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**INVESTIGATION OF AN ARTISTIC IMAGE OF A LITERARY WORK
(DONNA TARTT'S NOVEL "A SECRET HISTORY")**

**ДОСЛІДЖЕННЯ ХУДОЖНЬОГО ОБРАЗУ ЛІТЕРАТУРНОГО ТВОРУ
(«ТАЄМНА ІСТОРІЯ» ДОННИ ТАРТТ)**

**ИССЛЕДОВАНИЕ ХУДОЖЕСТВЕННОГО ОБРАЗА
ЛИТЕРАТУРНОГО ПРОИЗВЕДЕНИЯ («ТАЙНАЯ ИСТОРИЯ» ДОННЫ
ТАРТТ)**

The aim of the article is to research the artistic image of a literary work. In modern linguistics, interest to the study of artistic image is traditionally considered to be one of the conceptual. Modern psycholinguistics and literary studies direct their scientific potential into the realm of individualism and anthropocentrism, thus contributing to further “decoding” of the phenomenon of artistic image. It is the artistic image; its essence that reflects the forms of perception of reality by the author and its specific refraction. Artistic image has a variety of functions – not only purely aesthetic, but also value-semantic, communicative, psycho-emotional, educational, etc. It is also the symbolic aspect of the content of the artistic image that has various forms of manifestation at all levels of its structure: from the level of elementary sign and artistic reception to the level of archetypal, deep meaning of the work as a complex and holistic artistic world. Thus, the process of creating an artistic image is an act of individual dexterity, the desire to embody the aesthetic ideal, “to decode” the universal secrets of the artistic culture of mankind. The artistic image is a connecting link between the real world and its representation, the living “cell.” Artistic image is the projection of the inner world of the author, the realization of the creative “I-concept”, a personalized dimension of being. The basic structure of an artwork can be represented by a scheme: an expressive element – an artistic element – an image. Obviously, the hierarchical structure of the work does not end with this, because the work does not consist directly of images – the latter also forms certain structures and integrity within the scope of the work. Traditionally, such integrity is achieved with the help of the concepts of the plot and composition.

Key words: literary work, artistic image, literary aesthetics, expressive means, stylistic forms, concepts.

Метою статті є дослідження художнього образу літературного твору. У сучасній лінгвістиці інтерес до вивчення художнього образу традиційно вважається одним з концептуальних. Сучасна психолінгвістика та літературознавство спрямовують свій науковий потенціал в область індивідуалізму та антропоцентризму, тим самим сприяючи подальшій «розшифровці» художнього образу. Художній образ; його сутність відображає уявлення автора про реальність та її специфічну рефракцію. Художній образ має цілий ряд функцій – не тільки суто естетичну, а й ціннісно-семантичну, комунікативну, психоемоційну, виховну тощо. Символічний аспект змісту художнього образу має різноманітні форми прояву та структурні рівні: від рівня елементарного знаку та художнього прийому до рівня архетипічного, глибинного значення твору як складного і цілісного художнього світу. Таким чином, можемо говорити, що процес створення художнього образу – це акт індивідуальної спритності, прихильності та бажання втілити естетичний ідеал, «розшифрувати» загальні таємниці художньої культури людства. Художній образ є сполучною ланкою між реальним світом і його репрезентацією, живою «клітиною». Художній образ – це проекція внутрішнього світу автора, реалізація творчої «самоконцепції», персоналізованого виміру буття. Основна структура твору мистецтва може бути представлена схемою: виразний елемент - художній елемент – зображення. Очевидно, що ієрархічна структура твору не закінчується виключно цим, оскільки літературний твір не складається тільки лише з образів – остання також формує певні структури та цілісність в рамках твору. Традиційно така цілісність досягається за допомогою понять сюжету та композиції.

Ключові слова: літературний твір, художній образ, літературна естетика, засоби вираження, стилістичні форми, концепти.

