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Course Paper
Pragmastylistics of the 1st-person narration in F. Scott Fitzgerald's novel
“The Great Gatsby”

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INTRODUCTION

Narrative discourse in modern English fiction often employs the 1st-person narration as a narrative technique to convey the events and themes of the story. Through the perspective of a first-person narrator, readers gain insight into the protagonist's thoughts, emotions, and experiences, shaping their understanding of the narrative.

The **relevance** of the research lies in the fact that studying the pragmatic and stylistic functions of 1st-person narration enhances our understanding of how language shapes narrative perspective and character portrayal, providing insights into the cultural context of the depiction of societal dynamics and individual experiences in the fiction text. Through linguistic analysis, we uncover the use of language techniques, fostering deeper reader engagement and appreciation of the literary craftsmanship inherent in the artistic text.

The **object** of the research is lingual manifestations of the 1st-person narration in F. Scott Fitzgerald's novel "The Great Gatsby".

The **subject** of the research is pragmatic and stylistic functions inherent in the 1st-person narration in F. Scott Fitzgerald's novel "The Great Gatsby".

The **aim** of the research is to explore pragmatic and stylistic functions of the 1st-person narration in "The Great Gatsby" by F. Scott Fitzgerald.

The **tasks** put forward in the work include:

- to reveal the specifics of pragmatic and stylistic approach to the analysis of literary discourse;
- to discuss relevant features of narrator types in contemporary fiction;
- to analyze pragmatic functions of the 1st -person narration in "The Great Gatsby";
- to investigate stylistic devices and their impact on functions of the 1st person narration in "The Great Gatsby".

The **material** of the research is the extracts with the 1st person narration selected from the novel "The Great Gatsby" by F. Scott Fitzgerald.

The **research methods** include pragmatic analysis, contextual-interpretative analysis, and stylistic analysis applied to excerpts from “The Great Gatsby” to investigate the pragmatic and stylistic functions of the first-person narration in modern English fiction.

Research structure. The work includes the introduction, chapters, conclusions, references. Chapter 1 provides an overview of the theoretical framework underpinning the research, examining the application of pragmatic theories to narrative discourse. It explores the role of language in literary communication and the significance of understanding the narrator’s textual impact. Additionally, it delineates various types of narrators prevalent in narrative discourse, laying the groundwork for the subsequent analysis.

Chapter 2 focuses on the pragmatic and stylistic functions of 1st-person narration in “The Great Gatsby”. It explores how the first-person perspective influences the narrative’s tone, characterization, and thematic development. Furthermore, it investigates the employment of stylistic devices within 1st-person narration, analyzing their impact on the expression of the narrative and the reader’s engagement with the text.

CHAPTER ONE

THEORETICAL FRAMEWORK FOR THE STUDY OF NARRATIVE PERSPECTIVE IN FICTION

1.1. Pragmatic and stylistic approach to literary discourse analysis

In contemporary philological research, there is a notable focus on the intricacies of narratology, particularly exploring narrative models and the role of the narrator (storyteller). This area of interest has captured the attention of a broad spectrum of both domestic and international scholars, including I. A. Bekhta (2013), V. Polishchuk (2003), M. I. Rudenko (2003), W. Booth (1983), S. Keen (2004), M. Jahn (2021), T. Muhi T. (2023), etc. Present-day linguistics actively explores the nuances of the narrator's textual impact, the specifics of the communicative elements within works of fiction, the typology of characters and narrators, and the typology of point of view, reflecting an enduring interest in textual communication models.

Language, as a manifestation of social interaction, functions as a fundamental tool for communication, facilitating the exchange of ideas, thoughts, and emotions. In literature, language assumes additional roles, contributing to aesthetic and expressive objectives, shaping literary discourses that engage and enchant readers. The intricate use of language in communication and literary expression demands specialized methods of examination. However, a contemporary viewpoint challenges the systematic distinction between literary and non-literary discourse, emphasizing the shared linguistic resources in both spoken and written languages (Wood, 2006).

