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VENAL LOVE OF THE WOMEN CHARACTERS OF F. S. FITZGERALD'S NOVEL "THE GREAT GATSBY" AND G. DJAVID'S PLAY "SHEYDA"

Abstract: In this article the comparative analysis of the two works of art written by the famous authors of the XX century is clearly described. The analysis includes the similarities of the qualities inherent to the works' main women characters, Daisy and Rose. The personality of the figures is greedy for money: they are depicted as silly, greedy and venal types, ready to do everything to achieve their goal – prosperity.

Key words: Comparative analysis, women characters, similarities, greedy, venal types, prosperity.

Language: English

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Introduction

The XX century is a significant period not only in economic and social spheres, but also in cultural and spiritual ones. In the period American literature came out to a new level, there appeared a tendency of modernism and in Azerbaijan, such tendencies as critical realism and progressive romanticism were thriving. During the period there appeared interesting conceptions and distinctive literary approaches both in world literature, and in Azerbaijani one. Literature of that time, having passed its successful stage of development, was combined in the same way. Integration into the world literature, synthesis with the world literature, attempts to create national literature in the course of the world literature were among the basic principles of the literature of that period. At the end of the XIX century and the beginning of the XX century Nakhichevan made its great contribution to Azerbaijani science and enlightenment. The movement of national enlightenment, having appeared in Azerbaijan, began to appear in Nakhichevan, the representative of which was Guseyn Djavid.

Nakhichevan was one of the centres of ancient Azerbaijani culture. On this land of eminent poets, writers, figures of science and culture there was formed an extremely rich literary milieu. In the literary works of that period the traces of history, art,

psychology, pedagogy, geography, political science, linguistics and other sciences.

Socio-economic, socio-cultural innovations paved the way for forming a progressive democratic professional classes. Because of new-leveled hearths of culture and enlightenment social sciences began to be taught, the number of teachers and pupils began to rise. While the tendency towards western literature was increasing, there remained respect to eastern one. In the creative works of every person who was brought up in Nakhichevan literary milieu of masters eastern motive was reflected in original form. Local organs of tsarist government in Southern Caucasus equally with a number the region's branches planned to open uyezd schools of new type at the end of the XIX century and the beginning of the XX century in such cities as Nakhichevan and Ordubad, however, by a number of reasons, especially because of the absence of teaching personnel, they could not realize this project. [1, p.4] Azerbaijani literature, educational system, which were influenced by particular forces for a long time, could not escape strokes. In spite of that fact, sensible Azerbaijani intellectuals who struggled against the strokes and prohibitions were constantly fighting for the sake of the future of their nation.

Among the brightest representatives of this epoch, one can name such writers as F. S. Fitzgerald in America and G. Djavid in Azerbaijan. Despite the



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fact that the two authors had different personalities and creative works, both of them were against wars, they were hostile to post-war gain, and were critical to the society they lived in.

Materials and Methods

In the two writers' creative works the issues of betrayal and pernicious chase of richness, which comprehended young people of the period, are traced. The American novelist called the epoch as "The Jazz Age". The aesthetics of that time was cardinally different from all the typical things for the society of the period, i.e. from literary, spiritual, ideological norms and notions. "The Jazz Age", as Fitzgerald determined it, included the period of American history, beginning from the end of the World War I to The Great Depression of 1930s. The characteristic feature of the jazz epoch was a special perception of the time, when every single moment was apprehended as eternity. That was the period of refusing the future, and the desire to live and enjoy only present, current moment. "This is an American tragedy, the tragedy of a man spoilt by bourgeois America with its motto: money talks [2, p.203]. Describing the generation of that time, an American critic M. Cowley stated that it belonged to the period of transition of values to permanent values, which would have been created afterwards [2, p. 187]. Throbbing, nervous rhythms of the style reproduced the atmosphere of feverish fun, inherent in the epoch. Turning back to Fitzgerald's fate, it should be mentioned that, having achieved success and having opened a new age, new epoch, new opportunities for the society, he managed to live the life, which was like realization of "American dream" for many people. However, this circumstance didn't make him happy. Having felt insupportance of his own hopes, observing the results and consequences of his works on the way to it, he noticed personal transformation, - a man becomes unable to control himself at the moment, when he is controlled by a dream.