Целью статьи является исследование художественного образа литературного произведения. В современной лингвистике интерес к изучению художественного образа традиционно считается одним из концептуальных. Современная психолингвистика и литературоведение направляют свой научный потенциал в область индивидуализма и антропоцентризма, тем самым способствуя дальнейшей «расшифровке» художественного образа. Художественный образ, его сущность, отражает представления автора о реальности и ее специфическую рефракцию. Художественный образ имеет целый ряд функций – не только исключительно эстетическую, но и ценностно-смысловую, коммуникативную, психоэмоциональную, воспитательную и др. Символический аспект содержания художественного образа имеет различные формы проявления и структурные уровни: от уровня элементарного знака и художественного приема до уровня архетипического, глубинного смысла произведения как сложного и целостного художественного мира. Таким образом, можем говорить, что процесс создания художественного образа – это акт индивидуальной ловкости, проницательности и желания воплотить эстетический идеал, «расшифровать» общие тайны художественной культуры человечества. Художественный образ является связующим звеном между реальным миром и его

репрезентацией, живой «клеткой». Художественный образ – это проекция внутреннего мира автора, реализация творческой «самоконцепции», персонализированного измерения бытия. Основная структура произведения искусства может быть представлена схемой: выразительный элемент - художественный элемент - изображение. Очевидно, что иерархическая структура произведения не заканчивается исключительно этим, поскольку литературное произведение не складывается только лишь из образов – последняя также формирует определенные структуры и целостность в рамках произведения. Традиционно такая целостность достигается с помощью понятий сюжета и композиции.

Ключевые слова: литературное произведение, художественный образ, литературная эстетика, средства выражения, стилистические формы, концепты.

Recently, the interest of philologists in topics related to the analysis of literary text has grown significantly. The artistic image is one of the most versatile and complex ethical categories used in a number of humanities. Herewith, in each case, the directions of consideration, understanding and definition of this category change. But first of all imagery is the main characteristic of a literary work. As I.V. Arnold states, “images create an opportunity to convey to the reader the particular vision of the world, embodied in the text and inherent in the lyrical hero, the author or his character, and characterizes them. Therefore, images play a major role in the development of ideas and themes of a literary work, and when interpreting the text they are considered as central elements in the structure of the whole.”[1, p. 114-115].

The process of activating interest in the phenomenon of artistic image began in the XVIII century. It is associated with the names of A. Shaftesbury, G. E. Lessing, D. Diderot and others. However, for the first time, the image has become one of the fundamental concepts of aesthetic science in the theoretical workings of F. Schiller, one of the prominent representatives of “Weimar classicism.” F. Schiller himself created a system of images and was able to interpret them, drawing on their own creative experience. According to F. Schiller, “world-view ideas of the artist, his own feelings and reasoning are in the work of art embodied.” [2, p. 154].

The question of the informative nature of the artistic image was invoked in his time by V. Zaretsky in the article “Image as information” [3]. Thus, the

scientist noted that “in the initial verbal way there is any segment of speech (a phrase or a separate word), which carries imaginative information, unequal to the proper value of individual words, elements of the speech” [3, p. 77].

The problem of artistic image, in particular with its internal structure, is connected with the circle of the main theoretical and literary ideas of O. Potebnya's. According to M. Kotsiubinskaya, “the view of the artistic image as one of the forms of knowledge, natural and necessary in the general development of human thought, is the most valuable in all philology concept of O. Potebnya. A remarkable philologist substantiates this position primarily through an example of figurative words (tropes). For a scientist, a figurative word is not an embellishment, but an element of artistic thinking, and moreover, O. Potebnya always consistently advocates the artistic necessity of figurative thinking.” [4, p. 47].

O. Potebnya believed that "the path, figurative word, image in general - this is not the form in which" dressed "is already ready poetic thought. This is the form in which it "is born" and exists, with which the artist can recognize reality. Hence the understanding of O. Potebnya's artistic work is not as a toy and entertainment, but as a serious and full-fledged factor in the knowledge of man of the world "[5, p. 29]. For O. Potebnya, “the word – it is something more than a simple material of poetry, than a form of expression of poetic content, it is to some extent is “flesh” of artistic image” [5, p. 31]. According to the definition of the researcher, “... the language is not only a material for poetry, like marble for sculpture, but poetry itself.” [5, p. 42].

The analysis of literary concepts regarding the problem of artistic image would be incomplete without taking into account some of the most important theoretical considerations of Western European scholars:

Walter Benjamin is a German philosopher and cultural historian who considered architecture, painting and literature as interconnected parts of a single historical context, which is formed on the basis of the development of the mode of production. V.G. Arslanov in the article “The aesthetics of Walter Benjamin and

the problem of artistic image” [6], notes that “the problem of the image according to Benjamin is the problem of a certain notion that occupies a place between allegory and a symbol. Baroque is allegorical, and allegory is the direct opposite of what Hegel called the image, and Goethe – a symbol. According to Goethe, quoted by Benjamin, allegory is an illustration of the general by means of a specific one, whereas the symbol reveals the general in the particular, that belongs to this particular as its essence [6, p. 212-213].

