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Ideological and Conceptual Dominants of S. Fitzgerald's Idiodiscourse

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Abstract. The article deals with the ascertainment of the dominant ideological and artistic concepts of S. Fitzgerald's idiodiscourse by taking into account the sociocultural situation in the USA in the XX c. and the view of the history of literature. It was established that S. Fitzgerald's idiodiscourse consolidates macroconcepts LOST GENERATION, AMERICAN DREAM, ALIENATION, JAZZISM and subordinate to them units of descending levels of abstraction. They are objectified not only on the lexical but also syntactic and text levels, contributing to the reflection of the mentality and communicative culture of American society in general and peculiarities of the writer's mental space in particular.

Keywords: *alienation, American Dream, concept, Fitzgerald, jazzism, lost generation*

Introduction. S. Fitzgerald's literary heritage has repeatedly become the object of study in the works of specialists in different fields of the humanities, but only in the fields of classical (A.J.-Berret [2013], M. Bruccolly [1963], J.F. Callahan [1972], M. Cowley [1951], K. Cross [1964, 1970], S. del Gizo [2010], T.N. Denisova [1985], M. Geismar [1943], A. Kazin [1951], Y.V. Kovalev [1982], V.K. Kukhalashvili [1983], F. Hoffman [1962], J. Miller [1957; 1964], H.D. Piper [1965], R. Posnock [1984], S. Savage [1952], E. Fussel [1952]) and comparative history of literature (W. Goldhurst [1963], M. Bruccolly [1978], A.V. Razintseva [1996]) as well as bibliographical reflexions (J.R. Bryer [1967], L. Fiedler [1955], A. Mizener [1946, 1951], A. Turnbull [1962], A.M. Zverev [1982]) has their attention been consistent while the linguistic sphere of its study still requires profound scientific research.

Attraction of S. Fitzgerald's idiodiscourse to the broad linguocultural context with the purpose of ascertaining its determinant concepts is a new angle on this problem which can contribute not only to the reconstruction of the author's artistic picture, further understanding of his speech principles, methods and techniques but also establishing the peculiarities of the communicative culture of the English-speaking society in the first part of the XX century.

Objective. The present study is aimed at ascertaining ideological and conceptual dominants of S. Fitzgerald's idiodiscourse.

Material and Methods. The object of the present study is S. Fitzgerald's idiodiscourse and the subject is its key concepts. The methodology of the work, being based on the general scientific methods of induction and deduction, analysis and synthesis, content and form, presupposes the integrated employment of such methods of linguistic analysis as interdisciplinary (to understand the main scientific views on S. Fitzgerald's idiodiscourse, analyze the influence of the sociocultural situation in the USA in the first part of the XX century on it and to establish the meaning of the notions), linguoconceptual (to ascertain the key concepts of S. Fitzgerald's idiodiscourse), hermeneutics (to interpret separate text fragments) and linguopoetical (to study the artistic peculiarity of the form and content of the text structures).

Results and Discussion. Francis Scott Fitzgerald appeared in the literature of the USA in the first half of the XX century as an author indissolubly connected with his time, whose profound knowledge of the world, being artistically transformed, formed the basis of his works. It is impossible to give an answer to the question, which concepts are dominant for his idiodiscourse, immediately. It will be approximate, subjective and doubtful since his works are

determined by sociocultural situation in the USA in the first half of the XX century: the shift from a culture of production, in which one is identified and valued by what one makes, to one of consumption, in which one is defined and assessed by what one consumes or buys, the economic boom and subsequent excessive materialism [12], which were replaced by economic and spiritual crisis and depression to the accompaniment of pulsating jazz rhythms: social riots, death of spiritual bases which were officially propagandized by bourgeois, degradation of the personality, deceived by social and ethnical myth about "The American Dream", and amorality [1; 3; 8].