The structures of literary discourse go beyond textual elements, encompassing functions, conditions, production, processing, and reception. Indede (2009) advocates for a pragmatic understanding of literature, asserting that literary discourse involves not only a text but also social actions in its production and interpretation (p. 109). To comprehend the emotional impacts of literary

interpretation, which include needs, wishes, desires, and feelings, a cognitive analysis of literary communication becomes imperative. Scholars, such as T. van Dijk (2009), have explored the application of pragmatic theories, including speech act theory, to enhance the understanding of literary discourse as a form of social action.

While van Dijk endorses the application of speech act theory to literary discourse, skepticism persists, as articulated by Cook (1995). Cook raises objections, including the challenge of inferring illocutionary acts in literary discourses marked by uncertainty about the reader's knowledge. Counterarguments point to the consideration of the "virtual reader" in modern narratology, acknowledging the playwright's awareness of anticipated readers (p. 44-45). Moreover, the macro speech act in literature, as discussed by Van Dijk, possesses purpose and perlocutionary force, challenging the notion that literature lacks clear intentions. Short further notes that decontextualization in literature, especially at the beginning of the text, necessitates strategies to guide readers in constructing mutual and relevant contexts (cited in Muhi, 2023: 110).

In this collaborative interaction between playwright and reader, Short emphasizes the joint production of a relevant interpretative atmosphere, aligning with the collaborative nature of interpretation emphasized by scholars like van Dijk, J. Thomas, and L. Mey. The ensuing discussion explores how speech act theory is considered applicable to literary discourse, presenting insights for literary criticism. T. van Dijk (2009) asserts that any literary work, including dramatic plays, can be understood as a speech act, serving ritual functions beyond practical pragmatic purposes (p. 151-152). The socio-cultural context further shapes the specific pragmatic function of literature, influencing participants' roles and behaviors in their interaction with literary works.

Scholars extend this perspective to the fictional world of plays, suggesting that speech acts performed by characters mirror their personal feelings, attitudes, and relationships (Бехта-Гаманчук, 2016: 11). Accepting literary discourse as a form of social action conducted through language in intentional interactions legitimizes the

analysis using pragmatic theories, including speech act theory. In exploring the dynamics of pragmatic theories in narrative discourse, it becomes evident that language in literature not only conveys information but also shapes the social dynamics between the text, its creators, and its audience.

1.2. Types of narrators in modern fiction

In a literal sense, the term “narrator” refers to the highest-level speech position encoded within the text, serving as the origin of the entire narrative discourse. This position is responsible for making references to the entities, actions, and events presented in the discourse. By employing a two-fold method that incorporates metonymic transfer and anthropomorphization, the term “narrator” is expanded to represent an assumed occupant of this role. This assumed occupant is an envisioned originator of the discourse, essentially the individual agent responding to Genette’s query of “*qui parle?*” (*who is speaking?*) (Williams, 2019: 212). It is essential to note that the narrator, strictly a textual category, must be clearly distinguished from the author, who is an actual person.

A narrator is a function, slot, or category linguistically indicated within the text, projected through the language used, and constructed by the reader. The occupant of this category is conceptualized solely in terms of a communicative role. This role can be denoted by several terms, including discursive function, voice, source of narrative transmission, producer of current discourse, teller, reporter, or narrating agent or instance. This assumed originator within the text functions as a logical and linguistic focal point for all references related to space, time, and individuals within the narrative. In essence, it acts as the primary center of discourse at the highest level (Williams, 2019: 212).

It is crucial to emphasize that an inner-textual narrator can be ascribed to any narrative text, extending beyond the confines of fictional works. This assignment does not require insight into the real-world originator of the language, whether it be

a human or a computer program. The focus is on the role played within the discourse rather than the external identity of the narrator.

In Manfred Jahn's (2021) "Narratology: A Guide to the Theory of Narrative", the narrator is defined as the speaker or "voice" responsible for the narrative discourse. This agent establishes communicative contact with an addressee, known as the "narratee", and manages key aspects of the narrative, including exposition, decisions on what to tell, how to tell it (such as from what point of view and in what sequence), and what to exclude. Jahn further notes that, if necessary, the narrator may defend the "tellability" of the story and provide commentary on its lesson, purpose, or message.

Suzanne Keen (2004), in her definition of narrator through the term narrative, states that "narrative is what the narrator does and what the narrator tells" (p. 1). N. Kondratenko (2012) emphasizes the centrality of the narrator in analyzing narrative texts, highlighting that the narrator's identity, the indication of that identity in the text, and the implied choices contribute to the specific character of the text.

