



## THE ORIGINALITY OF FAULKNER'S METHOD OF ARTISTIC ASSIMILATION OF REALITY

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**Abstract:** In this article, we try to trace how Faulkner's contradictory worldview ideas about man, society, history and time reflected in the interpretation of artistic time in his works and related aspects of the typology of images, composition, form of narration, determining the nature of the writer's creative heritage.

**Key words:** William Faulkner, artistic assimilation, reality, image, integrity.

Nearly all of William Faulkner's writings share a common setting — Yoknapatofa County, created by the writer's imagination, located in the American South and representing a special world with its own history and complex connections, “everything that Faulkner writes about Yoknapatofa is part of one evolving model. It was this model, and not the books themselves, in which it was revealed by one side or another, that became the real achievement of the writer. Indeed, the South in Faulkner's image is not only a geographical concept, but a special model of society, history, traditions, morality, which is both a subject of research and a means of understanding life and the world as a whole. All this allows us to talk about the integrity of the writer's work and consider it as a kind of system that has certain patterns.

In this regard, it should be noted that Faulkner's novels are difficult to arrange in such a way that a rigorous picture of the development from experiment to established method, from modernism to realism, from "eternal" problems to the problems of the present, is obtained. The creative path of a writer cannot be represented as a straight line. It can rather be compared with a stormy sea, where waves of different heights and strengths follow one after another.

Integrity is also organic for the artistic means used by the writer (myth-making, symbolism, the structure of characters, which are based on generalization and universality). This is an all-pervading law, which, being the law of individual artistic creativity, is also the conscious goal of the author, reflecting his worldview.





Faulkner wrote about the American South, which, in his opinion, reflected all the vices and virtues of mankind. The writer considered it necessary to comprehend the history, social structure and culture of the southern states in order to present their past and present as a whole, to find a viable beginning that connects the times. But the past of the slave-owning South is contradictory, where patriarchal foundations and an external refined culture were combined with inertia and racism. The present is also contradictory, where established traditions and prejudices, a stagnant way of life collided with the influence of the capitalist North, which asserted free enterprise, democracy and technical progress, but carried the cult of money, immorality and lack of spirituality. This was perfectly felt and conveyed by Faulkner. However, realism in the depiction of real social contradictions did not become a guarantee of the consistency and clarity of the views of the writer, who, while rejecting both the old plantation society and the new anti-humanistic capitalist way of life, did not have a positive program.

Various kinds of stream of consciousness are presented in "The Sound and the Fury" ("The Sound and the Fury", 1929); abstract and romantic symbolism exists alongside realistic symbolism in Light in August (1932).

In Faulkner's novels, evil passions boil, they are inhabited by villains, murderers, madmen, often evil is the object of the writer's research. To fight evil, you need to know it, - so the writer claims. He comes to the conclusion that the personality is disfigured by society, circumstances that are stronger than it. But Faulkner's man is not pathetic, he fights furiously, even realizing his doom. This is the difference between Faulkner's works and modernist "nightmares", this is his realism and humanism. The writer himself said: "If there is a direction to which I belong, then this is the direction of humanism."

The originality of Faulkner's method of artistic assimilation of reality, the selection of material, and visual means is obvious. We have singled out the two most important, from our point of view, patterns of the writer's work: integrity and inconsistency, creating a complex dialectical unity. In our article, an attempt is made to consider in the light of these regularities the category of artistic time in Faulkner's works and some related aspects of his work and worldview.

The problem of artistic time is increasingly attracting the attention of literary critics. This testifies to its exceptional importance in modern literature. In domestic literary criticism, the category of artistic time as a property of the model of reality created by the writer is considered in the structure of the work





in organic connection with the creative method, worldview, tasks and style of the artist.

All researchers of Faulkner's work, both domestic and foreign, certainly turn to the problem of time. In critical works, the features of Faulkner's idea of time and its reflection in works are highlighted. This is the predominance of the past over the present, the absence of a future, a combination of linear (historical) and cyclic (mythological) time. This is also the originality of the composition of the novels, which consists in the absence of a chronological presentation of events, saturation with retrospectives, and a variety of points of view. Most critics are looking for common internal patterns of these features of the writer's work. Let's follow their example.

