Paragraphs have important roles in expressing our ideas and helping readers understand what we are trying to say. The analysis of paragraph patterns based on “Great Gatsby” by F. S. Fitzgerald and its Armenian translation demonstrated that in creative writing the division of paragraphs is rather structural than individual. The research showed that a paragraph stands on its own or is a part of a log piece. It should also focus on a central theme, idea or subject. Paragraphing is an important convention of both written English and Armenian. The page where there are no paragraph breaks seems indigestible and incomprehensible. Paragraphs help readers keep their place in the story and give the eyes a rest. If a paragraph is coherent, each sentence flows smoothly into the next one without obvious shifts or jumps. A coherent paragraph also highlights the ties between old and new information to make the structure of ideas or arguments clear to the reader.

Key words: paragraph construction, creative writing, translation, topic sentence, supporting sentences, concluding sentence

Introduction

All good writing is creative (Wong, 1967). As Adams-Tukiendorf observes, creativity has been viewed as a capacity to identify a problem, to produce and evaluate possible solutions, and finally to select one of them and verify its effectiveness. The concept of creativity applies to formal academic writing in no lesser degree than to poetry writing. Indeed, creativity
approaches the notion of knowledge transforming. Some texts require more creativity on the part of the writer, and some writers may be more creative by nature (Szubko-Sitarek, 2014, p. 40).

There is no set formula for creativity or for writing a novel. Often, when someone mentions writing, they envisage this as the actual physical, mechanical process of writing; putting pen to paper or fingers to keyboard. This presumption can in turn lead to the acceptance that the physical activity of actually putting the words on the page defines most of what successful writing requires; practical competence in sentence construction, spelling and punctuation.

However, this is a limited definition and one that is not helpful if we want to define and develop ourselves as a creative writer: imaginative writing goes far beyond the creation of sentences with correct spelling and grammar. It might be best to consider creative writing as having four elements that intertwine and overlap to make a successful writer.

So, creative writing consists of four components that are inter-linked:

- practical writing skills: good sentence and paragraph construction, which can be learned through practice;
- being able to conceive and imagine stories, which is a skill that can be developed over time, through research and by developing our imagination;
- being able to write and develop stories using storytelling technique which can be developed by studying literary and narrative terminology;
- being able to successfully plan the writing of a long piece of work which can be done by preparing a story outline, a chapter breakdown and then working through the first draft, editing, re-writing, polishing and proofing (Doyen, 2012, p. 14).

So, we can conclude that all writing emerges in a process. Each writing process is different and its complexity depends on the nature of the text. Here, it matters how elaborate the text is, how much effort its creation requires from the writer. In writing process we should take into consideration how to develop and organize paragraphs in order to help our reader understand the main idea, we should know when we have included enough details and we might also wonder when we need to break a paragraph and start a new one or how help our reader for the transition from one idea to the next.

**Paragraph Patterns Peculiarities**

In this article we are going to discuss and analyze paragraphs selected from F. S. Fitzgerald’s famous novel “The Great Gatsby”. Here we can see
If we have ever come across a text with no or few paragraph breaks, we know how intimidating long, unstructured blocks of text can look. That is why it is important to mention here that paragraphing is part of the visual presentation of our creative writing or assignment along with punctuation, spelling, double spacing, page numbering etc. The following examples should be taken into account:

1. I looked at Miss Baker, wondering what it was she “got done.” I enjoyed looking at her. She was a slender, small-breasted girl, with an erect carriage, which she accentuated by throwing her body backward at the shoulders like a young cadet. Her gray sun-strained eyes looked back at me with polite reciprocal curiosity out of a wan, charming, discontented face. It occurred to me now that I had seen her, or a picture of her, somewhere before. “You live in West Egg,” she remarked contemptuously. “I know somebody there.” “I don’t know a single —” “You must know Gatsby.” “Gatsby?” demanded Daisy. “What Gatsby?” Before I could reply that he was my neighbor dinner was announced; wedging his tense arm imperatively under mine, Tom Buchanan compelled me from the room as though he were moving a checker to another square. Slenderly, languidly, their hands set lightly on their hips, the two young women preceded us out onto a rosy-colored porch, open toward the sunset, where four candles flickered on the table in the diminished wind. “Why candles?” objected Daisy, frowning. She snapped them out with her fingers. “In two weeks it’ll be the longest day in the year” (Fitzgerald, 2001, pp. 16-17).
2. I looked at Miss Baker, wondering what it was she “got done.” I enjoyed looking at her. She was a slender, small-breasted girl, with an erect carriage, which she accentuated by throwing her body backward at the shoulders like a young cadet. Her gray sun-strained eyes looked back at me with polite reciprocal curiosity out of a wan, charming, discontented face. It occurred to me now that I had seen her, or a picture of her, somewhere before.