Roland Bart considers the problem of the artistic image somewhat differently. He uses other notions and presents another concept of artistic image. For example, in the work by Roland Bart “Rhetoric of the image” [7] the concept of the image is analyzed on the example of advertising. The researcher explains his choice by the fact that “the value of any advertising image is always intentional: the noticed message-ads a priori are the properties of the advertised product, and these identifications must be communicated to the recipient (consumer) as well as possible. If any image carries one or another of these signs, it is undoubtedly that these signs are especially significant in the advertising image; they are made in such a way that they cannot be helped being read: the advertising image is straightforward and expressive ”[7, p. 298]. Summarizing the research, Roland Bart argues that “the rhetoric of the image, on the one hand, is specific, since it imposes physical constraints inherent to visual material, and on the other hand – universal, since rhetorical “figures” are always formed by formal relations between the elements.” [7, p. 316].

By studying various mechanisms of the creation of the image, it must be noted that the writer does not speak without a doubt about the spiritual, about the inner world of the heroes portrayed in his or her work. He adheres to a non-verbal depiction of states, transmitted by movements, gestures, facial expressions of people, characterized by actions, and internal reactions to certain events. The author depicts a person as it could be perceived in everyday life, in his or her external manifestations, free or involuntary. It is the artistic depiction of the image

that forces the hero to reveal himself internally, to manifest himself in different situations and actions, to unfold the distinctness of his spiritual world.

As it is known, on the one hand the artistic image has a variety of functions – not only purely aesthetic, but also value-semantic, communicative, psycho-emotional, educational, etc. On the other hand, the symbolic aspect of the content of the artistic image has various forms of manifestation at all levels of its structure.

In linguistics there is the classification of existing definitions of the terms “means of expression” (“expressive means”) and “stylistic devices” and systematization of the main approaches to their understanding. Modern Ukrainian researchers (M. Pentylyuk, O. Ponomarev and others.) defines the term “means of expression” and “stylistic devices” as language means to fulfill ideological and aesthetic load. But it should be noted that a common single view on the nature, terminology definitions and classifications of stylistic figures is not reached by scientists until this time. “Stylistic Encyclopedic Dictionary” edited by M.M. Kozhina gives definition to terms such as stylistic figure and expressive means of language. The author emphasizes the fact that “in modern stylistics there is no generally accepted point of view on nature, terminological definition and classification of stylistic figures.” [8, p. 452]. Kozhina defines a stylistic figure as a “syntagmatically formalized stylistic method, built on a pragmatically motivated deviation from the linguistic norm, which sometimes includes tracks and/or other rhetorical techniques.” [8, p. 453] The expressive means of language, according to the interpretation of Kozhina, - “a concept which is differently defined in the professional literature in connection with the ambiguous interpretation of the category of expressiveness.” [8, p. 37].

Donna Tartt is famous for her most notable literary works, which are “A Secret History” (her debut novel) and “The Goldfinch”. “A Secret History” deals with lives of many characters, but we are primarily interested in six: Richard Papez, Henry Winter, Francis Abernathy, Bunny Corcoran, and Camila and Charles Macauley. Richard is the narrator of the story, and it is logical to assume that according to the author’s vision he might have the most enigmatic personality.

Richard Papen: a 19-yearold who is desperately trying to fit in, to escape his mediocre useless being and become prosperous and successful. He is doing two undergraduate years in medical college, hates medicine, but as far as it is the only possible profession for him to make money, he is doing a medical course. He is everyone: every reader may easily see himself or herself in Richard Papen. He is the main character of “The Catcher in the Rye”, “The Great Gatsby”, etc. He represents escape from tediousness, from boredom, from vanity and shame of a mediocre life and into the light of something new and exciting:

“On leaving home I was able to fabricate a new and far more satisfying history, full of striking, simplistic environmental influences; a colorful past, easily accessible to strangers.” [9; p. 47]

Being from a partly dysfunctional family, he is naturally looking for love and acceptance. He is mesmerized by the “Greek group” and wants to get inside for whatever it takes. He crosses the line of morale and starts fabricating his new identity. In these first pages the reader may see that Richard see problem in lying, but the question still remains: having crossed the line how far is he going to go?

