FEATURES OF W. FAULKNER'S STYLE. STREAM OF CONSCIOUSNESS

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Abstract:
The article provides detailed information on W. Faulkner's Literary Style with deep diving to stream of consciousness. It also discusses literary critics' opinion on W. Faulkner's Literary Style and works.

Key words: stream of consciousness, modernism, syntax, narration, internal monologue, trope

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Since this article is based on a taxonomy of theoretical scientific principles of psychophysiology, cultural studies and literary studies, it is impossible to claim heuristic and independent presentation of long-existing facts. In view of this, all of the following material is essentially determined by direct or indirect citation from reference literature, as indicated by footnotes.

In literature, modernism replaced the classical novel. Instead of a biography, the reader began to be offered literary interpretations of various philosophical, psychological and historical concepts, and a style called "stream of consciousness" appeared, characterized by deep penetration into the inner world of the heroes. Philosophers who influenced modernist writers were Friedrich Nietzsche, Henri Bergson, William James, and others. Sigmund Freud and Carl Jung were also strong influencers.

The definition of "stream of consciousness" dates back to psychology, but it has spread widely in literature. As reference materials testify, "the stream of consciousness is a technique in the literature of the 20th century, predominantly of the modernist direction, directly reproducing mental life, experiences, associations, claiming to directly reproduce the mental life of consciousness through the cohesion of all of the above, as well as often non-linearity and broken syntax" [1].

As literary historians of the issue testify, the term "stream of consciousness" belongs to the American idealist philosopher William James: consciousness is a stream, a river in which thoughts, sensations, memories, sudden associations constantly interrupt each other and are intricately, "illogically" intertwined. "Stream of consciousness" often represents an extreme degree, an extreme form of "internal monologue"; objective connections with the real environment are often difficult to restore [1].

Stream of consciousness creates the impression that the reader is eavesdropping on his experience in the minds of the characters, which gives him direct intimate access to their thoughts. Also includes the representation in written text of that which is neither purely verbal nor purely textual.

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The author is interested in publishing the imaginary inner lives of his fictional characters for the reader to understand, which is usually impossible in real life.

This is achieved mainly in two ways - narration and quotation, internal monologue. At the same time, sensations, experiences, associations often interrupt and intertwine each other, just as it happens in a dream, which is often what our life actually is, according to the author - after waking up from sleep, we are still sleeping.

W. Faulkner's depiction of the stream of consciousness is the reproduction of the inner life of a mentally disabled hero with the construction of language characteristic of his mental state, in some cases devoid of cause-and-effect relationships and corresponding punctuation in the text. Thus, the stream of consciousness of each W. Faulkner character is colored by the tragedy of their existence. In artistic terms, this is expressed in a specific depiction of time: the inevitable sequence of chronological time, its discreteness evokes the heroes' worldview a feeling of the irreversibility of the actions taken and their own fatality. As Faulkner scholar R. Humphrey notes, the main feature of Faulkner's stream of consciousness is the reproduction of "the futile attempts of the mind to isolate the individual from a reality that is collapsing" [2]. In the novel "The Sound and the Fury" the author, on the one hand, depicts the ahistorical development of Quentin's stream of consciousness, on the other hand, emphasizes that the hero is not able to survive the tragic events of the past and constructively rethink them. And the symbol of the clock constantly reminds of the merciless passage of time and is associated in Quentin's mind with death. In contrast to the internal monologue of the mentally retarded Benji, in the case of Quentin the author reproduces the discourse of an intellectually developed person with a complex mental organization. Otherwise, the writer conveys the stream of consciousness of Jason, who is portrayed as a rationalistic, pragmatic and mercantile person [1].

According to reference sources, in 1925 Faulkner met writer Sherwood Anderson in New Orleans. He recommended that Faulkner pay more attention to prose rather than poetry, and advised him to write about what Faulkner knew best - about the American South, about one tiny piece of this land "the size of a postage stamp."

Soon a new county appeared in Mississippi - Yoknapatawpha, fictional by Faulkner, where much of his work would take place. Together they make up the Yoknapatawpha saga - the history of the American South from the arrival of the first white settlers on Indian lands to the mid-twentieth century. The Civil War (1861 – 1865) occupies a special place in it in which the southerners were defeated. The heroes of the saga were representatives of several families - Sartoris, de Spain, Compson, Snopes, as well as other residents of Yoknapatawpha. Moving from work to work, they become old acquaintances, real people, about whose lives you learn something new every time. The first novel in the saga was Sartoris, which depicts the decline of Mississippi's slave-owning aristocracy following the social upheaval of the Civil War.

Only the award of the Nobel Prize in Literature in 1949 (for "a significant and artistically unique contribution to the development of the modern American novel") brought Faulkner, whose work had long been beloved in Europe, recognition at home. In 2009, the panel of the US Southern literary journal Oxford American called "Absalom, Absalom!" the best southern novel of all time.

Faulkner became the founder of the modernist short story. You can start reading this genre either from the middle or from the end: anyway, the author usually violates the chronology of events, guided in the logic of the narrative by his (or the narrator's) memories, associations and dreams. "Modernism offers us difficult art. There is no malicious intent in this by the artist who wants to confuse the viewer. The area of interest of artists has shifted from reality to methods of reality, representation, manifestation, construction" [3].

Realizing the complexity, variability and incomprehensibility of the reality of the twentieth century, writers consciously began to use another technique: they began to saturate their narratives with references to well-known classical myths or create their own, thus setting "milestones for interpretation" designed to create guidelines for reader.

Sensory images play an important role in the embodiment of the stream of consciousness in the works of W. Faulkner. After all, his heroes are capable of imagination, and their sensory images sometimes cannot be called ordinary sensory images, since they contain an excess of emotions, internal strength and weakness, worries and doubts. They contain the past, future, and present of the heroes. As you know, auditory and visual impressions, as well as gustatory, tactile and olfactory sensations are very difficult to convey in written language. To enhance expressiveness and for a more detailed and complete reflection of them, the author uses tropes. A trope is a word or expression used in a figurative sense [4]. For poetics, a trope is, first of all, a visual means, a tool for semantic synthesis of meaning.

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