

LANGSTON HUGHES'S STYLE IN HIS STORY «ON THE ROAD»

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Abstract. Langston Hughes (1902–1967) is considered to be paradoxically one of the most ambiguous as well as understandable writers of the American «Harlem Renaissance». His short stories as a key genre of his literary paradigm brought him a world fame and he is remembered now thanks to the peculiar author's manner of writing. In this article the investigators deal with the problem of L. Hughes's individual style, – a criterion, which, indeed, made this literary man a wide popularity among his famous contemporaries and future generations of writers. This constituent part of his creative work deserves a separate deep and detailed analysis. The authors of this article make an attempt to trace the uniqueness of L. Hughes's style on the example of his well-known fragment «On the Road». As a result of the scientific work it was proved that the author widely used all stylistic levels – phonetics, lexicology, syntax and semantics. On the level of phonostylistics the author of the story widely uses alliteration, onomatopoeia, graphon and italicized words which are helpful to demonstrate natural phenomena and to portray the main hero. From the viewpoint of lexicology, L. Hughes's story is specific because the author prefers words of neutral and colloquial origin as he wants both to illustrate characterological features of Sargeant and to show the key addressee of the story. Here, we deal with the fact that L. Hughes wrote his fiction about ordinary people to be read by them, so, the choice of his word-stock is logical. Syntactically, the story «On the Road» is very representative as is considered to be suitable for realization the author's goal. L. Hughes uses many stylistic figures in this piece of prose. Elliptical and nominal sentences, detached and parallel constructions, inversion, anaphoric sentences, repetitions, enumerations serve to reveal the main hero's physical and psychological state. Means and devices depicting the imaginary background of the story are also presented in the text by the author. In this regard, L. Hughes uses epithets, similes, but they are frequently used in the laconic text of the story and create the image of winter and the destiny of the main hero. So, having explored stylistic peculiarities of the story «On the Road», the authors of this article came to conclusion that the author uses language media of all linguistic levels, he obtains the capacity to combine them in a comparatively short textual space, and this combinability leads to the birth of a particular, extra-ordinary style of the author. One should take into account that this non-traditional manner of Hughes's expressing thoughts also testifies about the fact that the usage of such style of writing is very powerful and appropriate to realize his global aim – to raise the racial problem, which was spread in America in the 30s, and which, moreover, L. Hughes was personally survived and, therefore, cordially sympathized himself. That's why, in this story L. Hughes declares himself not only as a brilliant linguist but and as a convinced fighter against racism in the USA also with the help of his unique style of writing.

Keywords: Langston Hughes, time of depression, racism, the Black, the White, language media, stylistic device, expressive means, author's style.

Setting the problem. Afro-American writers of the last century are not only outstanding but even phenomenal personalities, as they tried to realize their talent in many genres, demonstrated a strong desire for experimentation, neglected the language norms and standards of artistic expression. The results of their productive work in such a creative way is the birth of the unique aesthetic and literary system, in the context of which it is hardly possible to distinguish more or less talented figures. Such prominent masters as St. Brown and R. Frost, K. Chopin, E. Walker, etc. had their own style of writing which helped them in much not only to make a great contribution to further development of the American literary tradition, but also to the future perspectives of the national linguistic tendencies.

Among just enumerated famous personalities the figure of a dark-skinned man-of-letter Langston Hughes (1902–1967) occupies a special place in the literary panorama of the first half of the 20th century. The epithet «artist of a word», in fact, is most suitable for this «dark brother» (as he called himself) because he was successfully experienced in writing laconic stories and «great» prose, poetic passages, dramatic fragments, essays and

autobiographical works. The constant and persevering struggle against racism motivated the thematic stream and conceptual foundations of all the writer's works, no matter what genre they were written in. The same reason explained the manner of artistic thinking and the mechanisms of its implementation in the text depended on the origin and environment in which L. Hughes grew and formed as a creative personality, and in which he worked effectively for forty years of his professional career. That's why, obviously, the American scholar W. Lowenfels called him «a giant in the American literature, national poet in sense that he saw the USA from the depth of a life experience of a dark-skinned man. The art he possessed gave him the possibility to express our nation with all its hopes, dreams, opportunities and with all its racism» [Lowenfels 1968, p. 10].

