² Ibid

⁷³ Ibid

⁷⁴F. Scott Fitzgerald, The Great Gatsby (1925), Chapter 1, Quote, <http://izquotes.com/quote/305889>

past, he wrote that the homeland of all the heroes of the novel was the West which appeared there as the place where the morals prevailed. The West, thus, was compared to the East captured by greed and decomposition.

“They were careless people, Tom and Daisy—they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together and let other people clean up the mess they had made ...”⁷⁵

“Tom və Deyzi laqeyd insanlar idilər, onlar hər şeyi darmadağın edirdilər, sonra qaçırdılar və öz pullarına və ya onları birləşdirən amilə arxalanıb gizlənidilər, onların səhvlərini isə digərləri təmizləyirdi...”

Such conclusion was made by Nick about Buchanan. Nick understood that those people were only capable of destruction, physical or moral. In order to express brightly all the regret of Nick, his increasing discontent, the author used **polysyndeton**. Attributing money and all-consuming carelessness of property of a shelter, the author wanted to show absolute indifference and cowardice Buchanan. There Nick had not sympathized beautiful Daisy any more, on the contrary he had sharply criticized her, calling her cruel.

By unanimous opinion of literary critics "The Great Gatsby" was a top of the creativity of Francis Fitzgerald, the best of his finished novels. Thomas Samuel wrote: "Triumph of language is his main advantage".

"Fine command of the language" was noted by Douglas Taylor; U. J. Harvey wrote about "the economy, clarity, force, combined with an extreme compaction of structure". All these remarks were fair, and it would be possible to continue the list of similar quotes. But such statements would be remained as declarations until they had received the scientific argument which was guided first of all by the analysis of language of the writer. An important component of the language of the writer was his vocabulary.

The novel "The Great Gatsby" was written in the form of the memoirs narration on behalf of Nick Carraway. The image of the story-teller was very close to Fitzgerald. His moral, ethical and esthetic values coincided with author's ones, and in the novel there were no cases of the divergence

⁷⁵“The Great Gatsby” by F. Scott Fitzgerald, <http://gutenberg.net.au/ebooks02/020041h.html>

of the points of view of the author and storyteller. The existence of a fictional figure of the storyteller also did not impose any essential restrictions on the language of the novel, and the speech of the storyteller was the analog of the author's speech with all the individual and stylistic features inherent to it.

Conclusion

In the summary it can be said that the novel "The Great Gatsby" is considered as one of cult books of the XX century. In the authoritative Oxford list of "The 100 greatest novels of all time" this novel got the name of the Best American novel in 1998. It was resulted in the several film adaptations, last time in 2013 in the USA (Baz Luhrman was the director; the role of Gatsby was executed by Leonardo Di Caprio). The emphasis in the film is made on a love component of the plot and on the mystery surrounding the figure of Gatsby.

The given thesis work may be called as stylistic analysis, since we have analyzed Scott Fitzgerald's novel "The Great Gatsby" from sociolinguistic and stylistic point of view. We analyzed the usage of stylistic devices and means, tried to give the relevant interpretations and to find possible equivalents in Azerbaijani language. All these gave us quite a detailed understanding of the author's language.

Our first task was to give some general information on style and stylistics. We had clarified basic concepts and categories of lingual stylistics and came to the conclusion that stylistics studies expressive means from the point of view of their usage in different styles of the speech, multifunctional and potential opportunities of the usage as a stylistic device.

Coming to Scott Fitzgerald and his novel "The Great Gatsby" we can sum up that Scott Fitzgerald was the author of tens remarkable literary works which involved the reader by the urgency of the themes and by touching mention the souls of modern people even in our days.

Today Fitzgerald is represented to the majority of readers as a rather far figure. But the research of the chosen theme gave us a detailed representation about that "special" epoch, and about those people who "burnt" their lives, and about the author who had told to the whole world about the peculiarities of "the lost generation». By a general recognition, the given novel by its shining form and style was called a bright sample of American language in the first half XX century.

In "The Great Gatsby" there was also expressed the tragic element of "The Jazz Century" and its special, painful beauty. Throughout the book there passed two figurative rows, correlated in a sad and poetic tonality of the novel.