The aforesaid factors formed the ideological basis of S. Fitzgerald's works, which is considered to be their ideological and artistic content [3, p. 92]. The latter correlates with ideological and artistic concepts of the writer's idiodiscourse. The concept idea is concepts which "are deprived of national peculiarity and do not always have a special name in the naïve picture of the world. However, they are profoundly described in the scientific one, where they appear to be highly abstract entities which compile nationally marked units of descending levels of abstraction" [7, p. 184]. The most relevant to the tasks of the present work is the view of the history of literature. Only it can provide most of the answers to the question which has been put above.

S. Fitzgerald is considered to be a singer of the "JAZZ AGE", an oracle of the "LOST GENERATION", who perceived and artistically embodied tragic contradictions of postwar America; a subtle, original artist who managed to reveal complicated nuances of its representatives' psychology, in particular the loss of faith in the "AMERICAN DREAM" and the process of the individual's ALIENATION from the society and oneself [4].

LOST GENERATION, AMERICAN DREAM, ALIENATION and JAZZISM have become key concepts, more exactly – "conceptual dominants" of S. Fitzgerald's idiodiscourse. They represent its "contracted" model, where all possible potential realizations are latently present. At the same time they are terminological fixators of the main scientific notions of the correspondent spheres of knowledge [7, p. 201].

S. Fitzgerald has appeared in the history of literature as a creator, first mouthpiece of "The Lost Generation": historical sagacity enabled him to be the first author in American literature who wrote about "The Lost Generation" [4, p. 210], that, in M. Cowley's opinion, "belonged to a period of transition from the values which had already been fixed to those that had to be created" [11, p. 9].

The term "Lost Generation" was coined by American poet G. Stein ("You are all a lost generation"), who employed it to describe the people of the 1920's who rejected American post World War I values, and popularized by E. Hemingway who used it as an epigraph for his first novel "The Sun Also Rises". It defines a sense of moral loss or aimlessness and refers to the postwar society, whose representatives were physically and mentally wounded and whose faith in the moral guideposts that had earlier given them hope, was no longer valid [5, p. 292]: "... a new generation dedicated more than the last to the fear of poverty and the worship of success; grown up to find all Gods dead, all wars fought, all faiths in man shaken" [18, p. 265].

Unlike other writers of the XX century S. Fitzgerald, who considered an individual to be a measure of all things [4, p. 154], aimed at comprehending the essence of the phenomenon "Lost Generation" by revealing not the tragic situation of American society in general, but discord and rupture that occurred in its representatives' psychology [4, p. 104], which determined his concentration on depicting their inner world, appearance and surroundings.

S. Fitzgerald's works are distinguished by his concentration on "the very rich" [3, p. 95], whose depiction reflects his ambivalent attitude toward them. Being "within" and "without" the world of the very rich people, the writer, on the one hand, is delighted with its glamour, excitement and seduction, and on the other hand, he criticizes its power of money, commodity fetishism and moral turpitude. S. Fitzgerald's "ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function" [16, p. 69] was called "double vision" [13, p. 210].

S. Fitzgerald's descriptions of "the very rich" are based on the synthesis of toilet-, zoo- and colorcentric portraits. On the one hand, it helps the writer to reproduce the splendor of their life and, on the other hand, to expose featurelessness and spiritual impoverishment of the upper crust of American society of that time, who gave preferences to appearance and luxuries. In particular, in the passage *He saw the girls emerge one by one from the dressing-room, stretching and pluming themselves like bright birds – and then, again like birds, alighting and nestling in the sober arms. All the girls ..., curled and brilliantined and delicately tinted for the overhead lights, were miraculously strange Dresden figures of pink and blue and red and gold ...* [15, p. 8] S. Fitzgerald assimilates women to birds and jewelry with the help of similes (underlined with one straight line), metaphor (underlined with one dotted line) and synecdoche (underlined with one wavy line).