Nowadays comparatively little has been written about the «Harlem Renaissance writer» and the «discoverer of jazz poetry». Monographs on the artistic heritage of L. Hughes are currently absent in world literary study. Only several identical biographical reviews and some panoramic investigations of his famous works became available to the Soviet people because of the

Cold War between the USA and the USSR. In world literary discourse one should name only a few researchers [Emanuel 1967; Dickinson 1967; Nichols 1980; Berry 1983; Rampersad 1986; Bernard 2001; Aberjhani & S. L. West 2003]

The analysis of the studies. The analysis of leading investigations on the specific character of L. Hughes's prose shows that they are mainly of a review nature, or are deal with certain aspects of the author's works [Becker 1957; Oleneva 1978; Gilenson 1981; Kobrinskaya 1985; Revenko 2000; Shustrova 2008; Kniazeva 2010; Panova 2014] and some others.

Consequently, the style of his works is absolutely unknown to the scientific society of scholars who are interested in the literary destiny of this American writer. So, the choice of the theme for the given stylistic research is stimulated by the fact that nowadays in stylistic study there is no separate thorough investigation, focusing on to the personality of L. Hughes as well as to the style of his fiction. Meanwhile, it is in the set of stories of Simple, in particular, he demonstrated an incredibly non-traditional for that period stylistic technique, which is at the same time identical to all the works of the cycle but absolutely non-repeated in each of them.

The aim of the paper. Therefore, the purpose of this work is to find out, in the course of stylistic analysis, the specifics of the unique style of the American writer, his development and distinctive features in the context of the literary platform of that time.

Methodology. More thorough and deeper investigation of L. Hughes's style is provided by the methods peculiar to the stylistic analysis of the text. The method of studying a literary work, the method of searching, the method of a slow and commented reading, the reproductive method of assimilating material with the method of creative reading of a text, the method of «word-image» were used for its conducting. Systematic-analytical and structural-descriptive methods are involved in stylistic analysis.

The account of the basic material. Before investigation it is necessary to keep in mind two things. The famous linguist S. Chatman expressed the most frequent definition of style, «Style is a product of individual choices and patterns of choices ... among linguistic possibilities» [Chatman 1967, p.30]. L. Hughes's career confirms this criterion absolutely, as if the scholar told it about the very L. Hughes (it was uttered in 1967, the year of the author's death). So, L. Hughes produced a very particular thing – he chose among all language levels the most appropriate potentials, helpful him to embody his main concept. I. Galperin suggested, «a man's breeding and education will always affect his turn of mind and therefore will naturally be revealed in his speech and writing» [Galperin 1981, p. 13]. L. Hughes's origin, schooling and participation into the social life of the USA deeply influenced his style of writing. These two principles (peculiar individual choice and «personal» factors) are not only widely used in L. Hughes's works, but absolutely define both literary and linguistic specific character of his short stories.

The investigation of L. Hughes's style, to our mind, should obligatory start with the story «*On the*

Road», which is thought to be one of the author's most successful works in the context of «Simple series». The main character of this work – Sargeant, a black, homeless man – is in search of a shelter for a night. He wanders into the church, but it turns out that it is for the White, and he is not allowed there. He tries to knock at a spare door. It seems that they opened, but at that moment the cops unexpectedly begin beating him, as a result of which the hero of the story loses his consciousness. In such a state he sees hallucinations that Jesus Christ descended from the heaven, talks to him about affairs as a friend. In the morning Sargeant comes to himself and realizes that he spent the night in a hobo jungle, wonders that his night acquaintance went somewhere and tries to do his best to catch the train passing him. The hope of rescue and a roof over his head is replaced by a bitter disappointment when he grasps that the wagon is full of police officers who beat him again and take him to jail. The author completes the story with Sargeant's question, whether his friend Jesus Christ reaches as planned, Kansas City.

