

**PECULIARITIES OF STYLISTIC EXPRESSIVE MEANS OF PERSONAGES'
CHARACTERISTICS IN FAY WELDON'S "WEEKEND"**

У статті розглядаються особливості вживання стилістичних засобів у характеристиці персонажів в оповіданні Фей Уелдон «Уїкенд» як зразку Британської феміністської літератури. Автор використовує ряд стилістичних виразних засобів для характеристики жіночих персонажів: асиндетон, повтор, полісиндетон, антиклімакс, порівняння, епітети і внутрішню мову.

Ключові слова: внутрішня мова, гендерні ролі, стилістичні засоби, характеристика персонажів.

In modern linguistics there is research interest in revealing gender nuances of various phenomena and processes. Women's dependency is a topic that is widely debated around the world. Feminist literature and works of Fay Weldon in particular have been the subject of studies of Tetiana Kononenko, Michaela Praisler, Harriet Blymiller, Colette Dowling and others.

Fay Weldon has been for several decades one of Britain's most popular novelists. She is characterized as a prolific and indefatigable writer in chronicling the turbulent lives and loves of her characters, especially women [3]. She is genuinely interested in the life of a modern woman, her inner world, her problems and struggles. Much of Weldon's fiction explores the issues surrounding women's relationship with men, children, parents and each other. It is considered that Weldon's feminism colors all her work, and is powerful when she does not shrink from detailing the faults of individual women, or the way women exploit what advantages the system yields them. Men are the exploiting sex because the system favors them, and they take for granted the status quo [5].

With Fay Weldon, constantly underlined is the idea of women exploited by men in domestic circumstances. Shifting the emphasis from the broader social context to the narrower one of the home (where, behind doors and shutters, the real unhappiness unfolds), she uses, and sometimes purposefully abuses, satire to judge the world we all live in and which seems to have been arranged so that it primarily suits men [8, p. 68-69].

But Weldon herself thinks that both men and women may have suffered as feminism has evolved: "Feminism has made us all go out to work and made us earn a living, and the male wage is no longer, because of feminism, able to support a family, so women have to work, which is very tiring". When she was giving an interview to "The Irish Examiner", she said: "I think you can have two out of three – [the three being] a family, a career and a love life – but very seldom three... Career women may have a family but aren't likely to have a love life because they are too busy" [7].

"Weekend" by Fay Weldon was published in "Watching Me, Watching You" in 1981. It is a short feministic story describing a traditional middle-class family. Fay Weldon presents Martha, the main character, who is a 38-year-old housewife, a mother of three. In the story we see how hard Martha tries to be a perfect wife and mother. The story depicts her relationship with her husband, Martin. Men tend to be the antagonists in Weldon's stories, they manufacture unstable situations that require women to overcome what is culturally expected of them. The author deeply penetrates her characters' emotional and psychological life.

Martha in "Weekend" is an example of a self-sacrificing woman. She is presented struggling in her life under the pressure of the multiple roles she is to fulfill every day. She wants to be an amazing wife, a perfect housewife and mother, a friend and lover to her husband. She is afraid of losing Martin and being a failure in her roles. She cannot imagine her life without a husband – that is the only way of life she sees for herself. Though she is not happy with Martin, she is taking pains to keep him at all costs because she thinks she really needs "*Martin standing between her and hostility of the world*". The reader sees that she tries hard to please her husband in every possible

way: *Get the piles off the floor, into the laundry baskets. Martin doesn't like a mess... Martin can't bear bad temper. Martin likes slim ladies. Diet. Martin rather likes his secretary. Diet: Martin admires slim legs and big bosoms.* And then the author uses hypophora – Martha raises a question and also gives an answer to the question: *How to achieve them both? Impossible. But try, oh try, to be what you ought to be, not what you are. Inside and out.* This stylistic device is used to get the readers' attention and make them curious.