The historical time depicted in the novels is the past and present of the American South. The idea of the integrity of national history, Faulkner's attachment to patriarchal traditions, his rejection of bourgeois morality led to a special understanding of the connection between the past and the present as a unity. But this unity contains elements of disintegration, since its components are deeply contradictory. Antagonistic contradictions are borne by the new capitalist reality with its spirit of bargaining, standardization and alienation of the individual. The legend of the "planter's paradise" is also untenable, this dream of the past, to which the heroes of Faulkner's works turn, trying to bring it into the present and thus connect the times. The unresolved contradictions of the past lead the heroes to defeat. The past becomes not a unifying, but a separating force, throwing heroes out of real life. Such is the fate of Quentin Compson in *The Sound and the Fury* and *Absalom, Absalom!* ("*Absalom, Absalom!*", 1936), *Hightower* in *Light in August*, and many others.

Faulkner shows, first of all, the impact on the present of the negative aspects of the history of the South: racial prejudice, religious fanaticism. Everything that seems positive to the writer (the stability of the moral code, the absence of the spirit of acquisitiveness, the traditional way of life, proximity to nature), as it were, settles at the bottom of the past, twitching with a film of romance, turns into a legend, divorced from reality. But even the very romanticization of the past is a source of evil, because it leads the heroes away from the problems of reality, distorts its perception.

The main patterns of historical time are also reflected in the event time of the novels. It is presented in Faulkner's works in the form of a kind of homogeneous substance, in which it is not the sequence that is of paramount importance, but the very fact of the existence of phenomena that freely move in





time. The moments of the past, present and future here are, as it were, different points in space, and time develops into a spatial category. The categories "earlier", "later", as well as chance do not play a role, since an event is born as a result of a given, predetermined character and fate of a person. Necessity reigns in Faulkner's novels. The absence of choice, chance, the inevitability of the event, the static integrity of characters are associated with the completeness that is inherent in the past, and not with the dual nature of the present or with the uncertainty of the future.

Faulkner's hero has his back turned to the future, his gaze is fixed on the past, which, together with the present, appears to him as a single immovable space. He does not notice his irresistible movement into the future, which, as it were, is already present in the past, is contained in the very inevitability of events and predetermined characters, is devoid of becoming. But there is not only a static relative time, but also a directed movement from the past to the future of absolute time.

The spatial model of time, bordering on the idea of timeless being (to which the characters aspire), is opposed by an endless stream of time indifferent to human life, washing away everything that is in its path. The heroes of the novels try in vain to fight this fatal destructive force. The continuous change of the world in time requires an internal change, the development of personality. This impossibility to remain identical to oneself enters into an insoluble contradiction with the static, one-line and fanatical purposefulness of the heroes, which as a result leads to their death. Irreversibly destroying the past, time violates the picture of the world created by the heroes, where the moments of the past and the present coexist, leaving them alone with a specific reality to which they are unable to adapt.

But the heroes are fiercely fighting against time, striving to stop it, to keep the past at any cost, even at the cost of insanity, incest, suicide. This struggle testifies both to the strength and weakness of man. In this contradiction of external activity and internal stability of the characters, their doom and tragedy.

Heroes, as it were, are prisoners of their own passion, which determines their characters and destinies. Rosa Coldfield's revenge on Sutpen ("Avesa - crowbar, Absalom!"), Hightower's admiration for his grandfather, a participant in the civil war ("Light in August"), Bayard's guilt over the death of his brother in "Sartoris" ("Sartoris", 1929), longing for a broken family and Quentin's lost sister ("The Sound and the Fury") - all this belongs to the distant, irreversible past and interferes with existence in the present. An attempt to connect time





layers, logically resolving past events and relationships, leads to the opposite result. The heroes are thrown out of the linear, real-life time into the distorted world of their subjective ideas.

There are no decades for Rosa Coldfield: the day she left the Sutpen estate and the day she found Henry dying follow one after the other in her imagination. Mink Snopes (*The Mansion*, 1959) is not recognized as the thirty-nine years of his life in hard labor, since for him the murder of Flem and the trial is an inextricable chain of events. Unable to separate the past and the present, Quentin connects his university friend's statements about women with his sister's insulted honor (the scene with a fight in a car in "*The Sound and the Fury*"). Times and events merge in the mind of Mrs. Hynes ("*Light in August*"), who identifies Lena Grove with her deceased daughter, and Lena's child with Joe Christmas, her grandson, and wants, returning to the moment of Joe's birth, to save him from Hynes, changing line of fate. The living corpse is in the novel "*Soldier's Award*" ("*Soldier's Row*", 1926) by Donald Magon. He will have to gain memory only for a few minutes to restore the moment of his fall in the plane, and die.

In all the examples given, we observe a discrepancy between real and biographical time, since for heroes biographical time is the area of action, the active expression of their essence. This makes the frames of the life of the heroes ambiguous. They die, as it were, twice, because their life ends where the only possible line of fate for them ends, although physical death can come much later.

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