

тенденции развития от синтетического (спрягаемого) к аналитическому строению языка, как и в других германских языках.

**Ключевые слова:** средневерхнемецкая лексика, строение предложения, виды немецких придаточных предложений эпохи Средневековья, союзы подчиненности, диахронический срез.

**Bielykh Oksana. Consolidation of Means of German Sentences' Formation of Late Middle Ages.** This article deals with the investigation of the structure of the Middle High German sentences. The sentences are divided into declarative, imperative and interrogative. While translating one should pay attention to the structure of the sentence, as the principal clause is independent and the subordinate clause is its part or they may depend on each other in the hierarchic gradation. Subject clauses, predicative, object, adverbial and attributive clauses are distinguished in the Middle High German. Conditional and concessive clauses without any parenthetical conjunction are used too. Indirect interrogative sentences are introduced by interrogative pronoun or interrogative word. The relative clauses are introduced by relative pronouns or relative adverb. The structures of verbs, which contribute the closed-in constructions of the sentence (periphrasis and analytical forms of verb) were developed in the Middle High German. Appearance and consolidation of these structures is explained mostly contextual-semantic, which answers the tendency of development from the synthetic (finite) to the analytic structure of the language, like in other Germanic.

**Key words:** Middle High German vocabulary, structure of the sentence, types of German subordinate clauses of Middle Ages, subordinating conjunction, diachronic cut.

УДК 8020-5 (025)

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### **STREAM-OF-CONSCIOUSNESS OF W. FAULKNER'S "THE SOUND AND THE FURY": MODIFYING THE NARRATIVE CONVENTION**

This article deals with the structural-semantic peculiarities of the stream-of-consciousness passages (referred to as introspective segments) with an emphasis on similarities and dissimilarities between the three sections of W. Faulkner's "The Sound and the Fury" and earlier chapters of J. Joyce's "Ulysses". An Introspective segment (IS) is defined as a product of the "secondary semiotic system" (Yu. Lotman), an aesthetic model of verbal and non-verbal phenomena (images, sensations, intense emotions) constructed by the author in accordance with his pragmatic intention. Faulkner transfigured the narrative convention of the summa of modernism (Joyce's "Ulysses") and inscribed it in a much broader (as compared with Joyce) context of history, social reality and the place designated as Yoknapatawpha. IS in Faulkner's "The Sound and the Fury" are not only direct objective correlatives to the states of each of the character's minds (N. Polk), not only verbal media to represent a non-verbal reality but also powerful tools to reveal the theme, to advance the plot, to contribute to the content-conceptual information and characterize the introspective monologuists.

**Key words:** stream-of-consciousness, introspective segments, subjective reality, narrative convention, structural and semantic characteristics, non-verbal phenomena.

**Formulation of the research problem and its significance.** It's common knowledge that W. Faulkner's "The Sound and the Fury" is analogous to the earlier chapters of J. Joyce's "Ulysses". Both are minimally narrated, minimally mediated and consist of a certain amount of objective third-person narration counterbalanced by a massive body of more or less unstructured interior monologue [2, p. 314]. At the same time a lot of critics argue that Faulkner's version of the stream-of-consciousness is not a pure imitation of Joyce's style and that Faulkner has seized on the narrative principle (convention) and extended it. What is the nature of Faulkner's extension of Joyce's pattern? What is the status of this narrative convention? The answer to these questions constitutes the core of the research problem of the essay.

**Analysis of previous research dealing with this problem.** Much has already been written to pursue the relationship that exists between the fiction of W. Faulkner and J. Joyce. The critics compare the narrative discourse of the two writers in the lens of mimetic and diegetic premises (S. Basic), focus on the differences in syntax as a marker of characters' identity (L. F. Pitavy), analyze Joyce's and Faulkner's techniques as varieties of writing styles emphasizing Faulkner's preoccupation with a variety of reading and critical strategies (D. M. Kartiganer). Of special importance is the Hugh Kenner's contention that the three "monologues" making up three-quarters of Faulkner's "The Sound and the Fury" employ the stream-of-consciousness convention as a way to construct a book that is finally enacted in the reader's mind, discarding Joyce's convention that inner speech is necessarily spoken somewhere on some occasion..." [6, p. 29].

