



THE USAGE OF STYLISTIC DEVICES IN CREATING THE IMAGE OF SCARLETT O'HARA IN THE NOVEL "GONE WITH THE WIND" BY MARGARET MITCHELL

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Abstract

The figurative system is the most interesting, complex and rich component of art, the most difficult for the reader to understand and comprehend. Despite this, consideration of the figurative system and the ways of its linguistic embodiment is of great value for linguists, because in the methods of linguistic embodiment of the system of images, the artistic style of the era, the author's style, the author's mood and worldview are reflected.

This article is devoted to the study of the features of the image of Scarlett O'Hara and the ways of its embodiment in the novel "Gone with the Wind" by Margaret Mitchell.

Keywords: reader, linguistic embodiment, expressiveness of the text, artistic and literary creativity, artistic creation, figurative system.

INTRODUCTION

The category of expressiveness has long been the subject of heated discussions among linguists. In its etymological sense expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

However, lately the notion of expressiveness has been confused with another notion with emotiveness. Emotiveness and correspondingly the emotive elements of language are what reveal the emotions of writer or speaker.

But these elements are not direct manifestations of the emotions they are just the echoes of real emotions echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to his latter. Emotiveness is an integral part of expressiveness and as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the utterance. As well as, the image is one of the basic concepts of literature, which determines the nature, form and function of artistic and literary creativity. In the center of the artistic image is the image of human life, shown in an individualized form, but at the same time carrying



a generalized beginning, behind which are guessed those laws of the life process that form people of this type [1, p. 15].

The image is a general category of artistic creation, a form of reproduction, interpretation and assimilation of life inherent in art by creating aesthetically influencing objects. An image is often understood as "an element or part of an artistic whole, usually a fragment that has a kind of independent life and content" [1, p. 17]. Since the image of a certain person acquires a generalized character, artistic fiction is inherent in it (the writer discards random details, adds features that clarify what he considers important). Fiction reinforces the generalized meaning of the artistic image, which is inseparable from the writer's idea of the ideal, emphasizes in it that which helps to affirm this ideal or contradicts it. An image is a fact of an imaginary being; it is re-realized every time in the addressee's imagination. In the aesthetic aspect, the image appears to be an expedient, lifelike organism, in which there is no superfluous, accidental, mechanically serviceable and which gives the impression of beauty precisely because of the perfect unity and ultimate meaningfulness of its parts. But without the isolating power of fiction, the image could not achieve that concentration and coordination that make it like living education. In other words, the "lifelike" image is associated with its imaginary being [1, p. 11].

METHODS AND ANALYSIS

An image in literature is a character, a character. In general, any literary image is expressed in the word - although it cannot be reduced to the word, it is broader, deeper than the word. The use of the term "image" is often found in both a narrower and a broader sense of the word. Often any colorful expression, each trail is called an image.

The artistic image manifests itself in a work in a very versatile way. In prose, it is given in conjunction with the author's speech. The image reflects life in all its complexity and versatility [2, p. 8].

It is important to define the genre of the work. A genre is a historically emerging and developing type of artwork.

The novel is an epic genre in which the subject of the image is an unfinished, lasting history or the past, comprehended through the prism of concepts, interests and aspirations that characterize modernity, perceived in its dynamics. The novel recreates the experience of a person and the range of her ideas, which are formed in continuous contact with reality, which, like the hero, is in the process of becoming. Constantly occurring changes in it, its very incompleteness and unpredictability of potential development affect the self-awareness of the characters, as well as their fates. The peculiarity of the construction of the novel is determined by the choice of characters, the movement of intrigue, the nature of the climax episodes, the motivation of the denouement. In the course of literary evolution, the structure of the novel becomes more and more complex. There are varieties of the genre in which an original combination of intense intrigue and psychological sophistication is found, and the desire to recreate life authentically and recognizably is combined with the widespread use of fiction tending to science fiction.

The composition of the novel includes the "arrangement" of the characters, i. E. system of images. The most important aspect of composition is the sequence of introducing images into the narrative,



contributing to the development of the literary text. The arrangement of the characters takes place around the image of the main character, which is transformed throughout the entire novel.

