

EMOTIONS IN THE WORKS OF F.S. FITZGERALD'S "THE GREAT GATSBY"

Astanbekova Sabohat Sultonbek qizi
Namangan state university

Annotatsiya: The Great Gatsby is a story about the impossibility of recapturing the past and also the difficulty of altering one's future. The protagonist of the novel is Jay Gatsby, who is the mysterious and wealthy neighbor of the narrator, Nick Carraway. Although we know little about Gatsby at first, we know from Nick's introduction—and from the book's title—that Gatsby's story will be the focus of the novel. As the novel progresses and Nick becomes increasingly drawn into Gatsby's complicated world, we learn what Gatsby wants: Daisy, Nick's cousin, the girl he once loved. Anything and anyone that stands between Gatsby and Daisy becomes an antagonist. Although Daisy's brutish husband Tom is the most obvious antagonist, a variety of more abstract concepts—such as class difference, societal expectations, and Gatsby's past lies—can also be considered antagonists. The most powerful antagonist is time itself, which prevents Gatsby from recapturing what he lost. This article analyses some other sides which emotions used in this work.

Key words: Francis Scott Fitzgerald, "The Great Gatsby", metaphor, emotions, feelings, prose.

Francis Scott Fitzgerald is a famous American writer of the 20th century, who has an incredible talent for prose. His works are able to demonstrate a rich, diverse, idiomatic style. Really feel the depth of the writer's images and his ability to convey the ambiguous atmosphere that the heroes and his stories will live, you can only with the help of translation. This will help to understand the shades of meanings of both new and already familiar words and formulations, and in addition, to study the features, traits and differences of the American version of the English language. The main theme of the novel is the division of society into "very rich people" and the poor living in the United States of America in the 20s of the XX century - in epoxy jazz. The uncontrolled right of the American elite to impose on society their views on life, morality and beauty is the main problem of the novel. Everything that happens in the novel is perceived through the attitude of the author to the problem posed. In his novel, F.S. Fitzgerald speaks out against American capitalism. The author separates his ideal of beauty and morality from the moral standards of the American classes that prevailed at that time.

«...High carnival of those who have too much money to spend, and too much time for the spending of it. Their idiotic pursuit of sensation, their almost

incredible stupidity and triviality, their glittering swinishness – these are the things that go into their notebook...» – this is how the author describes the American elite of the 1920s. Obviously, the problem described in the novel is the main problem of modern society. The conflict in the novel is directly related to the fate of all people in society. A false way of life, imposed on a person, leads to a gradual beauty. Happiness among people is associated with material success. Chasing after him, people forget about their morality, continuing to live in a society where the spiritual incentives of a person are subordinate to the religion of wealth.

When analyzing the lexical and syntactic means of expressing emotions in the work of F.S. Fitzgerald "The Great Gatsby" we used the classification of emotions by K. Izard. Although the literary text is a fiction, (despite, the fact that it reflects reality), it gives the author extensive opportunities for a free image of the passage of time, and in this way the formation of various connotational and stylistic effects.

The functions of artistic style are realized through various stylistic means: metaphors, personifications, comparisons, metonymy, epithets, synecdoxy, hyperbole, irony, etc. Let's consider the main ones.

Metaphor is one of the ways of artistic shaping, the essence of which is the convergence and combination of some images (not connected with each other in real life) in the whole. In the analyzed literary work, the metaphor makes it possible to realize the attitude of the author to his characters. Let's prove it with an 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».

In order for the speech of the characters in the novel to be expressive, the most common, stylistically unmarked language units are used. Shallow, expedient use of them in context, in accordance with the content of the statement, communicates speech functional-style coloring, general expressiveness and expressiveness. F.C. Fitzgerald deliberately deviates from the norms of the literary language:

1. Using units with different stylistic coloring in one context;
2. Colliding semantically inseparable units;
3. Using non-standard formations of grammatical forms;
4. Using language-violating sentence construction.

Deep knowledge of the language by the writer allows the author to consciously choose the language means.

The work of Francis Scott Fitzgerald "The Great Gatsby" makes it possible to more fully appreciate the skill of the writer in terms of using artistic techniques. The author used in the creation of the novel "The Great Gatsby" all sorts of stylistic means, which allowed him to present the images of the main characters in a bright and original way.

The stylistic features of the narration of the current characters of the novel allow us to judge the inherent qualities of character in these people: courage, perseverance, impulsiveness and high emotionality.

Fitzgerald's images allow the reader to fully experience and perceive the special vision of the world contained in the text, characteristic of the author or characters and characterizing them.

The epithet is a rather frequently used language tool. In the novel "The Great Gatsby" the epithet is considered as an attribute that expresses the properties of the object, passed through the conceptual, emotional and stylistic vision of the author. In the epithet, the personality is explicated as the subject of creative activity aimed at the cognition of the object, its qualification (cognitive function of the epithet) and evaluation from the point of view of the epithetic function of the aesthetic (aesthetic), as well as activities aimed at expressing the received observations by language means and their transfer to the address (the communicative function of the epithet). The epithet as an attributive word not only carries any information about the object, its properties and the attitude of the speaker to it, but is also a sign of the completion of a certain reflection of the environment in the selected radiation object into a certain conceptual and emotional-evaluative system of a person.

When using comparison in a work, a visual image of two explicitly expressed meanings of characterizing and characterizing appears. Comparison is a less powerful means of creating a clear visual picture than metaphor. But at the same time, the comparison is characterized by the presence of similarity scales, which makes it possible to strengthen or weaken the sign of comparison by replacing comparative words. A characteristic feature of comparison is the ability to clearly emphasize individual aspects, qualities, signs of the nature of the object under consideration.

Thus, one can come to the conclusion that each of the considered stylistic devices has its own specifics, transmitted to the created visual image and determining to a large extent its expressiveness and emotional load.

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