**The goal of the article.** The goal of the present research is three-fold: to reconsider the term "stream-of-consciousness", to establish the structural and semantic characteristics of the introspective segments in Faulkner's and Joyce's prose; to reveal the modifications of Joyce's narrative convention in Faulkner's "The Sound and the Fury".

**Presentation of the basic content of the research and an interpretation of the results which were obtained.** Stream of consciousness is by now a hackneyed term and imprecise in application. Interestingly, the passages usually described as "stream of consciousness" do not always (at least visually) look like a stream, a flow (they may include a series of disconnected or loosely connected linguistic elements, or, even one element). Equally they do not always serve as a direct "objective correlative" to the states of each of the narrators' minds [3, p. 143] (by which the writer may explore artistically the non-verbalized areas of human unconsciousness and sub-consciousness).

What the critics mean when they use the term "stream of consciousness" is, in fact, a textually materialized product of the writer's pragmatic (or aesthetic) intention to create an analogue, an illusion of the so-called "subjective reality" (dreams, reveries, unconscious impulses etc.) and involve the reader in experiencing the events that simply occur before the eyes of the characters.

There are obviously two big dangers confronting any novelist who tries to paddle down the stream of a character's consciousness. One is the immense quantity of irrelevant linguistic material that is bound to float on the surface; the other is the difficulty of rendering undercurrents that rise only intermittently and unexpectedly in view. These difficulties work together to violate the principles of economy and clarity of effect to which readers were once trained; the author cannot explain, concisely and authoritatively, what's up with the character (is he irrational? schizophrenic? excited? scared?). He cannot introduce a new character with a thumbnail sketch of his appearance, background and moral values; he must record accidents and surfaces as they evolve. If this method were followed rigorously, there's hardly any question that it would produce an unreadable novel. Who will read (and understand) a novel or a short story in which the traditional narrative principles of building a text as a structural-semantic wholeness are not only shaken loose but also deformed to the detriment of the communicative function of language? We always prefer order, and system to disorder and chaos. Today this statement sounds too categorical because the "dynamical system theory" (known as "chaos theory") enables the critics to discern the disorderly order of seemingly "chaotic" narratives. [7, p. 2-3]. That's why the writer is forced, as it were, to plant his characters in time and space or to provide, at least occasionally, an exterior, objective narrator. That's what James Joyce and William Faulkner did.

But positioning the names of the two great writers in such a sequence I am taking a risk of tackling a commonplace subject: the impact of Joyce on Faulkner. It is known that on various occasions, in interviews, Faulkner denied that in his early days of apprenticeship he was very aware of Joyce's work. It was in the atmosphere, of course. I think it is doubtful that Joyce's most conspicuous novel "Ulysses" has remained unknown to Faulkner in as late as 1928 when he started writing "The Sound and the Fury". What could attract Faulkner's attention to "Ulysses?" A variety of textures, a set of expressive means (patterns) on the plane of which sentences and paragraphs are constructed. Here I would like to make a brief comment on a new term I intend to use in this essay.

As we have noted, the semantic value of the term “stream of consciousness” is fuzzy. There has been much disagreement among literary critics over whether “stream of consciousness” is a method of writing or a technique. A huge area of controversy is also the problem of differentiating “stream of consciousness” and “interior monologue”. For the sake of convenience I suggest that the passages where the writer creates the verbal equivalent of the characters’ subjective reality be termed “introspective segments” (IS). It is possible to identify and delimit (equivocally or flagrantly) the IS proceeding from a set of criteria (grammatical, semantic, logical, compositional, typographical). (I will leave this issue outside the scope of this analysis).

The following is Bloom’s IS from Joyce’s “Ulysses”:

*He bent down to regard a lean file of spearmint growing by the wall. **Make a summerhouse here. Scarlet runners. Virginia creepers [...]**<sup>1</sup>*

*He walked on [3, p. 67].*

Stephen Dedalus’s thoughts are rendered by more contrived and emotionally coloured rhythms:

*Stephen listened in scornful silence.*

*She bows her old heard to a voice that speaks to her loudly, her bonesetter, her medicineman: me she slights [...]*

*– Do you understand what he says? [4, p. 16]*

As is seen from the above examples, the introspection of the characters is caused and triggered by the minute details mentioned in the left-hand context (preceding the IS) by the 3-d person narrator. In strictly linguistic terms they (these details) can be described as the elements (or parameters) of an objective situation which includes: the participants of the situation; the environment; the time of action; the place of action; the words uttered by the interlocutor; the action the participants of the situation are involved in.

