

рюються на суперництво. Стосунки Жу-чжень та Керма, хоча й мають сюжетоутворювальну функцію, однак зовсім не є стрижнем, навколо якого побудовано оповідь. Основний конфлікт розгортається навколо штатної ставки, за яку бореться Ци-ін. Вона не може вибачити Жу-чжень її стосунки з ректором, тому що Жу Чжень мимоволі зламала їй кар'єрні плани. На першому плані оповіді – детальне зображення повсякденного життя вдома й на роботі, персонажі розкриваються саме через опис їхньої робочої діяльності, вирішення проблем, які визначають їхню професійну викладацьку діяльність. Сучасна китайська література пропонує багато прикладів

творів про жінок, загальновідомі романи Чжан Цзе, Те Нін, Су Тун, Ге Фей, Ван Ань-ї, але, як правило, зображення складної, часто трагічної жіночої долі не залишає простору для романтичної лінії, а за її наявності романтичні стосунки стають головною лінією, навколо якої будується оповідь. Американська лінія, позначена ідеалізацією вільного від традиційних патріархатних обмежень життя, доповнюється пунктиром японського відчуття прекрасного, реалізованого в імпліцитних алюзіях на естетику японських ліричних історій, розказаних у поезіях танка моногатарі-сю, зокрема «Ісе-моногатарі» та «Гендзі-моногатарі».

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### ADJECTIVES AS MEANS OF PSYCHOLOGICAL NARRATION IN THE SHORT STORIES BY WILLIAM FAULKNER

### ПРИКМЕТНИКИ ЯК ЗАСОБИ ПСИХОЛОГІЗАЦІЇ ОПОВІДІ В МАЛІЙ ПРОЗІ ВІЛЬЯМА ФОЛКНЕРА

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The following research article is dedicated to the study of the peculiarities of formation and application both of adjectives and of epithets as the means of psychological narration in the short stories by William Faulkner. In the process of research we analyzed the lexical layer of the works from the short stories collection "Go Down, Moses" as well as others: "A Rose for Emily", "Dry September", "Persy Grimm", "Wash" etc. It is emphasized that the author of the abovementioned short stories tends to application of the complex adjectival structures which are directed at the revelation of not less complex psychological and emotional states of a person. Aiming at a demonstration of the subtlest soul motions and details W. Faulkner resorts to unusual decisions, creating authentic original epithets. Special attention in the article is drawn to the psychologically and emotionally coloured adjectives formed by means of affixes.

**Key words:** adjectives, epithets, short stories, psychologism, inner world of a person.

Дана наукова розвідка присвячена дослідженню особливостей творення та вживання прикметників та епітетних структур як засобів психологізації оповіді в малій прозі Вільяма Фолкнера. У ході дослідження було проаналізовано лексичний прошарок низки новел письменника, зокрема твори, що входять до збірки «Домашнє вогнище», а також «Троянда для Емілі», «Посушливий вересень», «Персі Грімм», «Вош» та інші. Відзначається, що автор вищезгаданих творів схильний до вживання комплексних ад'єктивних структур, спрямованих на відтворення складних душевних колізій персонажів. З метою передати найпотаємніші нюанси та тонкосплетіння внутрішнього життя людини В. Фолкнер вдається до нестандартних рішень, створюючи несподівані індивідуально-авторські епітети. Особлива увага також приділяється дослідженню прикметників психо-емоційного забарвлення, утворених афіксальним способом.

**Ключові слова:** прикметники, епітети, мала проза, психологізм, внутрішній світ.

Данная научная статья посвящена изучению особенностей образования и употребления имен прилагательных и эпитетных структур как средств психологизации повествования в малой прозе Уильяма Фолкнера. В процессе исследования был произведен анализ лексического пласта ряда новелл писателя, в частности произведения из сборника «Домашний очаг», а также «Роза для Эмили», «Сухой сентябрь», «Перси Гримм», «Уош» и другие. Автор вышеупомянутых новелл склонен к использованию комплексных адъективных структур, направленных на воспроизведение сложных душевных коллизий персонажей. С целью передать сокровенные нюансы и тонкоплетения внутреннего мира человека У. Фолкнер прибегает к нестандартным решениям, образовывая неожиданные индивидуально-авторские эпитеты. Особенное внимание направлено на исследование имен прилагательных с психо-эмоциональной окраской, образованным аффиксальным способом.