M. Mitchell in the novel "Gone with the Wind" presented a picture of the soul of Scarlett O'Hara: she showed a strong, amazingly life-loving person whom life has put before the problem of survival in new conditions. Everything that was previously considered correct, all the ethics and culture that the mother and the devoted black nanny instilled, turned out to be an obstacle to survival in a society of practical interest, among the financial aristocracy [3, p. 64].

The artistic meaning of the work is revealed not so much in the plot as in the way of its creative transformation, deepened by the writer. If it is possible to retell the plot approximately in your own words, then the plot is comprehended only through the author's word. One and the same storyline event can acquire completely different plot meanings, depending on how, with what words it will be told. The plot is firmly connected with the style of the work, with the general laws of the construction of the artistic world. Having learned to distinguish between plot and plot, the reader develops stereoscopic vision, gets the opportunity not only to follow the events of a work of art, but also to understand their meaning, deeply experience them, imbued with the author's thought and the author's mood. The chronotype of a literary text helps the reader to feel free in the world of heroes - after all, they are all somehow reinforced in space and time, i.e. more or less strongly depend on the chronotype created by the author [8 p. 92].

There are several principles for depicting images of heroes, depending on what function these heroes perform in a literary text. This can be compared with the mechanism of human perception. Our eye requires an optimal distance from which it can clearly and distinctly see an object. This is the case in literature as well. The central part of the chronotype is developed in one way, for the periphery of the chronotype - another vision. The classicist writer idealizes his heroes, "raising" them above everyday prose, and he can "lower" the third-rate characters. The realist author does the opposite: in the foreground, he has full-blooded living images, and on the periphery of the plots, purely conventional, implausible figures appear. In both cases, there is an author's "game of distance and nearness" [8, p. 99].

Special mention should be made of the linguistic images of a literary text. This refers only to the images of a letter, sound, word, phrase, speech in general. They help the artist of words to reveal and emphasize the figurative nature of our speech, to show its initial relationship with art. The writer needs linguistic images as "auxiliary tools" for creating images of people, nature, and cultural objects.

Main character Scarlett O'Hara does not seem to readers other than a wayward beauty with glowing green eyes in her beloved Tara estate. Historians and writers often go to extremes when they talk about her, either presenting exclusively in a black light the pre-war slave system with its elite, then endowing the character of the heroine with feminist features. However, few have thought about how exactly Scarlett O'Hara embodies the image of a Confederate woman.



RESULTS AND DISCUSSIONS

In the novel "Gone with the Wind" the South is drawn too sentimentally, and M. Mitchell herself admits to striving not for historical accuracy, but for exciting content. Regional history embodies national tragedy, and the plight of Tara and the Atlanteans epitomizes the plight of the entire South. In addition, the woman's suffering and destiny are intertwined with the history of the Confederation. The fire of Atlanta and the devastation of Tara symbolize the destruction of the Old South. Already during the Reconstruction, together with Atlanta, rising from the ashes, Scarlett's life is being rebuilt in a new way. It is more correct to speak of the image of a southern aristocrat not as something natural, but rather as something prescribed. Indeed, the government of the Confederation, unable to force women to participate in the war, in every possible way extols the female heroic duty: to give husbands and sons for the sake of a great goal. And the South is known to have an ancient tradition of pride and resilience in its women. Thus, in a very short time, the ideal of female self-sacrifice in the name of family and home was transformed into the attitude most conducive to war.

Ceremonial pomp and pre-war bravura, confidence in an easy victory and unwillingness to see the war in its true light literally scream in the early images of women of the Confederation, as, indeed, in the behavior of most people. Women, full of patriotism, even shame hesitant men and force them to go to war, girls do not marry those fans who did not excel in battle. After that, women quickly rush to organize charity events: fundraising, food and other volunteer events.

The language of the novel by M. Michell "Gone with the Wind" is characterized by increased emotionality of colloquial speech. Among the means of expressing heightened emotionality in the literary text of the novel there is an abundance of suffixes: diminutive-affectionate suffixes -ie, -ling, -let, -kin, -ish, -et, -roo. However, it should be noted right away that they are used with limited word counts and are not productive.