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“Why candles?” objected Daisy, frowning. She snapped them out with her fingers. “In two weeks it’ll be the longest day in the year” (Fitzgerald, 2001, pp. 16-17).
As we can see from the above examples, both in English and Armenian the second one is more readable and easily understandable than the first one. We can easily and immediately catch the idea and the purpose of the writer from the second example than from the first one. Today, the majority of writers leave an empty line between the paragraphs. So, it should be mentioned, that paragraphing is an important convention of both written English and Armenian. It has developed as a visual way of helping the reader to follow an extended piece of writing. Just looking at a page of typescript that is unrelieved by paragraph breaks will immediately seem stuffy. So, no matter how paragraphs are formatted, the fact that they are formatted is essential, and it creates a bridge between shape and meaning. Paragraphs and the breaks between them are important for our readers and they help our readers keep their place in the story both in terms of where they literally are on the page, and where they are in terms of the action.

As we know, a paragraph consists of several sentences that are grouped together and discuss one main subject. Well-organized paragraphs have four components that work together to produce a coherent, unified product. We should think of each paragraph as a mini-essay endeavoring to prove one aspect of our thesis statement. That is, each paragraph should:

- make a debatable claim (a topic sentence);
- provide proof for that claim (evidence or support);
show how the evidence supports the claim (analysis);
contain effective transitions both within the paragraph and between paragraphs so that the reader can follow the logic of the argument (transitions).

A topic sentence usually comes at the beginning of a paragraph, that is, it is usually the first sentence in a formal fiction paragraph. It is the most general sentence in a paragraph which means that there are not many details in the sentence, but that the sentence introduces an overall idea that you want to discuss later in the paragraph, that is, it states the claim or argument of that paragraph. The following example from “The Great Gatsby” should be taken into account:

I lived at West Egg, the – well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them. My house was at the very tip of the egg, only fifty yards from the Sound, and squeezed between two huge places that rented for twelve or fifteen thousand a season. The one on my right was a colossal affair by any standard – it was a factual imitation of some Hotel de Ville in Normandy, with a tower on one side, spanning new under a thin beard of raw ivy, and a marble swimming pool, and more than forty acres of lawn and garden. It was Gatsby’s mansion. Or, rather, as I didn’t know Mr. Gatsby, it was a mansion inhabited by a gentleman of that name. My own house was an eyesore, but it was a small eyesore, and it had been overlooked, so I had a view of the water, a partial view of my neighbor’s lawn, and the consoling proximity of millionaires – all for eighty dollars a month (Fitzgerald, 2001, p. 9).
It is discernible how the primary sentence starts with some spaces. The primary sentence in both languages is the most general statement. This is the topic sentence of this paragraph which is different from the sentences that follow it, since the following sentences mention specific details about the location of the house, and are not general statements. Here the topic sentence that starts our paragraph serves two purposes: first, it lets our reader know what the paragraph is going to be about; and, second, it highlights the connection between the present paragraph and the one that came before.

After the first sentence introduces the main idea, the remainder of the sentences in a paragraph should support or explain the main topic. Without support, the topic sentence will go unproven and the paragraph will fall flat. If the topic sentence does not seem to require support, it probably isn’t an effective to begin with.

When a reader reads a topic sentence, such as “I lived at West Egg, the – well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them”, a question should usually appear in the reader’s mind. In this case, the question should be like, “Why is it mentioned that the house he lived, is the less fashionable of the two?” The reader should then expect that the rest of the paragraph will give an answer to this question. Everything that follows in the paragraph needs to relate to the topic sentence.

As we see, the second and the third sentences in the paragraph give an answer to this question. That is, they are the explanation for the fact that the house is between two huge places that rented for twelve or fifteen thousand a season, so it is not a fashionable one. Similarly, the houses surrounding his house are magnificent and wealthy by giving another example of a fashionable house, in this case, a colossal affair by any standard.