**Ключевые слова:** имена прилагательные, эпитеты, малая проза, психологизм, внутренний мир.

Known for his distinctive humanistic position, clear voice and his eloquence in subtle depictions of life in the American South, Nobel laureate William Faulkner, with the exception of another William, has now generated more published commentary and reviews than any other writer of all the times, and that another's last name is Shakespeare. Faulkner created, as Arthur Edelstein remarked, a "hallucinated version of the Deep South which has escaped its local origins to become a region of the modern consciousness" [1, p. 247]. In terms of William Faulkner's unprecedented style of his Yonapatawpha saga we can't but see eye to eye with Jonathan Yardley, who described it as "a tapestry of incomparable intricacy, past and present woven together in a design that can be comprehended through one book but gains astonishing richness when seen as a whole" [2, p. 32]. From the very first page of his works the reader stumbles into either intricate patterns of the characters' fate or specific manner of its presentation as well as unlimited experimentation both over form and context. The long sentences, the elaborate syntax, the terrifying action, the obscure pronoun references: saying that his technique and style are difficult and his themes daunting seems like merely stating the obvious.

The peculiarities of W. Faulkner's individual style, due to which the writer is undoubtedly considered one of the greatest XX-th centuries American novelists, have been repeatedly subjected to deep and profound study and analysis by many leading literary scholars all over the world: M. Anastasiev, W. Beck, O. Vickery, T. Denisova, R. Dotsenko, D. Zatonsky, O. Zvereva, M. Kauli, I. Kashkina, P. Palievsky, O. Savurenok, H. Skei to name a few.

Once immersed in the author's story of the Deep South America you begin to "explore" different aspects of his fiction and key dimensions of his widespread cultural and artistic import. Pursuing the analysis of the phenomenon of Faulkner's style the major researchers of his works are unanimous in their "verdict", declaring that the artistic continuum of his prose is marked by the complexity of the style, amorphous structure, mannerism and excessive diversity of language. In his essay "W. Faulkner:

at the approaches to writer's style" Rostyslav Dotsenko, a well-known Ukrainian scholar admits: "He (Faulkner) was almost in love with the word – to be more precise, with eloquence <...>. Sometimes it caused overlaps: verbal sparkles and rhetorical ornamentation, inorganically embedded bookish words, obsessive negative superlatives (such as incomparable, insurmountable, impenetrable, etc.) <...>. Anyway Faulkner's word is never neutral and impartial bearer of a thought or of a feeling" [3, p. 115]. This stylistic manner is most closely associated with Faulkner's interests in complexity of an individual's inner world, in the mixture of different mental flows and impulses as well as in their changes. Thus the words which are semantically directly related to the sphere of psychology stand out against the lexical level of Faulkner's short stories. In relation to person these words can act as an attribute, activity or state (categories of sign, validity and status of person's "ego", identified by Stephan Baley) [4, p. 116–147]. This peculiarity determines the adjectivity of Faulkner's style as a specific feature of his psychopoetics.

The issue of the adjectival parameters of Faulkner's short stories has not been the subject of special literary study yet, but has been mentioned by chance in the context of some researches of general poetic system of the author [3; 5], and therefore requires a comprehensive analysis that is the aim of the following essay.

The vividness of Faulkner's short stories is marked by the great variety of adjectival epithets that convey the protagonists' changeable feelings and emotional experiences, helping to reveal and understand their inner states. The epithetological palette of his short stories is rich in numerous descriptive epithets: "dark depth", "sweat-stained silk shirt", "silver flame", "dry September", "red sun", "iron-grey hair", "insuperable barrier" etc. These and many other adjectives, while preserving certain objective and physiological denotation, merge in a unique way with the conditional and abstract characteristics of the emotional and psychological background of his works. A vivid example of this is observed in the following passage from "Delta

Autumn”: “She regarded him, almost peacefully, with that unwinking and heatless fixity – the dark, wide, bottomless eyes in the face’s dead and toneless pallor which to the old man looked anything but dead, but young and incredibly and even ineradicably alive – as though she were not only not looking at anything, she was not even speaking to anyone but herself. “I would have made a man of him. He’s not a man yet. You spoiled him. You, and Uncle Lucas and Aunt Mollie. But mostly you” [6]. The great tragedy of a young female, who is a victim of racial and social prejudice, her soul cry is subtly irradiated by the set of descriptive adjectives. Yet another female character from the short story “Wash”, however tired and powerless after delivery of a baby, but confused in anticipation of her and her baby’s future fate “lay looking up at him (Sutpen) from still, inscrutable, sullen eyes, the child at her side wrapped in a piece of dingy though clean cloth” [6].