Francis Abernathy: a Greek scholar with a solid trust fund. Using Francis’s character Tartt raises the problem of homosexuality, which at that time was a rather acute one. It can be said that Francis was the most moral among all the group members, if the reader applies Judeo-Christian moral. On the other hand one must keep in mind that the philosophical background of the book is rather Greek philosophy than Judeo-Christian moral.

“The Furies,’ said Bunny, his eyes dazzled and lost beneath the bang of hair. ‘Exactly. And how did they drive people mad? They turned up the volume of the inner monologue...” [9; p. 81]

After Bunny’s murder Francis starts having panic attacks and even makes an attempt to commit suicide after his grandfather threatens to cut him out the will unless Francis gets married. Overall, Francis may be considered as a respectable, though quite a weak man.

Camilla and Charles Macaulay: Tarrt doesn't seem to dwell on the twins' characters in much detail, though it is Camilla who triggers the chain of events that leads to tragedy, inevitable logical, but still to some extent unacceptable. Camilla is very independent and strong; she doesn't share much and hides uncomfortable details of her relationships with Charles. She is the only female in the group and the rest tend to gravitate towards her. Charles is spontaneous, frivolous, and prone to addictions, eventually he becomes an abusive alcoholic, but he does not care much about other people opinion:

"They looked very much alike, with heavy dark-blond hair and epicene faces as clear, as cheerful and grave, as a couple of Flemish angels. And perhaps most unusual in the context of Hampden--where pseudo-intellecs and teenage decadents abounded, and where black clothing was deregueur-- they liked to wear pale clothes, particularly white." [9; p. 57]

Bunny Corcoran: as all the characters of the book Bunny has many sides. He is in some aspects like Richard, though he has quite different motifs. He lies about his financial state, but not because he wants to befriend people but because he wants to use them, he wants to live at their expense. Finding out about the predicament of his friends, moral values play no role for Bunny (at least in the beginning), he realizes that he can use this situation to improve him financial condition. On the outside Bunny is a perfectly likable and agreeable character however, on the inside his character is full of snide, malice and envy. Bunny is an absolutely shallow character who hides under the mask of an intelligent scholar:

"Bunny had an uncanny ability to ferret out topics of conversation that made his listener uneasy and to dwell upon them with ferocity once he had." [9; p. 278]

Henry Winter: Henry is probably the second mysterious character after Julian, and the most mysterious among the students. He can perfectly interact with others (mostly on the condition of those people being somewhat intelligent according to his scale), but there is an absolutely different personality within his

consciousness. Throughout the novel his character remains a mystery his ideas and intentions can be read in several ways, thus they also remain unclear to the others.

"Henry didn't say anything, and I'm sure that at that moment he would have looked perfectly impassive to anyone who didn't know him, but I could tell he was quite agitated." [9; p. 309]

In the end Henry kills himself for reasons speculated. He may have killed himself to save Charles, he may have killed himself, because he could not forgive Julian or for a number of other reasons, though it is hardly to believe that those reasons could be either material or practical. Moreover, there is still the mystery of his final words that he told Camilla:

"It wasn't from desperation that he did it. Nor, I think, was it fear. The business with Julian was heavy on his mind; it had impressed him deeply. I think he felt the need to make a noble gesture..."[9; p. 511]

The novel is characterized by the breath of supernatural, mysterious and mystique. The tension is building slowly and the reader is being skillfully manipulated, everything is measured and perfectly executed.

Today the synthetic approach to the study of stylistic means is becoming actual. The dynamics of the relation between the concepts of "expressive means" and "stylistic techniques" has shifted towards convergence so that stylistic techniques become one with the expressive means, because in postmodern poetry, which states the death of the author, stylistic means are created both during the writing of the text by the author and during its interpretation by the reader [10, p. 21]. According to the definition by V. Yeshkilev, "textological attention is transferred from the literary work to the process of creation, from the imperative of value to the imperative of existence." [11]. The text itself is the essence of postmodernism, while the creators of the text as a narrative are both a writer and a reader.

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