We see, the plot of the story «*On the Road*» harmonizes with all the writer's works about the tragic situation of the Black in the United States in the 1930s, so-called time of depression. This story is one more fragment of «non-fiction discourse» that the writer exercised throughout his career. Here one should quote D. Dickinson that «his works, in fact, are the social documents reflecting various nuances of racial relationship...» [Dickinson 1967, p. 4]. Thus, L. Hughes's plan in the story about Sargeant is similar because he always strives to create a positive image of the main character through identical stylistic system. The means of this work belong to all levels – phonostylistics, phonographics, lexicology, syntax and semasiology. They are all used to embody the author's idea of the necessity to treat a black person like a white, but all are aimed at the various characteristics of the protagonist and various textual situations.

Despite the story «*On the Road*» is of prose quality, Hughes demonstrates his poetic technique (because at school he was chosen a poet of the class and issued some famous poetic sets in the 1920th). In several moments of the work he resorts to the use of typical for poetry alliteration and onomatopoeia to characterize Sargeant. In one episode of the work the author uses a repetition of the sound «s» in close succession, which helps him to show how water splashes in Sargeant's torn shoes. This effect is presented by the author as follows: «*But he must have felt it seeping down his neck, cold, wet, sopping in his shoes*» (italicized by the authors) [Hughes 1997, p. 113]. Thus, the use of alliteration as an expressive means obtains additional information about the psychological and physical condition of the Negro. Elsewhere, the author resorts to the alliterative nature of the repetition of the sound «f», creating the physical background, probably, heavy breathing which Sargeant produced searching for a shelter [see more: Hughes 1997, p. 113].

More significant and frequent, however, should be acknowledged the cases of onomatopoeia, as they more clearly emphasize and focus the reader's attention on the certain artistic details. Talking about how reluctant and difficult the church door was to open before a

black Sargeant, the author uses the words «*cracking*» and «*screaking*» to help the reader to hear how the door undesirably squeaked. In «*On the Road*» it sounds like this: «Suddenly, with an undue cracking and screaming, the door began to give way to the tall black Negro who was ferociously against it» [Hughes 1997, p. 114]. This accent contributes to grasping the author's intention and wants the reader to understand that the church wasn't opened, that is, the church was for the White but for a black man to sleep. We state, this linguistic fact reaffirms the situation in America when there was a difference between those who have the right to attend church and those who were forbidden, so, on the implicit level there was also an anti-racist opinion of a black writer of the fragment. In another episode of the story the author repeatedly uses the phrase «*yelling at him*», thus emphasizing the notion that white police officers know nothing but shouting at the Black. Thus, again, the author clearly understands and wants readers also to hear about a situation typical for those times when the Black were not considered human beings at all, and were treated as beasts – were beaten and shouted at.

In the context of this article, one can't help paying attention to the following medium. L. Hughes frequently uses imitative word «*crunch*» (spelled thrice) when tries to convey how Sargeant was approached by Jesus Christ. In the original text, it sounds like: «Sargeant thought he was alone, but listening to the crunch, crunch, crunch on the snow of his footsteps, he heard other footsteps, too, doubling his own» [Hughes 1997, p. 115]. Representing onomatopoeia, the author seems to identify with Sargeant and creates the effect of hearing the main character's ear. Thus, the implication is that a black hero feels a person who does not need anyone, one who does not find support and response in the hearts of others, and who has no limits to his happiness from the fact that someone approaches him, thinking that, maybe, this person will help him in trouble. This onomatopoeia again vividly illustrates the estrangement situation that the Black typically occurred in America. It should also be noted that these sound words (crunch, crunch, crunch) are also italicized. This is to give even greater importance to these words in order to demonstrate Sargeant's hope that, perhaps, a shoe in the snow will save him from a cold night's death.