Introspective segments in Joyce’s “Ulysses” are predominantly reactions to the above parameters (Bloom is reacting to the environment that is the growing spearmint, whereas Stephen’s train of thoughts is activated by the singing of a lady).

The “stimulus-reaction” pattern of introspection can be found in Faulkner’s “The Sound and the Fury”. In Quentin’s Section there are brilliant little sentences that catch the look of something: a racing shell moving away downstream:

*The shell was a speck now, the oars catching the sun in spaced glints, as if the hull were winking itself along him along [3, p. 92].*

*Or a sparrow on the window ledge:*

*A sparrow slanted across the sunlight, onto the window ledge [...] His eye was round and bright. **First he’d watch me with one eye, then flick! and it would be the other one, his throat pumping faster than any pulse** [3, p. 79].*

The passages of the kind reflect one of Faulkner’s most striking innovations, the replacement of long inert descriptions by quick inventive glimpses that draw for twenty words on every technical wile [6, p. 27].

Quentin’s Section can more than once serve as evidence of the fact that Faulkner clearly turned the pages of Molly Bloom’s soliloquy. Let’s compare the following two ISs.

One is Quentin’s from Faulkner’s “The Sound and the Fury”:

*That quick, her train caught up over her arm she ran out of the mirror like a cloud, her veil swirling in long glints her heels brittle and fast clutching her dress onto her shoulder with the other hand, running out of the mirror the smells roses roses the voice that breathed o’er Eden [3, p. 81].*

The other is Molly’s from Joyce’s “Ulysses”:

*...I could write the answer in bed to let him imagine me short just a few words not those long crossed letters Atty Dillon used to write to the fellow that was something in the four courts that jilted*

<sup>1</sup> The introspective segments are bold-faced.

*her after out of the ladies letterwriter when I told her to say a few simple words he could twist how he liked not acting with precipit precipitancy with equal candour...* [4, p. 693].

It's obvious that Joyce and Faulkner resort to the same pattern which allows them to represent the characters' introspection. It has a number of definite structural and semantic characteristics which can be divided into external (including the linguistic phenomena found outside the boundaries of the IS) and internal (pertaining to the IS *per se*). They are as follows:

External characteristics:

1. Contamination of the (omniscient) authorial narration and the protagonist's introspection. That's why in Joyce's and Faulkner's novels there are cases of doubtful ("conditional") introspection. It is hard to say, for example, whether the passage that follows (opened by "Walking near...") is a part of entrusted narration or whether it signals the protagonist's (Quentin's) introspection.

At last I couldn't see the smoke stack. The road went beside a wall Trees leaned over the wall, sprayed with sunlight. The stone was cool. Walking near it you could feel the coolness. Only our country was not like this country... [3, p. 113].

This passage is followed by Quentin's pure introspective speculation in italics: "*told me the bone would have to be broken again...*" The "doubtful" IS are interpreted in our research as transitional textures indicating the impending shift from the narrator's speech to his or another character's introspection.

2. Elimination of lexical signals (of "he thought" or "he remembered" type) specifying the switch towards the character's introspection. Our observations suggest that Faulkner is less rigorous and less consistent in observing this principle.

3. Intra-, extra- and inter-textual references.

Internal characteristics:

- 1) hardly discernible, imperceptible shifts in time and place ("flashbacks" and prospective allusions);
- 2) violation of the conventional principles of textual cohesiveness and discreteness;
- 3) ambiguous "reference frame" of personal, possessive and demonstrative pronouns;
- 4) emphasis on the protagonist's psychological state rather than on logical and sequential presentation of events. Here is a part of Quentin's IS in Faulkner's "The Sound and the Fury":

*...where a misstep in the darkness filled with sleeping Mother Father Caddy Jason Maury door I am not afraid only Mother Father Caddy Jason Maury getting so far ahead sleeping fast when I door Door door...* [3, p. 173];

- 5) deformation of the sentence structure [5].