Thus, a narrator is characterized as a voice created by the author of the narrative. This voice serves as the intermediary between the author and the reader, playing a crucial role in conveying the narrative content. The narrator is asserted to be the most important and essential concept in the narrative form, acting as the link and transition between the narrative's creator and its audience.

Different types of narrators include: the limited versus the omniscient narrator, the internal versus the external narrator, the reliable versus the unreliable narrator, the first-person narrator versus the third-person narrator, etc. (Бехта-Гаманчук, 2017: 28)

The limited narrator and the omniscient narrator represent distinct narrative perspectives. A *limited narrator* offers a restricted viewpoint, delving into the thoughts and emotions of a specific character or a limited set of characters. This approach creates an intimate connection with the focal character but may constrain the audience's understanding of the overall story. On the other hand, an *omniscient narrator* possesses all-encompassing knowledge, providing insights into the

thoughts, feelings, and experiences of every character. This narrative style offers a broader and more comprehensive view of the events, characters, and overarching plot. With the ability to explore the minds of multiple characters, the omniscient narrator transcends the limitations of individual perspectives, presenting a more expansive and detailed account of the narrative.

Diverging from the constrained narrator, the omniscient narrator faces no limitations. According to Keen (2004), “omniscient narration usually requires a narrator existing outside the story world, freely providing the reader with all details about a multitude of characters” (p. 38). Furthermore, Keen (2004) highlights a common error: equating the omniscient narrator’s opinions with those of their creator. Rather than doing so, which is “rarely justified and often misleading” (p. 38), she suggests employing an alternative approach. This involves “establishing the nature of the narrator and asserting that the implied author projected by the text receives strong coloring from the personality of the narrator” (p. 38).

The internal narrator and the external narrator are distinct narrative aspects, each offering a unique lens through which a story is presented. This facet of a narrative voice considers the involvement of the narrator within the narrative world. An *internal narrator* exists within the story world alongside the characters, frequently assuming the role of one of them. Typically, internal narrators are constrained because, as defined by Jahn (2021), “text information is restricted to a character’s field of perception”. An internal narrator is embedded within the story itself, often a character who recounts the events from their own perspective. This type of narrator provides insights into their thoughts, emotions, and personal experiences, offering a subjective and firsthand account.

On the contrary, an *external narrator* exists outside the events of the story and is not a participant. This narrator observes the characters and happenings from an external standpoint, providing an objective and detached viewpoint. External narrators may be omniscient, possessing knowledge beyond the characters’ awareness, or limited, only able to convey information perceivable by the characters. The internal narrator immerses the audience in the subjective experiences of a

character within the story, while the external narrator maintains an external and often more objective stance, shaping the narrative from an observational perspective.

A *reliable narrator* is one whose account of events and characters can be trusted. This narrator provides information to the reader with accuracy and objectivity, and their interpretation of the story aligns with the broader narrative (Booth, 1983: 158-159). Conversely, an *unreliable narrator* introduces an element of doubt or skepticism into the narrative. This narrator may distort facts, withhold information, or interpret events in a subjective manner that diverges from the objective reality of the story. Readers often need to critically assess the information presented by an unreliable narrator and consider possible biases or motivations that may influence their storytelling. In essence, a reliable narrator instills confidence in the accuracy of the narrative, while an unreliable narrator introduces an element of uncertainty, prompting readers to question the veracity of the story depiction (Bekhta-Hamanchuk, 2017).

Keen (2004) delineates several factors that can provide justification for the unreliability of the narrative voice. These factors encompass psychological states like grief or denial, incapacities such as a low IQ or an incomplete command of the language, conditions like senility or extreme youth, simple obtuseness or restricted information, and motivations such as dishonesty or a motivation to present a narrative in a deceptive manner (p. 43).

The reliability of the narrative voice holds particular significance for interpreting the narrative, as exposing the narrator as unreliable can lead to significant shifts in the reading of the work. However, if the concept of the narrative voice being unreliable does not alter interpretations of the text, it is advisable to omit discussions of reliability or unreliability altogether.