Martha cannot imagine any other role for herself, only that of a wife and mother. She fails to understand Katie: Katie had been married twice. Martha marvelled at how someone could arrive in their mid thirties with nothing at all to their name, neither husband, nor children, nor property and not mind. Martha is not only a housewife, she is a career woman as well, she is a market researcher and she chose to return to work after five years of staying at home and looking after the children. The first thing she sacrifices is her career prospects because she lost her seniority while being off work and taking care of her little children. But she does not regret this as she considers her children to be her reward: *If you have children, mother, that is your reward. It lies not in the world.* However, Martin does not approve of Martha's working. He combines the conservative gender role construction of the male breadwinner with the pseudo-modern attitude that he "allows" Martha to have a job [2]. Martha has to pay to the woman who comes to the house to clean twice a week out of her own wages: *If Martha chose to go out to work – as was her perfect right, Martin allowed, even though it wasn't the best thing for the children, but that must be Martha's moral responsibility – Martha must surely pay her domestic stand-in.*

She sacrifices a lot for her family and the short story is full of the examples illustrating this. The story begins with the description of their preparation for the weekend in the country. Everything is done by Martha. She is evaluated as a woman who is good at multitasking and can take into account every detail of the preparation. This rush is supported by Fay Weldon's style and use of stylistic devices. The load of work she would do on Friday is described using a long enumeration, asyndeton, repetition of the word "plus" and the exclamation "ah, the so on!", which shows Martha's exhaustion: *On Fridays Martha would get home on the bus at six-twelve and prepare tea and sandwiches for the family: then she would strip four beds and put the sheets and quilt covers in the washing machine for Monday: take the country bedding from the airing basket plus the books and the games, plus the weekend food - acquired at intervals 20 throughout the week, to lessen the load – plus her own folder of work from the office, plus Martin's drawing materials (she was a market researcher in an advertising agency, he a freelance designer) plus hairbrushes, jeans, spare T-shirts, Jolyon's antibiotics (he suffered from sore throats), Jenny's recorder, Jasper's cassette player and so on - ah, the so on! – and would pack them, skilfully and quickly, into the boot.*

Repetition and enumeration, use of short elliptical sentences and asyndeton help the author show how busy Martha is, how much work she has to do: *The right food, the right words, the right play. Doctors for the tonsils: dentists for the molars. Confiscate guns: censor television: encourage creativity. Paints and paper to hand: books on the shelves: meetings With teachers. Music teachers. Dancing lessons. Parties. Friends to tea. School plays. Open days. Junior orchestra.*

In other cases it is polysyndeton that creates an atmosphere of an overburdened tired woman: *If you get in at six-twelve, you can seal the meat while you beat the egg white while you feed the cat while you lay the table while you string the beans while you set out the cheese, goat's cheese, Martin loves goat's cheese, Martha tries to like goat's cheese - oh, bed, sleep, peace, quiet.* In this sentence the conjunction "while" is repeated to show how many chores she has to do simultaneously.

When the reader is close to being convinced that Martha is a perfect mother, Weldon introduces such words and comparisons that make the reader hesitate and doubt it: *Outside in the garden the children played badminton. They were bad-tempered, but relieved to be able to look up and see their mother working, as usual: making their lives for ever better and nicer: organizing, planning, thinking ahead, side-stepping disaster, making preparations, like a mother hen, fussing and irritating: part of the natural boring scenery of the world.* Martha is compared to a hen. The simile "like a mother hen" is used. Martha is part of natural boring scenery – the epithet "boring"

shows that everybody takes her for granted, even her own children. They do not understand her, her problems and difficulties. When Martha suggests having fewer books at home because books need dusting, everybody roars with laughter.

Besides Martha feels inferior to other women, Katie, for example. Colin, Martin's friend, divorced his wife Janet, who resembles Martha in her devotion to her family and being humble and non-assertive. Now Colin lives with Katie, who is young, beautiful and elegant and knows how to tempt men. Looking at Katie, Martha realizes that being a perfect housewife is not enough to protect her marriage. Martha is aware that physical beauty gives woman superiority. That is why she wants to be attractive for her husband.

Unlike Janet and Martha, Katie spends time with men, talking and joking and drinking, she finds housework boring thinking that "anyone with that kind of thing was a fool". She is not afraid to stay alone and when she has a disagreement with Colin she tells him to go away. Both Martin and Colin admire her. But we do not see Martha conversing or joking with men as she is always busy with her household chores, while her husband and his guests enjoy the weekend. She submits to this "blind enslavement". It is clear that the author criticizes her protagonist for being so submissive and accepting her inferior position. Trapped between what she has been taught to think and what she really thinks, between what she is supposed to feel and what she actually feels, Martha is constantly guilty and profoundly unhappy [8].