The second, third, fourth and fifth sentences are supporting sentences. In formal as well as literary paragraphs we will sometimes see a sentence at the end of the paragraph which summarizes the information that has been presented. This is the concluding sentence which is a sort of topic sentence in reverse. The concluding sentence is, of course, the final sentence of our paragraph which seems obvious and easy, as it is impossible to write a paragraph without a final sentence. It should leave the reader with a sense of
closure. The concluding sentence in both languages summarizes the information in the paragraph. It is similar, but not exactly the same as the topic sentence. It also emphasizes the point of the paragraph and creates a sense of closure for the reader. Not all paragraphs contain a concluding sentence, especially if the paragraph is very short. However, if our paragraph is long, it is a good idea to use a concluding sentence.

Well organized paragraphs use transitions between the topic sentence, support, and analysis which let the reader know where the argument is going. Simple transitions such as for example, for instance, therefore, however and also are useful to show relationships between ideas. More complex transitions can be whole phrases or even sentences that show how the writer is moving from one idea to another.

The following paragraph shows how carefully chosen transitions (CAPITALIZED) lead the reader smoothly from the introduction to the conclusion of the paragraph.

The telephone rang inside, startlingly, AND AS Daisy shook her head decisively at Tom the subject of the stables, IN FACT all subjects, vanished into air. Among the broken fragments of the last five minutes at table I remember the candles being lit again, pointlessly, AND I was conscious of wanting to look squarely at every one, AND YET to avoid all eyes. I couldn’t guess what Daisy and Tom were thinking, BUT I doubt if even Miss Baker, who seemed to have mastered a certain hardy scepticism, was able utterly to put this fifth guest’s shrill metallic urgency out of mind. To a certain temperament the situation might have seemed intriguing – my own instinct was to telephone immediately for the police (Fitzgerald, 2001, pp. 27-28).
Transitional words and phrases connect not only sentences but also paragraphs to each other. Paragraph transitions suggest a particular relationship between one idea and the next. Between paragraphs, paragraph transitions help with the flow of writing from beginning to end, as well as the sense of the coherence of the whole text. The following example should be taken into account:

1. So we drove on toward death through the cooling twilight (Fitzgerald, 2001, pp. 27-28).

2. At any rate, Miss Baker’s lips fluttered, she nodded at me almost imperceptibly, and then quickly tipped her head back again – the object she was balancing had obviously tottered a little and given her something of a fright. Again a sort of apology arose to my lips. Almost any exhibition of complete self-sufficiency draws a stunned tribute from me (Fitzgerald, 2001, p. 16).

Here the author uses transitional paragraphs to bridge ideas between paragraphs. In the first example Fitzgerald summarizes the information from the previous paragraph with the help of a single-sentence paragraph, and in the second paragraph he shows the relationship between the paragraphs in order to move the reader to the next paragraph.

Conclusion

By all counts, and with proven results, it is no wonder that paragraphs have important roles in expressing our ideas and helping readers understand what we are trying to say. So, there are some rules that a writer should follow in order to convey his/her thoughts logically. The research showed that in a
coherent paragraph each sentence relates clearly to the topic sentence or controlling idea, but there is more to coherence than this. If a paragraph is coherent, each sentence flows smoothly into the next without obvious shifts or jumps. A coherent paragraph also highlights the ties between old and new information to make the structure of ideas or arguments clear to the reader. When it comes to length, there is no definitive rule to follow when writing a paragraph. Some paragraphs may be short while others are longer. The length of a paragraph should be determined by the subject, the fullness and completeness of development, and the educational level of the readers.

REFERENCES


SOURCES OF DATA

М. ЯГУБЯН, М. ДАЛАЛЯН – Структурное развитие абзаца в романе Ф. С. Фицджеральда «Великий Гэтсби» и его армянском переводе. – Одним из важнейших составных элементов текста является абзац. Цель данного исследования – выявить роль и значение абзаца в структуре текста художественного произведения на примере романа Ф. С. Фицджеральда «Великий Гэтсби» и его армянском переводе. Исследование показывает, что связность текста через абзац не является произвольной и осуществляется по определенному образцу, которому должен следовать писатель, и, как следствие, иметь возможность донести свои мысли до читателя посредством правильного разбиения текста произведения на абзацы. Поэтому членение текста на абзацы имеет вполне определенный структурный характер и в меньшей степени зависит от художественного стиля самого писателя.

Ключевые слова: построение абзаца, творческое письмо, перевод, тематическое предложение, опорные предложения, заключительное предложение