Introducing one more protagonist of his collection of the short stories “Go down, Moses”, Samuel Worsham Beauchamp, the author also resorts to numerous adjectival epithets: “The face was black, smooth, impenetrable; the eyes had seen too much. The negroid hair had been treated so that it covered the skull like a cap, in a single neat-ridged sweep, with the appearance of having been lacquered, the part trimmed out with a razor, so that the head resembled a bronze head, imperishable and enduring” [6]. And as we can observe, Faulkner usually uses “obsessive negative superlatives”, some of which were mentioned by R. Dotsenko in his review, such as: “incomparable”, “unavoidable”, “irrevocable”, “indivisible”, “impervious”, “immortal”, “imperishable”, “incredible”, “unrecoverable”, “insurmountable”, “ineradicable”, “impenetrable”, “unalterable”, “invincible”, “impalpable”, “immutable”, “impatient” – to name a few, for description of the characters he feels sympathy to.

Special attention should be drawn to adjectives ending with suffix “-less”. There are plenty variations of them in Faulkner’s texts: “doubtless”, “ageless”, “painless”, “motionless”, “mindless”, “hopeless”, “lifeless”, “pointless”, “bloodless”, “soundless”, “aimless”, “sunless”, “dimensionless”, “ceaseless”, “hapless”, “shiftless”, “noiseless”, “shapeless”, “helpless”, etc. Their connotational meaning is directly related with the concepts of absence, lack or deprivation of something. But in Faulkner’s works these adjectives have deep expressiveness thus coloured with emotional and psychological meaning. A vivid example is found in the short story “Dry September”, where behind the “rainless days”, “lifeless air”, “breathless dark”, “lidless

stars”, “sourceless lights”, “sapless stems”, “coatless drummers” dark thoughts and bloody intentions are hidden.

In order to enhance the emotional expressiveness of the narration the author weaves multiple layers of characterological epithets, for example, in the short story “A Rose for Emily”: “she passed from generation to generation – dear, inescapable, tranquil, and perverse”, “they waited, patient, grave, decorous, implacable” [6]. In the similar way Faulkner shows out the main character of the short story “Wash”, a black servant who is full of dignity and modesty: “Wash was there to meet him, unchanged: still gaunt, still ageless, with his pale, questioning gaze, his air diffident, a little servile, a little familiar” [6].

Great interest is paid to Faulkner’s metaphorical epithets such as “leaden dust”, “lifeless air”, “dead voice”, “savage summer light”, “fleshless grin”, “muddy eyes”, “invisible trees”, “bloody twilight”, “breathless dark”, which reveal another perspectives of the narration and focus the reader not on the actions of the characters but on the emotional and psychological background that caused and instigated their behavior. These epithet structures convey some metaphorical semantics (emotional excitement, psychological pressure, sinister forebodings, intense anxiety) due to actualization of symbols and associations. In such a way the author strives to avoid direct descriptions and analytical explanations of protagonist’s inner world but demonstrates the obvious.

Sometimes uncontrollable Faulkner’s desire to update the expressiveness of the words to his ideas leads to the mintage of unexpected (from the point of view of traditional perception and understanding of the literal meaning of the word) neologistic epithets by means of direct combination of the words or by means of a hyphen: “daredevil eyes”, “pebble-colored eyes”, “cedar-bemused cemetery”, “awe-inspiring light”, “pepper-and salt iron-grey hair”, “dust-dark”, “ink-colored eyes”, “air-proof halls”, “coffee-colored face”.