In spite of these similarities Faulkner's masterpieces are not, in any sense, Joycean imitations. The great American writer turned the techniques of his Irish predecessor to his own artistic goal. Moreover, the record suggests that "Faulkner had to struggle harder to liberate himself from Joyce than to accept or absorb his influence" [1, p. 82].

First of all, Faulkner employs in "The Sound and the Fury" (the first three sections) a first-person narration which contrasts a strong dramatic action to the mental reactions through which the action is filtered. As a result, the introspection of his characters is more natural, personal and intimate.

Second, Faulkner rarely uses an abstract or trifling motivation (impulse) for the introspection of his characters. IS become part and parcel of the general concept of the novel. Unlike Joyce who looks upon the reality as a stimulus triggering a chain of the character's "free associations", Faulkner makes the external environment serve his own artistic intention [10, p. 63–65]. Let's take, for example "Benjy's pasture" which was transformed into a golf field and was sold to cover the expenses for Caddy's wedding and Quentin's course at Harvard. The "detail" is continuously brought back into the minds of Faulkner's characters because it is associated for them with the

distant days of their childhood and youth. At the same time it functions as an evidence and symbol of the doom and tragedy of the Compsons.

Third. In Faulkner's novel an IS is a "polyphonic system" (M. Bakhtin's term). The reader should listen carefully to the intermingled voices of several characters and, eventually, make his own conclusions as to what the novel is about. Voices dominate Quentin's consciousness, but all of them (his mother's, his father's, Benjy's) clarify Quentin's relationships with the other people and members of his family and, consequently, allow the reader to see "the truth intact" (W. Faulkner). The four sections of "The Sound and the Fury" provide not alone several versions of a story, but a hierarchy of styles. Benjy's "language" is described by I. Kaluza as an "idiolect of intuition", Quentin's – an "idiolect of subjectivity" [5]. We may describe Jason's section as an idiolect combining sober judgments, on the one hand, and rantings, on the other. Jason is a worthless businessman but his capacity to analyze facts cannot be denied. The language of Jason reflects his idiosyncrasy: the introspective segments of the third section are usually preceded or interrupted by the "he thought" signals:

*And just about the time I got ready to begin on it because if Earl thought I was going to dash up the street and gobble two bits worth of indigestion ...* [3, p. 211].

Fourth. The introspection in "The Sound and the Fury" is not static and isolated, it becomes "part of the novel's thematic understructure" [8, p. 18]. Faulkner's monologuists are the narrators of the physical events taking place around them. For example, the second section in "The Sound and the Fury" contains Quentin's description in the past tense of the actions of the day of his suicide; direct recordings of Quentin's thought processes during the final day; projections into Quentin's Mississippi past.

Faulkner's introspective segments have a much wider semantic function. Their signifier is a stylistic device, a pattern, apparently, borrowed from Joyce; the signified is multiple in nature: it advances the plot, amplifies the "content-conceptual information" (I. R. Galperin) of the novel and performs a characterizing function. This is the reason why we are able to tell Benjy and Quentin and Jason apart by responding to devices that may very well have been learned from sampling Joyce [6, p. 25]. Moreover, qualifying Faulkner's "The Sound and the Fury" as a stream-of-consciousness novel we may obscure three types of consciousness in the novel: the undeveloped, naive, immediate, preverbal consciousness of Benjy; the romantic-metaphysical consciousness of Quentin burdened with ontological and ethical categories, and Jason's pragmatic and vulgar consciousness aimed solely at achieving his own ends.

**Conclusions and prospects for further research.** The analysis of stream-of-consciousness passages (introspective segments) in W. Faulkner's "The Sound and the Fury" and their comparison with those of James Joyce's "Ulysses" allows us to draw the following conclusions:

- to analyze the narrative similarities and dissimilarities between W. Faulkner's and J. Joyce's stream-of-consciousness passages one has, first, to differentiate between equivocal and unequivocal introspective segments and, second, to be aware of their structural and semantic characteristics (both external and internal).
- The IS in Faulkner's "The Sound and the Fury" (the first three sections) are more referentially, thematically and conceptually motivated than those in Joyce's "Ulysses".
- Faulkner leans toward verisimilitude and characterization rather than to the stream-of-consciousness *per se* and psychology as Joyce does.