It should be remarked that this is not the only case when L. Hughes uses the italic of words in the story «*On the Road*». Earlier, in the first part of the story, the author in the italics emphasized the word «*had*», which in the context of the full sentence implies that «the door should have opened, but not». These italics appeared in the final sentence of the paragraph where the author describes how the guard closed the door in front of Sargeant, or rather, *had* to close it. The writer makes it clear that the guard himself may have allowed the Negroes to spend the night in the church, but the law forbade to open doors before the Black, that's why he was forced to refuse. This detail says both of the official attitude of the society to the Negroes and of the attitude of ordinary white Americans, that is, to the au-

thor's opinion, quite restrained and even positive, however, they must obey the law.

In the next paragraph, L. Hughes emphasizes in italics numeral «*two*», saying that there were *two* doors in the church. Thus, the author gives an understanding of the emotional state of the Negro, who initially despaired and then, when he mentioned that there were two doors in the church (there is also a spare exit), in his soul there was hope, that if the front door is not opened, the back door will, so the italics help the writer to portray the mental and emotional state of the main character of the work. It should be noted that L. Hughes uses italics several times, and always does so purposefully – to show the emotional state of a character, to add characteristic details to a certain situation, which ultimately emphasize the main concept of all his works – the fact of social discrimination between the White and the Black. Italics also implicitly single out the writer's attitude towards Afro-American people and one more time eliminate racial problems.

Another striking phonographic device – graphon – is used by the author to emphasize once again the origin and social status of the main character. There were quite a number of graphical words and expressions («*I'm hongry*», «*I got to sleep somewheres*», «*I'm gonna make it on to Kansas City*», «*He musta gone on way down the road*» (italicized by the authors), where the author deliberately makes spelling mistakes showing that Sargeant is an illiterate, non-educated person accustomed to communicate in an informal environment with people similar to himself. The author defends Sargeant, he does not portray his wrong pronunciation as a gross mistake but, on the contrary, approvingly talks about a person who is not afraid of expression in his habitual way. It is interesting to remark that the dialogue between Jesus Christ and Sargeant is represented in a typical style, with usage of a spoken vocabulary, and, thus, the author gives one more time to understand that the Black perceive the Absolute as an equal one, and, therefore, He is, to their mind, able to understand not only his language but also his problem situation. The author states for so-called friendship between Jesus and the Negro by means of graphons. By the way, the same detail is implicitly realized by him in the opening scene of the story, in which Sargeant was not allowed into the church. It turns out that The One is on the side of the homeless, black people, despite the fact that official church was for the White. So, clearly, between the lines L. Hughes proves the religious statement that Jesus is one for all, dependless of the race.

The lexical basis of the story «*On the Road*», as well as the phonetic branch, fully defends the thesis of the author's apologetic depiction of the Afro-American population in the United States. The thematic field of the work is thoroughly correspondent to the theme and purpose of the work. The word-stock embraces the words of mostly neutral origin, as those communicated by the ordinary characters of the work, as well as those that enable the reader to understand their social status. Sargeant, for example, uses words that are congruent with his background and low status. They belong to the thematic field of «*refuge*», as they depend on the pur-

pose of the work (for example, a wagon, a church, hobo jungles, a train, a prison, a cell, etc). Also they speak distinctly about the purpose of the work, as they emphasize that Sargeant is constantly searching for a roof over his head. And here one should remark that the author chose a particular addressee of his work. The story is written *about simple people to be read by similar group of people to be grasped easily*. So, L. Hughes's communicative party, as well as Sargeant's, is also not difficult to be perceived by potential recipients.

It is necessary to note that the author uses lexeme «snow» more than ten times, may be, supporting the idea that even the weather is against a person when this person is of a black colour. Moreover, Hughes uses the word «church» for many times, obviously, because of the same reason, namely, to proclaim the problem of social-religious character through the lexical means.

The syntax of the work «*On the Road*» also fully corresponds to the thematic focus of the work, as well as to the compositional and speech forms used by the author in this work – both narrative and descriptive technologies. When L. Hughes informs readers about Sargeant's movement, describes his emotional and psychological state, offers depicting fragments he uses the most appropriate syntactic figures – long sentences that contain enumerations, repetitions, and detachments. Attention should be paid, for example, to the following extract: «For the first time that night he saw the snow. He shook his head. He shook the snow from his coat sleeves, felt hungry, felt not lost, felt cold. He walked up the steps of the church. He knocked at the door. No answer. He tried the handle. Locked. He put his shoulder against the door and his long black body slanted like a ramrod. He pushed» [Hughes 1997, p. 13].

