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ORIGINALITY OF THE PLOT AND THEMATIC STRUCTURE OF WILLIAM FAULKNER'S NOVEL

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Annotation:"The specifics of the plot and thematic structure of the collection "These Thirteen"" and "Doctor Martino and other stories." To confirm the hypothesis about the non-random nature of the composition of the collection, the stories included in it are examined from the point of view of their plot and thematic commonality, minicycles are identified, and the degree of their correlation with each other is clarified.
Key words: Plot and thematic structure, novel, "These Thirteen", "Doctor Martineau and Other Stories", William Faulkner.

The name of the Nobel Prize winner in literature, the outstanding American writer William Faulkner (William Faulkner , 1897 - 1962) rightfully occupies one of the first places in the history of US literature of the 20th century. The author of novels, novels and short stories, the creator of the Ioknapatawaw Cycle , which has no analogues in American prose of the last century , W. Faulkner made a serious contribution to the formation of modern English-language literary consciousness, and the artistic discoveries made by the writer significantly determined the nature of the development of American literature 1950 - 90 's

"The specifics of the plot and thematic structure of the collection "These Thirteen"" examines the nature of the composition of the writer's first book of stories. The collection "These Thirteen" (1931) occupies a special place in the work of W. Faulkner at the turn of the 1920-30s. As the first book of short stories, it sums up what Faulkner wrote in the "small genre" in the 1920s. and allows us to correlate his short stories with novels. According to the authoritative opinion of the famous Norwegian short story researcher Faulkner H. Skay , the writer's first collection becomes a kind of experiment - numerous stories, previously scattered throughout local periodicals, most remaining in sketches and fragments, are finally brought together and acquire common boundaries. At the same time, the writer clearly indicates the thematic connection of individual stories with the plots of novels already published or in progress, which gives special significance to the stories in the collection in the general context of Faulkner's prose.[1]

The author's deep thoughtfulness about the structure of the collection "These Thirteen" is evidenced by its final layout: the book included the stories "Victory" , " Ad Astra » [" Ad Astra "], "They're all dead, those old pilots" [" All the Dead Pilots "], "Crack" [" Crevasse "], "Red Leaves" [" Red Leaves "], "A Rose for Emily" ["A Rose for Emily "], "A Justice "], "Hair" [" Hair "], "When Night Falls" [" That Evening Sun "], "Dry September" [" Dry September "], [" Carcassonne "]. To confirm the hypothesis about the non-random nature of the composition of the collection, the stories included in it are considered from the point of view of their plot and thematic commonality, minicycles are identified , and the degree of their correlation with each other is clarified.

The book includes stories belonging to two chronological and three thematic layers: these are stories written in the mid-1920s, i.e. Faulkner's earliest stories, and stories created already during the period of his coming maturity as a writer, in parallel with the novels Sartoris , As I Lay Dying and The Sound and the Fury. Thematically, the thirteen stories in the collection can

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be divided into three relatively conventional groups: these are stories about the First World War (“Victory”, “ Ad Astra ", "They're All Dead, Those Old Pilots", "The Cleft"), stories related to Yoknapatawpha's past and present ("Red Leaves", "A Rose for Emily", "Justice", "Hair", "When Night Falls" ", "Dry September"), and stories about the life of post-war Europe ("Mistral", "Divorce in Naples", " Carcassonne ").[2]

Thus, the collection of short stories “These Thirteen”, published in 1931, became the first attempt to combine already written short stories into one book. Without declaring its plot-compositional unity, the author, nevertheless, makes a remarkable attempt at its structural organization. [4] As our analysis shows, the writer actually places in the collection stories belonging to two periods: stories written in the mid-1920s ., i.e. Faulkner's earliest stories, and stories created simultaneously with the first novels. Thematically, they can be divided into three conditional groups: stories about the First World War, stories related to the past and present of Ioknapatawpha , stories about Americans in post-war Europe. At the same time, the unification occurs not only at the plot and thematic level: in the collection there is a connection between the stories and at the intertextual level, which contributes to internal unification. Analysis of various external and internal types of connections between the short stories in the collection “These Thirteen” allows us to speak about Faulkner’s conscious selection of the short stories included in it, which indicates the writer’s perception of the book as a single artistic whole.[5]

The book “Doctor Martino and Other Stories”, which appeared three years later, has a slightly different structure, although in general the writer retains in it the principles of organizing the plot and ideological-thematic space that had already been tested in the collection “ These Thirteen”. At the same time, he widely uses the “ring principle” of organizing the plot space, in which the background or background of what is happening is revealed in the main part of the story, and the consequences are described at the beginning and at the end. At the same time, experimenting with the organization of short stories in collections, Faulkner abandoned clearly defined blocks grouped into cycles and alternated short stories with different plots and characters.

Accordingly, the importance of the intertextual level of interconnection between individual stories increases. These are the intratextual echoes between the short stories “Doctor Martino”, “Fox Baiting” and “Ellie”, “Once Upon a Time There Was a Queen” and “Smoke”. The latter indicates that in the first half of the 1930s. W. Faulkner used various strategies for organizing the novelistic space, so the short stories in the book “Doctor Martino and Other Stories” have greater autonomy, which is also explained by the author’s desire to publish that part of the early prose that was not included in the previous collection.[6]

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