Our prospects for further research are focused on increasing the scope of the material under study using "the theory of chaos" to substantiate the inferences; completing a comprehensive comparative analysis of the IS in William Faulkner's and James Joyce's novels in the lens of three aspects of semiotics: structure, semantics and pragmatics.

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**Беляков Олександр. “Потік свідомості” в романі У. Фолкнера “Шум і лють”: модифікація нарративної конвенції.** У статті проаналізовано структурно-семантичні особливості таких ділянок тексту, у яких автор, керуючись своїм задумом (своєю прагматичною установкою), створює власну естетичну версію явищ суб'єктивної реальності. Такі фрагменти тексту називаються в статті інтроспективними сегментами (далі – ІС). У семиотичному плані ІС являє собою іконічний знак, який, з одного боку, функціонує як аналог процесів і явищ (вербалізованих і невербалізованих), що є недоступними для спостереження, а з іншого – усвідомлюється читачем як “вторинна семиотична система” (термін Ю. М. Лотмана). В. Фолкнер скористався в романі “Шум і лють” нарративною конвенцією Дж. Джойса і модифікував її згідно зі своїми естетичними цілями. Якщо в романі Джойса “Улісс” інтроспекція персонажів немовби абстрагована від дійсності й виглядає як реакція на параметри фабульної ситуації, то у Фолкнера ІС є ознакою образу персонажів і елементом композиції твору. Означуванням на цьому найвищому рівні семіозису є “інтегральний зміст” (К. А. Долинін) художнього твору. Інакше кажучи, ІС у романі Фолкнера вписані у значно ширший (порівняно з твором Джойса) історичний і соціальний контексти саги про Йокнапатофу. ІС в романі Фолкнера “Шум і лють” є не лише “об'єктивним корелятом” психологічного та емоційного стану конкретної дійової особи, а й слугує інструментом розвитку теми та сюжету, виконує характерологічну функцію і сприяє формуванню змістовно-концептуальної інформації.

**Ключові слова:** потік свідомості, інтроспективний сегмент, суб'єктивна реальність, нарративна умовність, структурно-семантичні характеристики, невербальні явища.

**Беляков Александр. “Поток сознания” в романе У. Фолкнера “Шум и ярость”: модификация нарративной конвенции.** В статье рассматриваются структурно-семантические особенности таких участков художественного текста, в которых автор, руководствуясь своим замыслом (прагматической установкой), создает свою эстетическую версию явлений субъективной реальности. Такие фрагменты текста называются в статье интроспективными сегментами (далее – ИС). В семиотическом плане ИС представляет собой иконический знак, который, с одной стороны, “выдает” себя за аналог процессов и явлений (вербализуемых и невербализуемых), недоступных для наблюдения, а с другой – осознается читателем как “вторичная семиотическая система” (термин Ю. М. Лотмана). У. Фолкнер воспользовался в своем романе “Шум и ярость” нарративной конвенцией Джойса и модифицировал ее согласно своим эстетическим задачам. Если у Джойса интроспекция персонажей оказываются как бы абстрагированной от действительности и выглядит как реакция на параметры фабульной ситуации, то у Фолкнера ИС является принадлежностью образа персонажа и элементом композиции. Причем означаемом на этом наивысшем уровне семиозиса выступает “интегральное содержание” (К. А. Долинин) художественного произведения. Иными словами, в романе Фолкнера вписаны в гораздо широкий (по сравнению с произведениями Джойса) исторический и социальный контекст саги о Йокнапатофу. ИС в романе Фолкнера “Шум и ярость” выступает не только как объективный коррелят психологического и эмоционального состояния персонажа, но и служит мощным инструментом развития темы и сюжета произведения, а также выполняет характерологическую функцию и способствует формированию содержательно-концептуальной информации.

**Ключевые слова:** поток сознания, интроспективный сегмент, субъективная реальность, нарративная конвенция, структурно-семантические характеристики, невербальные явления.