As we see, a number of parallel constructions in close succession creates not only a poetic musical rhythm, but in combination with elliptical and nominative sentences build the way (as quick as possible), or better the speed (persistent dynamic actions), and the character of how Sargeant was eager to find a shelter. So, this device is to reaffirm his emotional state. Anaphoric beginnings of the pronoun «he», in addition, also called to create the generalization of the main idea (a broad scope of a racial problem in the USA), but also being stylistically marked pronoun, organizes the rhythm, gives the readers even to hear how the main hero tried to open a disobedient door.

One more syntactic pattern is rather vivid to mention the same problem: «The bruised fingers were his, but not the door. Not the club, but the fingers» [Hughes 1997, p. 117]. Too small sentences, but inclinations from the stylistic norm in them again arrange a bitter portrait of the main hero, if to be exact, his frozen fingers, – so, L. Hughes here was able to depict his physical state thanks to the usage of inversion, ellipsis, and, sure, framing.

But in the only dialogue of the story L. Hughes uses typical sentences for this form of expressing thoughts – elliptical, nominative, inversion, etc. When the author presents the conversation between Sargeant and Jesus Christ, this dialogue considered to be the most vivid, stylistically marked and conceptually essential fragment of the story:

He looked around, and there was Christ walking along beside him, the same Christ that had been on the cross on the church – still stone with a rough stone surface, walking along beside him just like he was broken off the cross when the church fell down.

«Well, I'll be dogged», said Sargeant. «This here's the first time I ever seen you off the cross».

«Yes», said Christ, crunching his feet in the snow. «You had to pull the church down to get me off the cross».

«You glad?» said Sargeant.

«I Sure am», said Christ.

They both laughed.

«I'm a hell of a fellow, ain't I?» said Sargeant. «Done pulled the church down!»

«You did a good job», said Christ. «They have kept me nailed on a cross for nearly two thousand years».

«Whee-ee-e!» said Sargeant. «I know you are glad to get off».

«I sure am», said Christ.

They walked on in the snow. Sargeant looked at the man of stone.

«And you have been up there two thousand years?»

«I sure have», Christ said.

«Well, if I had a little cash», said Sargeant, «I'd show you around a bit».

«I been around», said Christ.

«Yeah, but that was a long time ago».

«All the same», said Christ, «I've been around».

They walked on in the snow until they came to the railroad yards. Sargeant was tired, sweating and tired.

«Where you goin'?» Sargeant said, stopping by the tracks. He looked at Christ. Sargeant said, «I'm just a bum on the road. How about you? Where you goin'?»

«God knows», Christ said, «but I'm leavin' here».

They saw the red and green lights of the railroad yard half veiled by the snow that fell out of the night. Away down the track they saw a fire in a hobo jungle.

«I can go there and sleep», Sargeant said.

«You can?»

«Sure», said Sargeant. «That place ain't got no doors».

Outside the town, along the tracks, there were barren trees and bushes below the embankment, snow-gray in the dark. And down among the trees and bushes there were makeshift houses made out of boxes and tin and old pieces of wood and canvas. You couldn't see them in the dark, but you knew they were there if you'd ever been on the road, if you had ever lived with the homeless and hungry in a depression.

«I'm side-tracking», Sargeant said. «I'm tired».

«I'm gonna make it on to Kansas city», said Christ.

«O.K.» Sargeant said. «So long!» [Hughes 1997, p. 115–116]

Here we see the most vivid example of both L. Hughes's marvellous style and his dominant concept. By means of elliptical sentences, inversion, graphons and some informal collocations the writer in the only dialogue of the story proved how the unique style (on all levels) can reveal and suggest possible variants of solving the problems – social, racial and religious. Consequently, the choice of narrative strategy is

caused by the concept of the story and stimulates the appearance of the author's syntactic presentation.

