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ARTISTIC ORIGINALITY AND ITS PECULIAR FEATURES OF THE STORY "THE SOUND AND THE FURY" BY W. FAULKNER

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Abstract: This article illustrates famous American writer William Faulkner's stories artistic originality and its peculiar features. Some analyzes on his short stories and the connection, relationship between the stories are showed in the article as well. 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.

Key words: story, novel, connection, prose, genre, lyrical cycle, narrative sequence, literary criticism, artistic.

Most classics are difficult to read due to their sometimes inappropriate length, ornate turns of phrase, and peculiar form. They are like a forest through which the reasons for traversing aren't always obvious. But there are exceptions. "The Sound and the Fury", a novel by Nobel Prize winner William Faulkner, is one such example. It's worth noting right away that this story has an extremely challenging form: the narrative is divided into four parts, each covering only one of four distinct days. Furthermore, each part is told from the perspective of a different character. And some of these characters are truly unique.

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 by one literature of the artistic experience of another.

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.

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". 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.

The artistic originality of Faulkner's novel The Sound and the Fury lies in its innovative use of four distinct points of view, a nonlinear structure, and a

stream-of-consciousness technique, which allows the disintegration of the Compson family to be depicted with unique depth. Faulkner combines traditional Southern Gothic with an experimental style, creating a multifaceted and complex work.

The novel “The Sound and the Fury” uses unconventional means and writing techniques to depict the tragic collapse and moral decay of the once-respectable, distinguished Compson family, a member of the illustrious Southern landed aristocracy. Using modernist poetics, montage, stream-of-consciousness, and associative narrative techniques, relying on recurring keywords to create symbolic images that evolve into leitmotifs that permeate the novel, generating new profound meanings, the author masterfully develops the theme of the family’s steady decline through their grotesque imagery. These include the uncontrollable alcoholism of the family’s father, a former local priest, and his brother-in-law Maury; the callousness and selfishness of their mother; the chivalrous code of honor that their son Quentin steadfastly attempts to follow, which dooms him to self-destruction; the antisocial behavior of his beloved sister Caddy and estranged daughter Quentina; the incredible greed and cruelty of Jason; and, ultimately, the mental degeneration of his older brother, Benjamin.

At the same time, the author authentically depicts the pressing racial problems of the South and the mass rejection of moral, ethical, and religious values by the younger generation, which results in the primacy of the material over the spiritual, the triumph of the golden calf, the dominance of greed and cruelty, callousness, and selfishness.

As mentioned earlier, the uniqueness of *The Sound and the Fury* lies in its structure and characters. The first chapter, set on April 7, 1928, is narrated by thirty-three-year-old Benjy—an unshakable symbol of the degeneration of the entire Compson family. The problem is that he, captured at the “age of Christ,”

suffers from an unknown mental illness, presumably mental retardation. And it is this fact that leaves an indelible mark on his narrative.

The speech of this enormous, perpetually weeping man is distinguished by a complete lack of picturesque turns of phrase and a blatant disregard for punctuation; extremely simple phrases describing only the events unfolding before him at that very moment; and a total indifference to the existence of time itself. Because of his affliction (at least, that's what the novel suggests), Benjy doesn't fully understand where, and most importantly, when, he exists.

“Caddy held me, and I heard us all, and the darkness, and what I smelled. And then I saw the windows where the trees were buzzing. Then the darkness began to take smooth, bright shapes, as it always does, even when Caddy says I've been sleeping.” — Benjamin Compson.

Benjy is torn from the context of time; his life is a series of flickering images, constantly pulling him from one reality to another. For example, Benjy might begin a paragraph describing the events of the previous morning, and in the middle, for no apparent reason, tear out a piece from his own childhood, and then, at the finish line, rush back to the years of his unconscious youth. In this chapter, perhaps the most difficult to follow, Faulkner constantly jumps from one place to another, at least briefly covering all the important events that befell the Compsons between 1898 and 1928.

Faulkner initially planned to use different colors to transition between time periods, but he later opted for italics, which are of little help on first reading. Essentially, the first chapter, like the novel as a whole, is a dense maelstrom of imagery, which only an attentive reader can fully comprehend.

So, I'd like to summarize my research. Analyzing the text, we saw how multifaceted it is. If we wish, we can delve into it again and again, discovering new allusions, references, and symbols. Only the finest examples of world literature possess such qualities. The novel “The Sound and the Fury” transcends its time and nation; it addresses both the past and the future, reaching out to all

people on earth. If Faulkner truly followed the Gospels in creating his work, then we must admit that he succeeded in many ways. Of course, sacred books remain unattainable, but works of art of the highest caliber can at least come close. Such literary works are rightly called classics.

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