A *first-person narrator* directly engages with the narrative, being a character within the story who recounts events using pronouns like “I” or “we”. This perspective offers a subjective lens, allowing readers to experience the story through the narrator's personal thoughts, emotions, and experiences (Бехта, 2013: 33). In contrast, a third-person narrator is external to the events, using pronouns such as

“he”, “she”, or “they”. This narrator observes and reports on the characters and happenings from an outside perspective, providing an objective viewpoint. The third-person perspective can be omniscient, where the narrator has knowledge of all characters’ thoughts and feelings, or limited, where the narrator is aware only of what a specific character knows.

Keen (2004) underscores that the mere use of the pronoun is not sufficient to constitute first-person narration. Instead, first-person narration, or self-narration, refers to narratives wherein the narrator is also a character, existing alongside other characters in the story world, and employs “I” to refer to themselves (p. 36). The scholar also highlights a specific type of first-person narrative known as fictional autobiographies, where “the experiencing self is also the protagonist or central character” (Keen, 2004: 36). In this narrative mode, the narrator’s voice can be so convincingly presented that readers might believe the events are based on real occurrences. Keen (2004) clarifies that formally, these narratives do not differ from genuine autobiographies of actual individuals recounting their lives, except for the fictional nature and preconceived nature of the events as experienced by the narrator (p. 36).

Thus, the first-person narrator provides a more intimate and subjective view, as the narrator is a participant in the story, while the third-person narrator maintains an external and often more objective stance, shaping the narrative from an observational perspective.

CHAPTER TWO

**PRAGMASTYLISTIC ANALYSIS OF THE 1ST-PERSON
NARRATION IN F. SCOTT FITZGERALD’S NOVEL “THE GREAT
GATSBY”**

2.1. Pragmatic functions of the 1st -person narration

The first-person narration in “The Great Gatsby” serves several pragmatic functions that contribute to the novel’s overall impact and themes including subjectivity and personal perspective, relatability and empathy, character development and complexity, narration unreliability and narrative intrigue, framing device and reflection, etc.

By narrating the story through the eyes of Nick Carraway, the first-person perspective allows readers to intimately experience the events of the novel through the lens of one character’s subjective viewpoint. This adds depth to the storytelling as readers gain insight into Nick’s thoughts, feelings, biases, and interpretations of the characters and events around him, for example: *“In consequence, I’m inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores”* (Fitzgerald, 2004: 4). This quote demonstrates Nick’s personal perspective and his tendency to withhold judgment, setting the tone for the subjective narration that follows.

Nick’s first-person narration helps readers empathize with his experiences, emotions, and struggles throughout the story. By sharing his inner thoughts and conflicts, Nick becomes a relatable figure, making it easier for readers to connect with and understand the broader themes of the novel, such as longing, disillusionment, and the pursuit of the American Dream, for example: *“Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that’s no matter — to-morrow we will run faster, stretch out our arms farther... . And one fine morning —”*(Fitzgerald, 2004: 138). Nick’s

empathy for Gatsby's longing and aspirations is evident in his reflection on Gatsby's belief in the green light, a symbol of hope and desire.

In "The Great Gatsby" by F. Scott Fitzgerald, the narrator, Nick Carraway, demonstrates various attitudes towards the story and its characters, influencing the portrayal of events. Nick strives to maintain impartiality in his narration but occasionally reveals judgmental attitudes, such as his disapproval of Tom Buchanan's extramarital affair with Myrtle Wilson and his behavior: "*Daisy! Daisy! Daisy!*" shouted Mrs. Wilson. "I'll say it whenever I want to! Daisy! Dai – " Making a short deft movement, Tom Buchanan broke her nose with his open hand (Fitzgerald, 2004: 30).

Nick's narrative is occasionally infused with emotion, particularly in moments of heightened tension or revelation, such as Gatsby's tragic demise or the revelation of Daisy's true nature: "I tried to think about Gatsby then for a moment, but he was already too far away, and I could only remember, without resentment, that Daisy hadn't sent a message or a flower" (Fitzgerald, 2004: 134).

Through Nick's narration, readers gain access to his internal conflicts, moral dilemmas, and evolving perceptions of the other characters. This allows for nuanced character development as readers witness the complexities of relationships, motivations, and societal dynamics unfolding from the 1st person perspective. For instance, Nick Carraway's evolving perception of Gatsby's character, from initial admiration to eventual disillusionment, illustrates the complexity of their relationship and Gatsby's enigmatic nature. For instance, Nick's initial description of Gatsby as "the single most hopeful person" evolves as he learns more about Gatsby's past and motivations: "He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night" (Fitzgerald, 2004: 138).