On the level of semasiology L. Hughes acts rather restrained because he forms a figurative layer of storytelling with a small number of means and devices. However, it is important to notice that the text of the story is overloaded with epithets used by the author to create the image of the main character. Some of them are repeated by the author so often, that they can be called key epithets («*black, white, cold, wet, sopping, hungry, sleepy, tired, big, unemployed, etc.*»), and they become the most important for the author to illustrate the emotional state of the protagonist.

So, we can conclude, all the expressive means and stylistic devices of the story «*On the Road*» are used by Hughes to depict the character of the main hero, the situation he occurs into, and to show his apologetic attitude to a person of an Afro-American blood. All the stylistic media of the text are proved that the author uses them dominantly to pay the readers' attention not only to the key character, but globally to the social, political and religious problem of racism during the time of depression in the USA.

Conclusion. Each master of a literary style is unique. The prominent «black» American blues singer L. Hughes in his creative work was able to realize his creative potential by stylistic media which he himself introduced, popularized, and brought to use at the same time constantly and extraordinarily. No doubt, that L. Hughes, by himself, was the unique literary personality, which by his works produced the original style of his writings. Continuity and recurrence of literary aspects (themes, ideas, problematic issues) and linguistic factors (persistent involvement to the works of identical means and techniques of all linguistic levels) give birth to a bitter explicit irony, which often turns into satire and tragedy. All these criteria lead to the thesis about real individual style of L. Hughes.

Having been exercised in poems, «polished» in many storybooks, and eventually expressed in some dramatic pieces, the style of the writer is considered to be the most distinctive among his famous contemporaries precisely by the fact that such a system is remarkably mobile and at the same time stable: in all his works he is eager to find the interaction of the traditional and the new in the approach to structuralizing his language matrix. D. Littlejohn stated, «... Afro-American colloquial speech, ... maximal honesty and naive, poetic feeling and ironic direction of mind...» [Littlejohn 1966, p. 54] created a combinatory character of all his works.

L. Hughes is often compared to Th. Dreiser in the development of the Afro-American literature [Wright 1957] and to W. Whitman as his greatest white predecessor [Lowenfels 1968]. But, it goes without saying that L. Hughes, eventually, differed from them by his

incomparable style. The brightest example of his manner of writing this author illustrated in his numerous short stories. L. Hughes's fragment «*On the Road*» focuses on the problem of Afro-Americans in the United States in the first half of the last century. They are all deserved a highly apologetic attitude of the author, and it is demonstrated through the main character of these works. All stylistic media are purposely combined here by the author's strong will to implement his non-typical writing techniques. Phonetic media helped him to use the various characteristics of the heroes, situations; vocabulary, syntax and tropes are also essential to characterize those people, for whom and about whom the author writes his work. The author's humor which is used in rather dramatic piece of prose provides the text canvas with surprisingly vivid pictures from the life of the American ghetto, enlighten optimism towards its representatives, inspire readers, and testifies to the inexhaustible life-giving and at the same time creative energy of their author – Langston Hughes. His career, actually, corresponds to the expression «style is man himself».

The American writer realizes his creative ideas with the help of repeated stylistic media. L. Kniazeva called his style «especial, based on the rhythms of Negro music» [Kniazeva 2010, p. 5]. This music that sounds from Hughes's pages appears thanks to the combinability of the heterogeneous ingredients (like in a jazz piece). The palm of primacy among these elements of style must be fairly given to phonostylistic, as L. Hughes uses graphons that are intended to convey a person's illiterate speech as well as to emphasize those life situations that clarify certain character traits of other personages. The informal communicative style of the work brings characters closer to the potential readers, forcing them to sympathize with the heroes. The plot of the story is also accessible because the writer uses common vocabulary and simple syntactic patterns, tries not to overload the text with sophisticated details, and, therefore, this factor works for the benefit of being easy and understandable by the reader, even poorly educated. This kind of ease and deliberately naive form of representation of the author's thoughts gives the possibility to produce authentic and truthful pictures from the life of black Americans. Although L. Hughes's works tell of incredible life disasters and broken human destinies, they are by no means filled with bitter irony, and sometimes hidden satire illustrating the author's irreconcilable attitude to the problem of racism and his powerful inner optimism and belief that the situation may once be changed and there will be equality between those who struggled for identity and those who always had it. Thus, these features testify in favour that L. Hughes has the unique style of expressing thoughts in writing that makes him the most extraordinary «black» personality among his famous literary colleagues.