One of the key problems in S. Fitzgerald's works is the AMERICAN DREAM: its myth served as material for exposing its illusive nature, disclosing its unsteadiness and falseness [4, p. 208].

The term "American Dream" is heterogeneous and includes three constituents: 1) belief that American resources are immense and prosperity is guaranteed for all without exception; 2) persuasion that only in America can a person get free from class, ideological, educational and other limitations and get the opportunity to become a personality; 3) belief that the right to happiness is given to all people in America: everybody has equal chances to obtain it and everything depends on the personal qualities and the ability to take the opportunities [2, p. 37].

In S. Fitzgerald's works "The American Dream" appears to be an ambivalent phenomenon, a unity of desirable and real, spiritual and material, happiness and wealth [4, p. 43], which is reflected in the way it is embodied in the writer's works. By bringing together the ideal and reality, the poetry of the human dream and tragedy of the reality, mainly on the individual and psychological level, S. Fitzgerald aimed at comprehending the essence of the phenomenon, revealing not the tragic situation of the life in general, but the conflict between the desirable and real, spiritual and material principles in the life of American society [4, p. 207].

By exposing the illusive nature of "The American Dream", S. Fitzgerald proves that people who have dedicated their whole life to the acquisition of material welfare do not become happier, on the contrary, they lose themselves, their inner world and, as a result, a wish to live life to the fullest. For instance, in the extract ... *Daisy tumbled short of his dreams – not through her own fault but because of the colossal vitality of his illusion. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way* [17, p. 103] metaphorization of homogeneous predicates *he had thrown himself into it, adding to it all the time, decking it out with every bright feather* and the use of emotional intensifiers *colossal, all, every* enable the author to render the efforts which the main character made to achieve his dream: to become rich and get married with his beloved woman, who had gotten used to being well-to-do; the employment of the metaphor *Daisy tumbled short of his dreams* indicates that the improvement of his financial position did not help him to attain the desirable.

Unlike other writers of the XX century S. Fitzgerald concentrates not on the interpretation of "The American Dream" but on the artistic analysis of its social consequences, especially psychological aspects, on the attempts to realize it by using methods, typical of bourgeois progress [3, p. 93]. In his works it is not just a dream of happiness and wealth but a dream closely connected with bourgeois individualism: it starts and ends in the kingdom of lone people – only you can achieve the dream of equality of opportunities and boundless space for a personality and only for yourself [2, p. 39].

"The American Dream", which aims people at appropriation and commodity fetishism as integral parts of self-realization as well as individualism as the only way of its existence, contains a seed of ALIENATION, whose germination is convincingly depicted by S. Fitzgerald [1, p. 135; 14].

Alienation means an objective transformation of human activities, their results into autonomous power, which dominates the person, and his transit from an active subject into an object of social process; the state of feeling estranged or separated from one's work, products of work or self. It remains an ambiguous concept with has a number of elusive meanings: 1) powerlessness, the feeling that one's destiny is not under one's own control but is determined by external agents; 2) meaninglessness, referring either to the lack of comprehensibility or to a generalized sense of purposelessness in life; 3) normlessness, the lack of commitment to shared social conventions of behavior; 4) cultural estrangement, the sense of removal from established values in society; 5) social isolation, the sense of

loneliness or exclusion in social relations; 6) self-estrangement, the understanding that the individual is out of touch with oneself [6, p. 80].

In contrast to the writers of the XIX-XX centuries S. Fitzgerald depicts not only economic but also psychological alienation [1, p. 115]: alienation of the person from the world, society and self, which he tries to fill with the appropriation of fetishes. This indicates the writer's intuitive grasp of Marx's critique, in particular the concepts of "reification" and "commodity fetishism", according to which "people become objects for each other, sized up as commodities to be bought or sold, while commodities assume "mystical" properties in their lives and are increasingly seen not as "the products of men's hands" but as "independent beings endowed with life" [19, p. 202].