Nick's role as the narrator introduces the possibility of unreliable narration, as his biases, limitations, and personal agenda may influence the way he recounts

the events of the story. This adds a layer of mystery and intrigue to the narrative, prompting readers to critically analyze Nick's reliability and question the truthfulness of his observations and interpretations, for example: "*When we were on a house-party together up in Warwick, she left a borrowed car out in the rain with the top down, and then lied about it — and suddenly I remembered the story about her that had eluded me that night at Daisy's*" (Fitzgerald, 2004: 46). It implies that Nick may not always disclose all relevant information immediately, suggesting potential biases or selective memory. This example underscores how Nick's narrative perspective can influence the reader's understanding of the story and its characters, further illustrating the potential for unreliable narration in "The Great Gatsby".

The first-person narration serves as a framing device for the novel, as Nick begins the story reflecting on his past experiences and motivations for recounting the events surrounding Jay Gatsby. This reflective narrative structure allows for introspection and commentary on themes such as memory, nostalgia, and the passage of time, enriching the overall narrative, for example: "*After two years I remember the rest of that day, and that night and the next day, only as an endless drill of police and photographers and newspaper men in and out of Gatsby's front door*" (Fitzgerald, 2004: 125). This example illustrates how Nick's first-person narration serves as a framing device for the novel, providing readers with a reflective lens through which to view the events of the story. Exploring themes of memory, nostalgia, and the passage of time, Nick enriches the narrative, adding depth and complexity to the portrayal of characters and the society in which they live.

In summary, the pragmatic functions of first-person narration in "The Great Gatsby" contribute to its narrative depth, character development, thematic exploration, and engagement with the reader, ultimately enhancing the novel's enduring appeal and literary significance.

2.2. Stylistic functions of the 1st person narration expression

“The Great Gatsby” by F. Scott Fitzgerald is rich with stylistic devices that contribute to the effectiveness of its first-person narration. The author employs various literary devices such as metaphor, simile, personification, irony, hyperbole, foreshadowing, allusion, and symbolism. Among these, *simile* stands out as particularly prominent, as demonstrated in the following excerpt: “*I bought a dozen volumes on banking and credit and investment securities, and they stood on my shelf in red and gold like new money from the mint, promising to unfold the shining secrets that only Midas and Morgan and Maecenas knew*” (Fitzgerald, 2004: 6).

Fitzgerald masterfully employs *foreshadowing* to hint at future events and themes throughout the novel. Nick’s narration is imbued with subtle clues that anticipate the tragic outcome of Gatsby’s pursuit of the American Dream, creating a sense of anticipation and inevitability. One example of Fitzgerald’s use of foreshadowing in Nick’s narration is found early in the novel when Nick describes his father’s advice to him about judging others: “*In my younger and more vulnerable years my father gave me some advice that I’ve been turning over in my mind ever since. “Whenever you feel like criticizing any one,” he told me, “just remember that all the people in this world haven’t had the advantages that you’ve had*” (Fitzgerald, 2004: 4). This advice sets the tone for Nick’s observant but non-judgmental narration throughout the story. This statement foreshadows the moral ambiguity and complex social dynamics that Nick encounters in his interactions with the characters in the novel, particularly Jay Gatsby. It suggests that Nick will be exposed to individuals who may not have had the same opportunities or advantages as him, leading to a deeper exploration of privilege, ambition, and disillusionment.

The author makes extensive use of literary and historical *allusions* with the help of Nick’s narration, drawing parallels between the events of the novel and broader cultural themes. These allusions help to contextualize the story within its historical moment and deepen its resonance with readers familiar with the referenced works or events, for example: “*However glorious might be his future as Jay Gatsby, he was at present a penniless young man without a past, and at any moment the invisible cloak of his uniform might slip from his shoulders. So he made the most of*

his time” (Fitzgerald, 2004: 114). This reference to Gatsby’s uniform hints at his military service and the significance it holds in shaping his character and aspirations. Furthermore, the phrase “he was at present a penniless young man without a past” highlights Gatsby’s humble origins and lack of social status or wealth. Despite his current circumstances, Gatsby’s aspirations for a glorious future as Jay Gatsby, a figure of wealth and success, are juxtaposed with his past as a penniless soldier. This contrast underscores the theme of reinvention and the American Dream, as Gatsby seeks to transcend his humble beginnings and achieve greatness through sheer determination and ambition.

