

## Retoryka i stylistyka

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### **SIMILE AND REPETITION AS MAJOR STYLISTIC DEVICES TO REVEAL PETER KEATING'S ARTISTIC IMAGE IN 'THE FOUNTAINHEAD' BY AYN RAND**

Comparison (simile) – two concepts that usually relate to different classes of phenomena, are compared with each other in terms of one of the features, and this comparison gets a formal expression in the form of words such as: as, such as, as if, like look and so on; [1, p. 198]. Comparison is a means of assimilating of one object to another by likeness in order to establish similarities or differences between them, for example: The boy seems to be as clever as his mother. [3, p. 156].

Repetition is an expressive means used by a speaker in a state of emotional tension, stress. It is expressed in the repetition of semantic words, for example: Stop! Do not tell me! I do not want to hear this! I do not want to hear what you've come for. [4, p. 7].

Within the framework of the diffuse (differential approach), Arnold considers stylistic means as two oppositions: figurative and expressive and expressive means and stylistic techniques. Figurative means of speech therefore are all kinds of figurative use of words, phrases and phonemes, combining all types of portable names with the general term of the tropes (metaphor, metonymy, hyperbole, lithotomy, irony, paraphernalia, etc.) [2, p. 54]. The expressive means, or the figures of speech, do not create images, but increase the expressiveness of speech and enhance its emotionality through special syntactic constructions: inversion, rhetorical questions, parallel structures, contrast, etc. [2, p. 55].

For the expressiveness of the language the author introduces repetitions expressed by the speaker in a state of emotional tension and stress:

***“a glorious future ... a glorious future ... a glorious future ...”*** [5]

The dean is confident in the future Peter's achievements, because he is the best student on the course;

***“he had an audience, any audience”*** [5]

Peter removes a mask only at Howard's company; he cannot play a role as successfully as he is doing it in public;

***“It's always up to you”*** [5]

Mother always decides for Peter, but in words assures him that everything depends on him – this is such a trick that a woman depending on the others' thoughts is capable of in order to maintain her prestige due to the efforts and successes of his son;

***“To get a job?”***

***“To get a job.”***

***“In ... in architecture?”***

***“In architecture, Peter.”*** [5]

After Roark was expelled from the Stanton Institute, Peter felt freely and confidently, thinking mentally that he had no single rival in the field of architecture;

***“great things, magnificent things, things unsurpassed”***

Peter dreams of his unbeatable future achievements in building constructions.

As for the character and image of Peter Keating, Ayn Rand uses many comparisons to assimilate one object to another by any indication in order to establish similarity:

***“worked like a dog”*** [5]

Peter was the star student of Stanton, all the years of study he studied diligently and always had competitors in professional achievements;

Keating was recognized as the most successful student of the course, so he had the honor of giving a speech to the entire elite of architecture; considered himself already on an equal footing with them;

***“he was really as great as this day would proclaim him to be”*** [5]

The young man has doubts about his success, he always despairing himself, he is uncertain, so he is not indifferent to the opinions of others about his achievements;

***“the hot breaths about him and the expectation, like a tonic”*** [5]

Peter loves the attention to his person, wants everyone to envy him and admire him – this is his highest reward;

***“young men as the hope of American Architecture”*** [5]

Architectural experts are confident if you showed yourself on the best side while studying, then you have a brilliant career and a rich life;

***“An insistent kind of warmth, as if Shlinker were his most precious friend”***  
[5]

Peter is a man who is obscured by his success, confused with sincere congratulations with flattering mummery;

***“as softly, as inexorably as a leech”*** [5]

The young man owes everything to his mother, but it is she who chose the path of architecture for her son, without asking for his wish;

***“I'm as good as they all tell me I am”*** [5]

Again he is unsure of his achievements, but can only say it in the presence of Howard – this is proof that Peter Keating is the antipode of Roark, the latter never doubts his decisions and actions, knows what he wants in and from life;

Keating was grateful to his mother, but subconsciously he knew that he was probably not in right way, and therefore felt obliged to love her;

***“The world was opening to him now, like the darkness fleeing”*** [5]

After receiving a diploma, he dreamily thinks about his successful future;

***“his name would ring like a horn, ripping people out of sleep”*** [5]

Peter is a dreamer; his imagination is working perfectly for his career and life;

***“smart as hell”*** [5]

When arriving in New York, Peter realized that his clothes did not meet the standards and that he would have to learn a lot to attain the level of those “golden lovers of luck.” They are considered to be the ideal of imitation; he also wants the same successful and brilliant life;

***“As the most important specimen of humanity and as Keating's dearest friend”*** [5]

At Francon & Heyer, Architects, Peter immediately drew a plan to capture a career ladder – be careful and friendly to everyone, share their views, show interest in their hobbies, that is, to create the impression of a benevolent, disinterested person and employee;

***“He made them feel as if he had been there for a long time”*** [5]

Keating's plan worked and bore fruit – everyone treated him well and kindly;

*“he came soft and bright as a sponge”* [5]

His pleasant appearance, friendly smile did the job and he instantly started to belong to the team;

*“he had never been as happy as when he took her to fraternity dances”* [5]

Only in the presence of two people, Peter could take off his mask – in a conversation with Howard Roark and on the dates with Katherine. Thanks to the sincere love of this girl, Keating also expressed true feelings and thoughts in relation to his life, work, bosses, and employees;

*“The door sounded like a single high blast on a trumpet”* [5]

Later Peter Keating, in some regard, did become famous in Francon & Heyer, Architects. He believed that in the near future all previously closed doors would open for him by the magic wand, which would personify for Keating money and success;

*“they don't come every day like this building of mine”* [5]

Peter Keating had many orders and projects, but they all were dull and monotonous, bleak copies of the past, copies of previously constructed buildings. However he was proud of his status and popularity, which he got due to architecture and connections with the right people.

### References:

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