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ІНДИВІДУАЛЬНИЙ СТИЛЬ ЛЕНГСТОНА Г'ЮЗА
В ОПОВІДАННІ «НА ДОРОЗІ»

Анотація. Американський письменник Ленгстон Г'юз (1902–1967) – одна з унікальних особистостей «Гарлемського Відродження». З-під його пера вийшло чимало різножанрових творів, але оповідання цього літератора постають чи не найрепрезентативнішими не лише з точки зору концептуального змісту, а й у контексті реалізації автором своєї манери письма. Індивідуальний стиль Л. Г'юза – критерій, який приніс йому світову популярність та зробив унікальним серед літературних побратимів. Така складова творчої персоналії цього автора у вітчизняному мовознавстві (на відміну від зарубіжного) перебуває на периферії активного наукового пошуку. Автори статті здійснюють спробу з'ясувати специфіку індивідуального стилю Л. Г'юза на прикладі одного з його найвідоміших оповідань «На дорозі» («On the Road»). Результатом ґрунтовного стилістичного аналізу є висновок про те, що Л. Г'юз широко застосовує мовні засоби всіх рівнів – фонетики, лексикології, синтаксису та семасіології. На рівні фоностилістики автор оповідання віддає перевагу алітерації, ономатопеї, графону, а також засобам фонографічної сегментації тексту (курсивам). Авторською метою в цьому випадку є спрямованість на зображення реальних природних явищ, під час яких відбувається дія твору, а також з метою зображення психоемоційного та фізичного стану головного героя – безпритульного Сержента. На лексичному рівні мови автор оповідання яскраво демонструє головну мету своєї творчості – писати для простих і про простих людей. Саме тому лексичний запас слів в аналізованому фрагменті запозичений з нейтрального і з розмовного, адже автор прагне дати чіткі характеристики своєму героєві, зрозумілі, передусім, головним адресатам цього твору, які за соціальним статусом є подібними до Сержента. Стилістичний синтаксис постає надзвичайно потужною платформою для зображення різнопланових характеристик героя. Письменник часто послуговується еліптичними та номінативними конструкціями, паралельними та відокремленими фразами, інверсією, а анафори, повторення та перерахування допомагають авторові досягти своєї мети, а саме: не лише всебічно зобразити портрет головного героя, але й висловити своє ставлення до нього. Не в останню чергу автор користується і прийомами та засобами виразності, які є необхідними для структурування образності аналізованого оповідання. До кола пріоритетних слід віднести епітети та порівняння, що, як і мовні ресурси інших рівнів, також виступають напрочуд важливими для характеристики природних і соціальних явищ, залучені автором як тло для точнішого розуміння характеристик головного персонажа. Тож стилістична інтерпретаційна процедура дає можливість говорити про те, що Л. Г'юз використовує мовні засоби всіх рівнів і вдається до їхнього комбінування в межах лаконічного текстового простору, а це в загальному рахунку веде до появи нетрадиційної для тогочасного літературного контексту манери художнього викладення думок. Також слід окремо говорити про ще один висновок, який зробили автори цієї статті. Подібна форма реалізації авторських мистецьких амбіцій є навдिवовижу вигідною для цього письменника, адже вона свідчить не лише про наявність його самобутнього авторського стилю, але й дозволяє йому порушити проблему расової дискримінації американського суспільства у 30-ті роки ХХ ст.

Ключові слова: Ленгстон Г'юз, період депресії, расизм, темношкірі, біле населення країни, мовна парадигма, стилістичний прийом, засіб виразності, авторський стиль.

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