The first decades of the XX century in Azerbaijani literature, like for most peoples of Russian Empire, were a significant period. During the period eminent creators of realistically – romantic works raised literature to the level of the best examples of the world's fictional and cultural thought by means of their masterpieces. A special merit in development of fictional social thought in Azerbaijan belongs to Guseyn Djavid's dramaturgy.

G. Djavid's singularity is reflected in both the plot and the form of his works, and in selection, generalization and conveyance of the material in the form of a poem, figurative system.

It is stated that G. Djavid's creative works represent an organic mixture of traditional and innovatory things, traditions of classical poetry and folklore, combining rhythmical "experiments", and

the ones of intonation with new philosophical traditions of western romantic poetry [3, p 6].

Djavid is a poet – innovator. Not only genre form of poetic tragedy and drama, the founder of which in Azerbaijani literature is he, but also his lyric character and poetical organization of the speech and the poetics of his works are innovative. As M.L. Mihaylov stated, "in fiction form constantly depends on content, there can be nothing arbitrary in it" [4, c.253]. The peak of Guseyn Djavid's creative activity began in very troublous, hard times: the years of World War I, revolution, formation, short existence and fall of Azerbaijani Democratic Republic, establishment of the Soviet power in Azerbaijan, the years of post-revolution collapse, new economic policy, collectivization, etc.

The eminent master of his words, Guseyn Djavid, who developed and enriched the best traditions of centuries-old Azerbaijani literature with his creative works, wise philosophical poetry, unique works of dramaturgy made his great contribution to the national idea's thriving in Azerbaijan. As Heydar Aliyev, the prominent statesman of Azerbaijan, national leader stated: G. Djavid rendered his priceless service to Azerbaijani literature, culture in the XX century. He is one of the greatest personalities who raised Azerbaijani people, their culture, literature and science high. His books are the national property of Azerbaijani people. They are a textbook for modern and the following generations. By means of all his creative works and activity G. Djavid had been raising the culture of the people of Azerbaijan, had been striving for their freedom and independence. All of his works had been calling Azerbaijani people to the national liberty, sovereignty. He always lived freely, he was true to his people, loved them immensely, and was a man who served his people excessively [5].

Djavid's dramaturgy is one of the top events not only in Azerbaijani literature. The great humanist, like the best representatives of romanticism in world literature, put global, eternal, problems common to all humankind, the problems, which in 1910-1930s got new comprehension and interpretation. Ecumenical passion on the background of ecumenical cataclysms lay his plays actual sounding in reality. This makes his romanticism close to reality. T. Efendiyev stated quite fairly, that Guseyn Djavid's dramaturgy, with his romantic ideals, was always closely connected with life, and it put the epoch's problems [6, p 61]. It should be added that raising the problems put by the epoch, Djavid touched upon mainly those of them, which being common to all mankind, are always actual. As such common to all humankind theme and an actual problem are exposed in an appropriate form, this dramaturgy becomes extraordinary and significant.



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Let's compare the women characters of F. S. Fitzgerald's novel "The Great Gatsby" (Daisy) and G. Djavid's play "Sheyda"(Rose).

Daisy Buchanan opens the gallery of women characters, she is a young "empty" girl, brought up in luxury, without any problems and troubles, surrounded by rich admirers, «gleaming like silver, safe and proud above the hot struggles of the poor» [7, p.229]. Perhaps, she would not pay attention to a handsome officer Gatsby, having known about his poverty. She could not wait for her sweetheart for a long time, and, as the author noticed, she needed «some force – of love, of money, of unquestionable practicality» [7, p.232] – which would be nearby. Nobody considered her feelings. Therefore, when Tom Buchanan offered her his hand, she accepted it. His wealth and social status flattered her vanity.