In S. Fitzgerald's works the concepts of "reification" and "commodity fetishism" are realized with the help of concentrated dynamic descriptions of clothes, transport, interior, which are presented in the foreground moving the images of characters to the background. They are imbued with anthropomorphic and zoocentric epithets, metaphors, similes and symbolic colors that endow luxury items with magical and supernatural properties [12, p. 38-39]: *period bedrooms swathed in rose and lavender silk; a toilet set of pure dull gold; shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint orange with monograms of Indian blue* [17, p. 98-99], enabling the author to elucidate the remarkable, magical but ultimately deceptive and dangerous power of objects in a consumer culture, especially their seeming ability to create identity and social status. Fitzgerald's descriptive strategies emphasize that this world is not grounded in reality; rather, it is an airy, insubstantial world that has more in common with an illusory magical spell [19, p. 202].

The atmosphere of American society of that time is revealed in nervous, pulsating rhythms of jazz, which "in its progress toward respectability has meant first sex, then dancing, then music" [16, p. 16], to whose accompaniment firm moral bases of puritanic America began to swing and then fell down with a terrific crash [8, p. 12].

Jazz is a form of art music which originated in the United States in the form of independent popular musical styles, all linked by the common bonds of African American and European American musical parentage with a performance orientation. It is generally marked by intricate, propulsive rhythms, polyphonic ensemble playing, improvisatory, virtuosic solos, melodic freedom, and a harmonic idiom ranging from simple diatonicism through chromaticism to atonality. Jazz differs from European music in that it has a "special relationship to time defined as swing", involves "a spontaneity and vitality of musical production in which improvisation plays a role" and contains a "sonority and manner of phrasing which mirror the individuality of the performing jazz musician" [9, p. 371].

S. Fitzgerald is thought to be "a prophet, vivid symbol and the brightest soloist of "The Jazz Age" (the name was taken from his collected volume "Tales of the Jazz Age" [15]), who depicted its thoughtless subtlety, tawdry brilliance, flashiness, inner anxiety, painful feeling of unsteadiness and emptiness [8; 14].

JASSIZM is an integral part of S. Fitzgerald's idiodiscourse [10, p. 98], where it is "reflected" rather than verbalized in the speech, penetrating deeply into the textual matter of his artistic space. It is objectified not only on the lexical but also on syntactic and text levels, contributing to the realization of such jazz principles as rhythmicity, improvisation and monothematicism in the writer's prose.

Conclusions. S. Fitzgerald's idiodiscourse consolidates macroconcepts LOST GENERATION, AMERICAN DREAM, ALIENATION and JAZZISM, which are highly abstract notions distinguished and precisely described in history of literature, philosophy and musicology but vague in the writer's artistic picture, and subordinate to them units of descending levels of abstraction. Verbalizing, submitting to the language experimentation, metaphorizing, varying associatively and valoratively, they reflect mentality and communicative culture of American society in the XX century in general and peculiarities of the writer's mental space in particular.

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Ходос И.А. Идеино-концептуальные доминанты идиодискурса С. Фицджеральда

Аннотация. Статья посвящена выявлению ключевых идейно-художественных концептов идиодискурса С. Фицджеральда с учетом социокультурной ситуации, сложившейся в США в XX веке, и литературоведческого взгляда на творчество писателя. Было установлено, что идиодискурс С. Фицджеральда объединяет макроконцепты ПОТЕРЯНОЕ ПОКОЛЕНИЕ, АМЕРИКАНСКАЯ МЕЧТА, ОТЧУЖДЕНИЕ, ДЖАЗОВОСТЬ и подчиненные им единицы нисходящих уровней абстракции. Они объективируются не только на лексическом, но и синтаксическом и текстовом уровнях, способствуя отображению умонастроений и коммуникативной культуры американского общества вообще и особенностей ментального пространства писателя в частности.

Ключевые слова: американская мечта, джазовость, концепт, отчуждение, потерянное поколение, Фицджеральд