Martha receives positive assessment in the story as her children are "appropriately dressed", she does everything "skillfully and quickly", she is "little earnest Martha". Her self-esteem is not very high, however, she tries to evaluate herself by fighting her doubts about happiness in her family life: *Love. It must be love. You married him. You. Surely you deserve true love?* She considers that she is worthy of true love. In fact Martha is called a super woman in the story: *Ah, to be all things to all people: children, husband, employer, friends! It can be done: yes, it can: super woman.*

However, she is constantly criticized by her husband: *Martha, you can't not want roses! What kind of person am I married to? An anti-rose personality?* The use of double negation makes this criticism more emphatic. Martha feels undervalued by her husband who keeps criticizing her all the time and looks back to other women, who are young, elegant, beautiful and childless. Martin also criticizes her by comparing with the car: *Come along, you old banger you! Can't you do better than that? You're too old, that's your trouble. Stop complaining. Always complaining, it's only a hill. You're too wide about the hips. You'll never get through there.* He is speaking as if to the car but actually to Martha. She often feels stupid and complaining too much in the presence of Martin.

Anticlimax is a figure of speech which can be defined as a sudden transition in discourse from an important idea to a ludicrous or trivial one. Anticlimax is used to show that Martha worries "...about her age, her tendency to complain, and the width of her hips".

There are not many dialogues in the story but it abounds in inner speech of Martha: *Food. Oh, food! Shop in the lunch-hour. Lug it home. Cook for the freezer on Wednesday evenings while Martin is at his car-maintenance evening class, and isn't there to notice you being unrestful. Martin likes you to sit down in the evenings. Fruit, meat, vegetables, flour for homemade bread. Well, shop bread is full of pollutants. Frozen food, even your own, loses flavour. Martin often remarks on it.*

Fay Weldon does not approve of her character's behavior and thinks that Martha is to blame for the status she has been assigned and has accepted obediently [8]. Fay Weldon believes that her character should get rid of her dependency on the male dominated world. Supporters of feminism consider that this dependency hinders the real emancipation of women. Dowling asserts that "The woman who devotes her entire life to keeping her husband straight and children "protected" is not a saint, she is a clinger. Rather than experience the terrors of being cut loose, of having to find and secure her own moorings, she will hang on in the face of unbelievable adversity" [4, p. 156].

The author uses a number of stylistic expressive means in order to characterize the personages in the short story "Weekend". They are asyndeton, repetition, polysyndeton, enumeration, anticlimax, similes, epithets and inner speech. The variety of stylistic devices makes the language of the story rather expressive.

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ISAJON SULTON HIKOYALARINING QIYOSIY TAHLILI

Mazkur ilmiy maqolada hozirgi o'zbek adabiyotining taniqli vakili Isajon Sultonning “Manzil”, “Ozor”, “Avliyo” hikoyalari tahlil qilinadi. Shu uch hikoyaga xos bo'lgan badiiy xususiyatlar ochib beriladi. Adibning obraz va syujet yaratish mahorati, muammoning badiiy yechimi kabi jihatlariga e'tibor qaratiladi. Shuningdek, hikoyalar tahlili asosida yozuvchining o'ziga xos uslubi haqida fikr yuritiladi.

Kalit so'zlar: *hozirgi zamon o'zbek adabiyoti, nasr, hikoya janri, Isajon Sulton, yozuvchining badiiy mahorati.*

This scientific article analyzes the stories of the current Uzbek prominent Uzbek literary critic Isajan Sultan “Manzil”(“Place”), “Ozor”(“Azor”), “Avliyo”(“Avliya”). Specific narrative characteristics of this three works will be explained. The ability to write an image and a storyline, an artistic solution to the problem will be emphasized. There is also a discussion of stories based on the narrative style of the author.

Key words: *modern Uzbek literature, prose, story genre, Isajan Sultan, author's artistic skills.*

В этой статье было изучено рассказы современного узбекского писателя Исажана Султана. В частности рассмотрено рассказы «Пристанище», «Святой», «Боль». Эти рассказы были сопоставлены с образцами мировой литературы.

Ключевые слова: *Исажан Султан. Рассказы. Художественность.*

Bu olam ne-ne yozuvchilarni ko'rmadi. Yana qancha yozuvchilarni ko'radi. Yozuvchilar yaratayotgan ijod mahsuli boshqa yozuvchilarning ijod mahsuliga o'xshashi mumkin, lekn aynan o'zi emas.