Every detail in “The Great Gatsby” was kept on the duality of the main character and on the ambiguity of his promptings. The dual was the plot outwardly similar to the plots of “the secret novels” (a mysterious country house and its owner about whom there were different gossips that he had killed a man or “was the German spy during the war”). There was also a romantic intrigue, detective investigation, secret of destruction, but all containing the serious, philosophical content.

Motives of the actions of the characters of the second plan were also dual: Jordan Baker, visitors of Gatsby’s parties, since all of them aspired to dispel the mystery by which the main hero was surrounded, before the appearance of Nick Carraway in the novel.

All the narration was stated by metaphors, epithets, similes, personifications, hyperboles and irony of the author. All these devices by contrast underlined the double perspective of the events taking place in the novel: a carnival in Gatsby’s estate - and a dump of garbage adjoining to his house, “a green light” of happiness, - and the dead eyes looking from a huge billboard, etc. Fragile poetry of “The Jazz Century” and its reverse side - revelry of the money-grubbing ambitions generating immorality, - were transferred by the writer in their indissoluble unity.

The duality was shown in the comparison of various motives: a carnival and a tragedy, conviviality and a cold thrift, a fun and a cold deadness, a love and bribability.

Fitzgerald persistently aspired to create the sense of any riddle concealed in the destiny of Gatsby, and this aspiration, certainly, was not only dictated by the requirements of a detective genre.

But in some sense Gatsby was really great. He embodied the brightest type of the American "dreamer" though "dream" led him firstly to a dangerous path of bootlegging and to the absolutely different the world of Tom Buchanan and, finally, to the catastrophe and personal tragedy . By “The Great Gatsby” there was openly expressed the disbelief that America indeed will sometime become “a terrestrial sanctuary for a single person”.

Finishing “The Great Gatsby” Fitzgerald wrote to one of his friends: “My novel – is about the spent illusions which give such a beauty to the world that, having tested this magic, the person becomes indifferent to the concept of the true and false”.

By showing the groundlessness and the hopelessness of "the dream" to the modern author in the American society, opening its discordance with bourgeois ideals and values, Fitzgerald simultaneously mourned over this dream, having regretting about its unattainability. Here comes the

touch of grief peculiar to his literary works and tragic element near to the external celebratory carnival which gives a special charm to his literary texts.

In the given work there were studied the stylistic coloring of words functioning in the English and Azerbaijani languages and the problems, arising while translating from one language to another.

As a research material there was taken a literary text. Thus the text was considered as that integrity which on the one hand, was organized by different lexical elements, on the other hand, - as that speech environment in which these elements found existence as the phenomenon of the reality.

Thus, we had clarified that the word can transfer positive and negative emotions, contain an estimation, can be used for transfer of the author's relation, irony etc. For preservation of stylistic coloring of such words in transfer there were used full and partial lexical-stylistic equivalents.

Most often the figurativeness and the expressiveness were reached by the stylistic use of lexical units. The author used words figuratively (in the form of metaphors, metonymies or epithets), compared them with the meanings of the other words (by comparisons), and opposed the various meanings within the same word. Such stylistic devices usually cause many difficulties to the translator.

Having analyzed stylistic devices it was revealed that in the most cases stylistic devices of metaphorical group remained the same in translation.

The translator used devices of semantic development and of complete transformation as the most creative of all kinds of transformations that allowed keeping the function of the foreign language in translation.

When it was impossible to keep the tropes of foreign language because of the valence of the features of the Azerbaijani language, the translator tried to use descriptive translation, and then to try to compensate the loss of metaphorical figurativeness by the introduction of the additional images strengthening an expression into the translated text.

Results of the research and interpretation of frequent vocabulary confirmed it one more time that, by relying to the help of the trustworthy reference material, as the vocabulary of the literary

works it became possible with a sufficient degree of reliability and with deep arguments to speak about linguistic and stylistic peculiarities of the literary work.

And in the summary it can be said that, the meaning of the metaphor was a symbolical reflection of the spirit of the age of the writer. Being a talented writer and a gifted master of a word, F.S. Fitzgerald through the metaphorical images allowed us to experience the atmosphere of the American society in the beginning of 20s, of that uneasy, prompt and bright Jazz age.

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