Faulkner’s evident intention to violate both semantic and architectonic epithet’s “moderation” obviously meets the general artistic and aesthetic tendencies of the epithets’ formation at the beginning of the XX-th century. As O. Volkovynsky observes, “starting from the modernism, epithets tend to complex structural and semantic formations, the dual construction of which is the key to clear transfer from the triviality to the originality” [7, p. 22]. Thus striving occasionally to revolutionize his epithets, Faulkner here and there combines in their structure semantically incompatible attribute and attributive,

producing the epithet-oxymorons: “soundless words”, “immutable progression”, “cold with fire”, “frozen ferocity”, “swamp angel”, “bland perfection”, “soundless thunder”, “burdened with freedom”. Such contrasting images usually increase emotional tension and simultaneously signal the ambivalence of the protagonists’ feelings.

“Collision of unconnected concepts and epithets is characteristic feature of the contrasting Faulkner’s poetics” [8, p. 177] as it states the researcher of his fiction, I. Kashkin. At the same time we emphasize that the writer’s epithets and attributes are very original and specific because they are aimed at revealing and demonstration of the deepest and subtlest motions of the person’s soul as well as consciousness. Interested in the intricate mixture of person’s thoughts, feelings, emotions and unconscious impulses, the author seeks the innovative expressive means and efficient techniques. With this purpose Faulkner mints new semantically ambivalent epithets, as following: “without heat”, “without envy”, “without sorrow”, “without rancor”, “without anger”, “without rage”, “without hope”. To our mind the merge of a negative particle “without” with emotionally intensive words: heat, anger, rancor, rage, alarm, etc., creates psychological intraimagery duality, causes contradictory associations, as we can obviously observe in the following passage from the short story “The Fire and the Hearth”: “...when he stopped again in the kitchen she had not moved, she did not even seem to breathe or to be alive except her eyes watching him; when he took a step toward her it was still not movement because she could have retreated no further: only the tremendous fathomless ink-colored eyes in the narrow, thin, too thin coffee-colored face watching him without alarm, without recognition, without hope. “Fonsiba”, he said. “Fonsiba. Are you all right?” [6].

Faulkner also manages to charge his fiction psychologically due to frequent application of the so called “pathetic and artificial epithets” [8, p. 177]: “irrevocable”, “immortal”, “immemorial”, “immutable”, “imponderable”, “impervious”, etc. As for example, in the short story “Persy Grimm”, that is literary soaked with them: “irrevocable evocation”, “immemorial sound”, “immobile faces”, “something irresistible”, “implacable undeviation”. According to M. Danelia “these are epithets that express the

restlessness, emotional depth, intensity of Faulkner’s style” [9, p. 67]. At the same time, the selection of such adjectives leads to the impression of an epistemological uncertainty of a person.

Nevertheless, along with Faulkner’s specific selection and mintage of the original epithets we point out his tendency to concentration of adjectives in his fiction. Warren Beck is convinced that Faulkner’s reiteration of certain words and his habit of piling one adjective upon another sometimes help to create a mood or to accentuate a particular character trait [10, p. 29]. Where the other authors use one or two epithets or attributes Faulkner forces the atmosphere by constructing chains of adjectives to an object: “... and soon the jasmine in the garden began to smell with evening, coming into the room in slow waves almost palpable; thick, sweet, oversweet” [11, p. 731]; “His father spoke for the first time, his voice cold and harsh, level, without emphasis” [11, p. 5]; “He was quite motionless, still, alone, fateful, like a landmark almost” [12, p. 303]; “The house seemed still to be filled with the shrill sound of the telephone like a stubborn echo. Then he began to hear the clock on the mantel, reiterant, cold, not loud” [11, p. 657]. As we see the author deliberately overloads his sentences with homogeneous epithets to make his images more accurate and complete. In such a way he manages psychologically saturate his text and to amplify emotionally subjective dimensions of his short stories. This stylistic method is mostly connected with Faulkner’s treatment of the inner world of a person with its endless flow of thoughts, impressions and feelings.

We can surely conclude that the adjectivity and tendency to epithets application are the distinctive and admirable features of Faulkner’s individual artistic style. The vector of emphasitation of the adjectival epithets in the author’s short stories is aimed at the depths of the inner world of a person, which is designed to demonstrate the feelings, thoughts, emotions and psychological experiences of the protagonist. At the same time, constant dissatisfaction with the available options pushes the artist to the unceasing and new search for unique variants of the combination of the attribute and the attributive. Thus the adjectival epithets in Faulkner’s short stories call for originality, uniqueness and modernistic tendency to “defamiliarization”.

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