Fitzgerald employs *symbolism* extensively throughout the novel, and Nick’s narration often reflects this. His observations of symbols such as the green light at the end of Daisy’s dock or the eyes of Dr. T.J. Eckleburg not only add depth to the narrative but also reflect Nick’s interpretation of events and characters, for example: “*But above the gray land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic — their irises are one yard high. They look out of no face, but, instead, from a pair of enormous yellow spectacles which pass over a nonexistent nose. But his eyes, dimmed a little by many countless days, under sun and rain, brood on over the solemn dumping ground*” (Fitzgerald, 2004: 20). Nick’s narration often reflects his interpretation of events and characters through the symbolism he observes. In this passage, Nick describes the eyes of Dr. T.J. Eckleburg as watching over the “gray land” and the “spasms of bleak dust”, suggesting a sense of desolation and decay in the setting. This reflects Nick’s perception of the moral and social decay that permeates the world of the novel, as well as his own disillusionment with the superficiality and emptiness of the society he encounters.

Irony plays a significant role in Nick’s narration, especially as he recounts the events surrounding Jay Gatsby. Nick’s initial admiration for Gatsby gradually gives way to a more critical perspective, and his ironic commentary highlights the stark contrast between Gatsby’s idealized image and his flawed reality: “*Gatsby, his*

hands still in his pockets, was reclining against the mantelpiece in a strained counterfeit of perfect ease, even of boredom. His head leaned back so far that it rested against the face of a defunct mantelpiece clock, and from this position his distraught eyes stared down at Daisy, who was sitting, frightened but graceful, on the edge of a stiff chair” (Fitzgerald, 2004: 67). Gatsby’s attempt to appear nonchalant and at ease during his encounter with Daisy is undermined by his strained demeanor and awkward behavior. Despite the elaborate facade of wealth and sophistication that Gatsby presents to the world, Nick’s observation of Gatsby’s “strained counterfeit of perfect ease” exposes the emptiness and insecurity beneath the surface. Furthermore, the mention of the “defunct mantelpiece clock” serves as a metaphor for Gatsby’s futile attempts to turn back time and recapture the past. Gatsby’s pursuit of Daisy and the American Dream is characterized by a longing for a bygone era of innocence and possibility, yet Nick’s ironic commentary highlights the impossibility of reclaiming what has been lost.

Personification, the attribution of human characteristics to non-human entities or concepts, is subtly employed throughout “The Great Gatsby” to enrich the narrative. One significant example of personification occurs in Nick's description of the Valley of Ashes, a desolate industrial area situated between West Egg and New York City. Nick describes it as follows: *“This is a valley of ashes — a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air”* (Fitzgerald, 2004: 20). Here, the valley is personified as a living entity that actively produces and shapes its surroundings. The ashes are depicted as growing like wheat, forming ridges and hills, and taking on the forms of houses and chimneys. This personification creates a vivid and haunting image of the Valley of Ashes, emphasizing its bleakness and decay.

Furthermore, the author utilized another impactful literary device, namely **metaphor**, frequently throughout the novel. This technique served to elucidate complex ideas and communicate thematic elements, exemplified in the following

passage: ““*Her voice is full of money,*” he said suddenly. *That was it. I’d never understood before. It was full of money — that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals’ song of it... . high in a white palace the king’s daughter, the golden girl...*” (Fitzgerald, 2004: 92). In this passage, Fitzgerald employs two metaphorical expressions. The first, “her voice full of money”, assigns a tangible attribute to something abstract, implying a strong association between the character's voice and wealth. The second metaphor, “golden girl”, depicts a human being as being made of gold, which is physically impossible. However, these metaphors serve to illustrate Daisy’s materialistic nature and her deep affection for wealth. Through these figurative expressions, Fitzgerald effectively conveys the theme of materialism.