Having met Gatsby once again and being aware of the extent of his wealth, Daisy began to feel sympathy to this person. As it seemed, she was ready to respond his engrossing love and leave her husband, but she was led only by prudence and pragmatism, not the great feeling. They can hardly call the change of her decisions infirmity. The confidence, sounding in Tom's voice when he spoke about the frailness of Gatsby's status and richness, made an impact on Daisy. She betrayed Gatsby and left him in difficult situation, without any address. Daisy's angelic appearance, as well as her voice full of feeling, is deceptive, in fact she is as indifferent to other people's fates as her husband, Tom. As far as the plot of the novel develops, Daisy has become circumstantially guilty of three people's death, though it does not disturb her luxurious way of life. Here we should pay tribute to the author's skill, because despite Daisy's behavior, many readers sympathize with her, considering her as a positive and naïve character. However, Daisy is not naïve at all, her limitless egoism makes the woman thrifty and unprincipled. Why does Daisy make such an impression upon readers? The answer is that there is logic in every doing and thought of the figure, so skillfully the author reveals the essence of her motivation. Daisy was brought up in splendor, she got used to such a standard of living, the woman was surrounded by people with a particular way of thinking and absorbed everything surrounding her, and thought the same way as those who were around her. Therefore, it is difficult to blame her for being spoiled or having no feelings characteristic of other social layer's representatives, as she simply does not know another life. The readers can even feel pity for this woman. Daisy can be pitied for being unhappy, but she has to accept it in order to keep the usual style of life. One can feel pity being aware of that this character lives pressing her individuality. Putting on the mask of naivety and ignorance, she uses everybody, gaining everything she wants, moreover, she brings her daughter up in the same way: "I hope

she'll be a fool — that's the best thing a girl can be in this world, a beautiful little fool." [7, c.37]. Finally it can be a pity for the spiritual poverty of the people who believe that money talks. This feeling of permissiveness completely covered them, and they became inhuman. These people are not able to think about anything and anybody else, except themselves, having lost their spirituality. One cannot but admire the author, who managed to make others feel pity for the character having no sense of pity for anybody or anything.

Fitzgerald emphasizes that Daisy deserves her husband. He reveals the real personality of her type by means of his masterly fictional method, describing all the nuances of her voice. The author puts the meaning of the voice exactly into Gatsby's mouth, as well as into Daisy's temper: in this wonderful, mesmerizing voice, which attracted people with its melodic change and feverish warmth, which sounded like an immortal song for Gatsby, one could hear the clank of money – «that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it» [7, p.190].

The main things in her life are wealth, money, which redeemed Daisy from the punishment for Myrtle Wilson's murder. She is not interested in the fate of Gatsby, for whose sake she had almost left her husband. She is a typical representative of her class; personal prosperity is above all for her.

Another woman character is Rose, who resembles to Daisy in her interests and desires; she is ready for everything for the sake of it. She was born in an artist's family, which could be considered as an opulent one. First, the girl fell in love with one of the editors, Sheyda, who worked with her father, Max Muller. Nevertheless, this love suddenly dies out with appearing of a new figure, who had recently come from Europe, and whose name was Ashraf, the son of printing house's director. Having met him for the first time, Rose's facial expression changed, and the sweetheart noticed it. Soon Medjid Efendi fires Sheyda because of his composition. Together with the job, he missed his beloved, who, having betrayed him, chose the more prosperous gallant. She responded Ashraf's question: "You still love Sheyda, don't you?" with the smile of surprise: "Love? Oh, no! I only commiserate with him the way one commiserates with a lack all" [8, p 249]. Perhaps, that is why the author chose such a fate for the woman character: she died, trying to save her "sweetie" Ashraf. As to Sheyda, he said that Rose was the sense of his life, that he lived for the love's sake, solaced himself with the feelings to this cruel belle. Rose perished Sheyda by her betrayal, and after her death, he goes mad and as a result, he dies.

Conclusion

Taking into consideration the fact that writers are profound psychologists of human souls, and that



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authors' personalities are various and original, studying their works leads to new vision of their works. It is evident that both of the works are beyond one's initial compass, as just one of sad stories about lost illusions. The tragedy of the two authors' epochs and special, sick beauty are expressed in them. However, on the background of this period both F. S.

Fitzgerald and G. Djavid put common to all humankind problems, actual in any society, in any time. That is why it is difficult to overestimate the contribution made by the works of these eminent writers to American, Azerbaijani and world literature.

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