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ARTISTIC ORIGINALITY OF W. FAULKNER'S STORIES

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Abstract: The article study presents facts illustrating the importance of W. Faulkner's work and, in particular, his novel "The Sound and the Fury". The outstanding talent of this writer influenced a group of writers - authors of novels of the "southern school" of the United States. The presence of a historical root and common - literary as well as historical and cultural traditions - allows us to speak in this case about the existence of genetic connections between the work of W. Faulkner and the artists of the "southern school". Such connections are expected and quite explainable.

Key words: artistic, epithet, context, original meaning, historical and cultural traditions literary.

In modern literary studies, one of the most promising areas is comparative historical literary studies. The study of national or foreign literature or the work of one of the writers belonging to this literature cannot be considered sufficient today if it is carried out without considering literary connections and influences. As is known, "literary connections and influences this is one of the main features of the literary process, which consists in the constant interaction of literatures, in the assimilation (and overcoming) by one literature of the artistic experience of another". [7]

As a special scientific discipline studying literary connections and influences, comparative literature arose in the late 19th and early 20th centuries. Its development was greatly contributed by the Russian scholar A.N. Veselovsky, French researchers F. Baldansperger, F. van Tieghem, American literary scholars W. Friedrich, R. Wellek, scholars from Germany, Canada, Russia and other countries. Their works reflected the problems of comparative

analysis, reflections on influence and borrowing as an integral part of literary creativity. For example, the Russian literary scholar V.M. Zhirmunsky rightly notes that “the history of human society does not know examples of absolutely isolated cultural and literary development. Direct or distant interaction and mutual influence occur between its individual sections” [8]. He points out that the main premise of these interactions lies in the uneven development of literatures in different countries. A more developed culture seems to demonstrate its future to a less developed one. Consequently, countries with a more backward culture do not always repeat and independently that stage of the historical path that has already been passed by advanced countries.

A country like the USA can undoubtedly be classified as highly developed. Throughout the twentieth century, it has maintained a leading position in relation to most countries in the world. It is no secret that the culture and literature of the USA have long been a standard for many backward countries, and some of its manifestations, regardless of whether their influence on the borrowing culture was negative or positive, were completely adopted by less developed countries. In addition, the most striking phenomena of the general literary process in the USA in the twentieth century influenced the literature of several countries around the world. We include, first of all, the work of William Faulkner among such phenomena.

Meanwhile, "comparison, that is, the establishment of similarities and differences between historical phenomena and their historical explanation is.

A great enguinae in the field of rapprochement between English and Arabic literature, J. I. Jabra & has made a significant contribution to the development of the Chinese culture. In addition to W. Faulkner's novel "The Sound and the Fury" he compared the school of plays by W. Shakespeare. an obligatory element of any historical research" [8], In the process of turning to the facts of interliterary connections, many nuances are revealed, without which a holistic understanding of a work of art is impossible.

Therefore, the subject of this work is the analysis of literary influences caused by W. Faulkner's novel, in particular, the determination of the nature of W. Faulkner's influence on G. Kanafani. Following V. M. Zhirmunsky, we understand "influence" "exclusively in the sense of the tradition of poetic devices". Without limiting ourselves to composition, style and other elements of form, we consider it necessary to include in the scope of consideration "questions of poetic themes", that is, content, but taken from an "artistic point of view".

As is known, the process of interliterary connections presupposes not passive assimilation, but active processing, as a result of which one's own art is created - This is evidenced by the words of G. Kanafani himself: "Faulkner had a very strong influence on me. But 'What's Left for You' is not a mechanical repetition of his novel. It is, rather, an attempt to use the advantages of the aesthetic devices and artistic achievements of W. Faulkner". It seems that clarifying the processing done will allow us to understand the artistic originality of the work under study and will provide an opportunity to reveal the creative individuality of the author. The artistic idea of W. Faulkner's novel "The Sound and the Fury", as well as a number of other elements of the form, was transferred to a soil deeply alien in the national and cultural sense of the word. Even after it was transformed in the work of G. Kanafani, signs of W. Faulkner's influence are clearly visible. It is all the more important to trace the role of the national-historical factor in the work, which is the result of borrowing.

It is noteworthy that the writer, who analyzed his own work in detail in numerous speeches, letters and articles, and who was distinguished by his objectivity and exactingness towards it, built a fairly transparent hierarchy of the genres that were most important to him. And although Faulkner's famous interview with Jean Stein (1956) is not without a certain amount of self-irony, his attitude to the genre of the short story in his prose seems quite serious: "I myself am a failed poet. Perhaps every novelist first tries himself in poetry and,

having become convinced that he cannot do it, takes on the short story, which in its form is second only to poetry. And only after becoming convinced that even this is beyond his powers, does he take on the novel". To this we must also add the factor of the extraordinary plasticity of Faulkner's short fiction, which organically formed an integral part of his larger works and at a certain stage became a kind of experimental field in which the prototypes of his future novels were created. In particular, examples of this kind can be the story "Evangeline", which was not published during the writer's lifetime, from which the novel "Avessalom, Avessalom!" "grew", and the fragment "Father Abraham", which gave impetus to the appearance of the novel "The Village", etc. (140; 233; 370).

And the world created by W. Faulkner is the world of the American South. It is multifaceted and multi-styled, because, on the one hand, it covers many aspects of life in the southern states of America, and on the other hand, it depicts them by combining numerous subjective opinions, providing an exhaustive, maximally objective vision of this world. The writer used the techniques of the so-called "non-classical stylistics" in his work. And although the form of the "inner monologue" and the elements of the "stream of consciousness" create in his works the technique of depiction and the manner of modernist art, nevertheless, in their content they remain deeply realistic, because they touch upon the ethical and social problems of reality. The unique revulsion of his works is achieved by the formalistic technique of 20th century art, a characteristic feature of which is the "veiling" of the informative side of the text, which undoubtedly complicates the perception and understanding of a work of art and complicates the identification of the author's views and concept, which in such conditions are revealed through a corresponding change in the ratio of open text and subtext. It is indisputable that "being a means of individualization, the speech of a character in a work of art is at the same time a generalization of features" (152, 176), typical of people of a certain circle or way of thinking. That is why the key to understanding the social aspects of reality is penetration

into the individual world of the heroes, and through the forms of its typification the author's position and his artistic and figurative understanding of reality are clarified.

In conclusion, it should be said that this article attempted to satisfy the long-standing need to examine William Faulkner's novel "The Sound and the Fury" taking into account the impact it has on the works of writers from different countries of the world, and thereby clarify the place of the novel in the process of interaction of literatures belonging to different cultures.

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