In the language of the literary text of the novel "Gone with the Wind", it is necessary to note such an important fact as the author's desire for the appropriate figurative design and constant retention in the field of vision of any changes in the intensity of emotions of each individual character, in their temporal course, which serves as the basis for the author's subjective assessment dynamics of the intensity of his emotional state, for example:

Living with Rhett, she learned many new things about him, and she had thought she knew him so well. She learned that his voice could be as silky as cat's fur one moment and crisp and crackling with oaths the next [15, p. 142].

Intensity as an integral part of the whole - expressiveness is manifested at different degrees in different linguistic units [18, p. nineteen]. Usually intensity in the language of a novel is expressed by repetitions of the same word, for example:

If only Frank wasn't so thin skinned. Oh, God, if only I wasn't going to have a baby at this of all times! In a little while I'll be so big I can't go out. Oh, God, if only I wasn't going to have a baby! And oh, God, if the damned Yankees will only let me alone! If ...

If! If! If! There were so many ifs in life, never any certainty of anything, never any sense of security, always the dread of losing everything and being cold and hungry again [15, p. 148].



The author of the novel "Gone with the Wind" often resorts to the expressiveness created by linguistic factors that are directly related to material semantics and are manifested most vividly in lexical-semantic categories: the use of word formation and phraseology, sometimes "individual origin", which is observed at the phonetic level.

The expressiveness of the text is formed in the novel both through conscious and unconscious selection of such linguistic means that, from the author's point of view, contribute to the best solution of the set artistic task - the greatest impact on the reader, the addressee of the text.

To create the expressiveness of the text, the artist chooses stylistic marked linguistic means, the interference of which allows the formation of additional expression. In this case, it should also be noted that the relationship between the category of intensity and expressiveness contributes to a greater accumulation of imagery in individual fragments of the text, and also performs an influencing artistic function [14, p. 135].

The use of tropes allows the artist to briefly and with sufficient expressiveness represent the characteristics of certain features or properties of objects and form the necessary images in the mind of the recipient. Methods of transferring the properties of one object to another and its characteristics can be different, therefore, there are various types of tropes [14, p. 136].

The determinant of the semantics of the phrase used in this case is the context, for example:

Dilcey worked tirelessly, silently, like a machine, and Scarlett, with her back aching and her shoulder raw from the tugging weight of the cotton-bag she carried, thought that Dilcey was worth her weight in gold.

"Dilcey," she said, when good times come back, I'm not going to forget how you've acted. You've been mighty good [15, p. 158].

One of the most common tropes is considered a metaphor based on the similarity of two objects or concepts, where, unlike the usual two-term comparison, only one term is given - the result of comparing what is being compared with, for example:

Through a blinding mist of tears she saw his face and with a strangling pain in her throat she knew that he was going away, away from her care, away from the safe haven of this house, out of her life, perhaps forever, without having spoken the words she so yearned to hear. Time was going by like a mill-race, and now it was too late. She ran stumbling across the parlor and into the hall and clutched the ends of his sash [15, p. 162].

By using a metaphorical comparison, the author seeks to show not only the speed of the passage of time in this world (Time was going by like a mill-race), but also the state, the hopelessness of what happened, the hopelessness of returning what is so warmed the heart of the heroine of the novel.

Through such a figurative metaphorical comparison (the blades of a mill wheel) M. Mitchell manages to convey to the reader the acuteness of Scarlett's emotional experiences and cause a corresponding reaction from the reader. This way of expressing familiar phenomena enhances their artistic effect.



CONCLUSION

As a result of this work, the analysis of the novel by Margaret Mitchell "Gone with the Wind" is carried out. The style of the novel is analyzed, which manifests itself in the grace of the author's syllable, in refined colorful images, in a carefully verified choice of words.

The objectives of our research were to determine the essence of the concept of "image system", to analyze the image of Scarlett O'Hara in the novel, namely, the stylistic devices used by the author to create her image.

The work provides a theoretical basis for the analysis of the novel; the figurative system of the novel and its linguistic embodiment, stylistic devices used by the author to create images are analyzed in detail. Some of the methods most often used by the author for creating images are methods of metaphor, metaphorical comparison, oxymoron, metonymy, impersonation, gradation, allusion.

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Academicia Globe: Inderscience Research

ISSN: 2776-1010 Volume 2, Issue 5, May, 2021

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