Fitzgerald employs *hyperbole* to emphasize the extravagance of the situation. For instance, he writes, “*That’s what I get for marrying a brute of a man, a great big hulking physical specimen of a-*” (Fitzgerald, 2004: 12). Here, the phrase “great big hulking” exaggerates Tom’s physicality to an extreme degree, suggesting an absurd notion of his size and strength. This hyperbolic description serves to underscore Tom’s selfish and cruel character, as portrayed by the author.

Thus, vivid imagery permeates Nick’s descriptions, allowing readers to vividly visualize the opulent world of 1920s New York. Fitzgerald’s use of sensory details through Nick’s eyes enhances the reader’s immersion in the setting and emphasizes the themes of decadence and disillusionment in the novel.

CONCLUSIONS

Contemporary interest in narratology underscores the significance of understanding narrative models, communicative elements, and the typology of characters and narrators. Language, as a fundamental tool for communication, plays a crucial role in shaping literary discourses that engage readers beyond mere information exchange.

The application of pragmatic theories, including speech act theory, to literary discourse has been subject to debate. While skepticism exists regarding its applicability, proponents argue for its relevance in understanding literary discourse as a form of social action conducted through language.

Exploring the various types of narrators prevalent in narrative discourse reveals the diverse perspectives they offer, influencing the reader's engagement with the text. The 1st-person narrator, in particular, provides a subjective lens through which readers can experience the narrative, delving into the narrator's personal thoughts, emotions, and experiences.

The first-person narration in "The Great Gatsby" by F. Scott Fitzgerald serves numerous pragmatic functions and is rich with stylistic devices that contribute to the novel's depth and impact. Through the eyes of Nick Carraway, readers experience the story intimately, gaining insight into his subjective viewpoint, emotions, and interpretations of the events and characters around him. Nick's narration fosters empathy and relatability, allowing readers to connect with broader themes such as longing, disillusionment, and the pursuit of the American Dream.

Moreover, Nick's narrative perspective facilitates nuanced character development and complexity, as readers witness his evolving perceptions and moral dilemmas. However, his role as the narrator also introduces the possibility of unreliable narration, prompting readers to critically analyze his biases, limitations, and personal agenda.

Additionally, Nick's first-person narration serves as a framing device for the novel, providing a reflective lens through which to explore themes of memory,

nostalgia, and the passage of time. The use of stylistic devices such as metaphor, simile, foreshadowing, allusion, symbolism, irony, hyperbole, and personification enriches the narrative, creating vivid imagery and enhancing the reader's immersion in the setting and themes of the story.

In general, the pragmatic and stylistic functions of first-person narration in "The Great Gatsby" contribute to its narrative depth, thematic exploration, and engagement with readers, proving its enduring appeal and literary significance in modern English fiction.

RÉSUMÉ

Дискурс сучасної англійської художньої літератури часто використовує оповідь від 1-ї особи як наративну техніку для передачі подій і тем твору. Через перспективу оповідача від першої особи читачі отримують уявлення про думки, емоції та переживання головного героя, формуючи своє розуміння наративу. Актуальність дослідження полягає в тому, що вивчення прагматичних і стилістичних функцій оповіді від першої особи поглиблює розуміння того, як мова формує наративну перспективу та зображення персонажів, забезпечуючи розуміння культурного контексту зображення суспільної динаміки та індивідуального досвіду в художньому тексті. За допомогою лінгвістичного аналізу ми виявляємо використання мовних прийомів, сприяючи глибшому залученню читача та оцінці літературної майстерності, притаманної художньому тексту. Мета роботи полягає у дослідженні прагматичних та стилістичних функцій оповіді від 1-ої особи у романі Ф. Скотта Фіцджеральда «Великий Гетсбі».

Оповідь від першої особи у романі Фіцджеральда виконує численні прагматичні функції та багата на стилістичні прийоми, які сприяють глибині та впливу роману. Очима Ніка Карравея читач безпосередньо переживає історію, отримуючи уявлення про його суб'єктивну оцінку, емоції та інтерпретацію подій і персонажів, які його оточують. Оповідь Ніка сприяє емпатії та співпереживанню, дозволяючи читачам долучитися до ширших тем, таких як туга, розчарування та прагнення до американської мрії.

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ILLUSTRATIVE MATERIAL

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