

SHORT ANALYSIS ON FAULKNER'S LITERARY CREATIONS

Lola Idieva

master's student of the 2nd grade

Bukhara State University

In the realm of American literature, William Faulkner is a giant. More than simply a renowned Mississippi writer, the Nobel Prize-winning novelist and short story writer is acclaimed throughout the world as one of the twentieth century's greatest writers, one who transformed his "postage stamp" of native soil into an apocryphal setting in which he explored, articulated, and challenged "the old verities and truths of the heart." During what is generally considered his period of greatest artistic achievement, from "*The Sound and the Fury*" in 1929 to "*Go Down, Moses*" in 1942, Faulkner accomplished in a little over a decade more artistically than most writers accomplish over a lifetime of writing. It is one of the more remarkable feats of American literature, how a young man who never graduated from high school, never received a college degree, living in a small town in the poorest state in the nation, all the while balancing a growing family of dependents and impending financial ruin, could during the Great Depression write a series of novels all set in the same small Southern county — novels that include "*As I Lay Dying*", "*Light in August*", and above all, "*Absalom, Absalom!*" — that would one day be recognized as among the greatest novels ever written by an American.

Faulkner's novel - "Sanctuary" (1931) - was the first of his works, which attracted wide attention. This novel is still enjoyed in the United States and one of the most successful of all the books of the writer.

The reasons for the popularity of "Sanctuary" as Faulkner himself explained, recognizes that in an effort to large print runs, he "came up with the most terrible story that could only create imagination, and he put it on the paper for three weeks." Many American readers in the "Sanctuary" have attracted a combination of nerves tickling mysterious and frightening events with details of an erotic nature. Although there are elements of realistic satire in the novel, modernist

tendencies received it particularly significant development. This book clearly manifested two peculiarities of Faulkner, at first glance, seemingly incompatible trends. On the one hand, in the novel, as it embodies the cry of disgust to reality, there is something wild, explosive. On the other hand, the book is built to be extremely slim and even "artfully" - author skillfully excites the curiosity of the reader, forcing us to look for answers to your questions in the following chapters of the work.

Even more characteristic of Faulkner fact that almost all the images of "Sanctuary" are static. The heroes of this novel represent, as a rule, the embodiment of one sense, one passion, the same face, the same features, they lack the ability to internally growing and changing. Faulkner was not going to portray many of them living people - first of all the characters. The writer told the truth when he noticed that the protagonist of the book - pop-eyed gangster - "represents evil." "I just gave him - wrote Faulkner - two eyes, a nose, a mouth and a black suit. It was a solid allegory." [1] Representing almost all his works, lives in the southern states, Faulkner, however, even with exaggerated caution relating to the situation of blacks. In the novel "Light in August" (1932) is much wider characterized the fate of blacks in the southern states. The book has two lines. One is related to the way Lena Grove, a peasant girl who became pregnant, went in search of her lover in the naive belief that he would gladly marry her. There is something touching in the credulity of Lina, her inherent in quiet expectation of good. There is again cry of despair in the novel. Again composition of book is "patchy", although the plot development of the novel has something of detective fiction. Joe Christmas suspects that in his veins has a share of Negro blood, and the consciousness of this makes the life of the hero of the novel terrible, turns him into a violent criminal, leads to death. It comes out from the novel that Christmas has brought a lot of troubles to Presbyterian religion (as a child he became a disciple of the religious fanatic), but a decisive role in his life played a "black blood". Faulkner hates bigots that lead to the deaths of Christmas. However, the so-called Negro problem caused the writer and the apparent confusion of mind. [2]

The duality of the author's position "Light in August" in this question mark, even some of the most friendly to him critics. The term "hate" is not justified, but still Faulkner was not completely free of racial prejudice or at the beginning of the 30s, or even, as we shall see, more than two decades later. Only after Faulkner responded to most difficult for him to question - the question of the fate of blacks in the southern states - he decided to make an attempt to capture in a single work shape of the South as a whole. Thus the novel "Absalom, Absalom!" appeared (1936) as the expression of the search for the truth about the country, the basis of all life which are the relationship of slave-owners and their heirs, on the one hand, and slaves or semi-slaves - on the other. In this book, Faulkner returned to the image of Quentin Compson (from the novel "The Sound and the Fury"), for which the process of understanding the past of the southern states remained unfinished. The novel "Absalom, Absalom!" represents the kind of research on the history of the South, where the role of the researcher, or rather furious investigative acts of Quentin. But as Quentin (and grown together with him the soul of the author) is the truth given with great difficulty. The overall flavor of the novel clearly emerges in its final part. A friend of Quentin, who shared with him the work to identify the grim history of the slave-owning family, comes to the conclusion that Quentin, in fact, hates the southern states. "I'm asking you to answer just one more question. Why do you hate the South?" - He asks. And then follow the words: "- I do not hate it - quickly, instantly, immediately replied Quentin - I do not hate it - he repeated. I do not hate him, he thought, breathing hard in the cold air of New England, This iron darkness - no, no, I do not hate it, I do not hate you! " Here are indicative not only hysterical repeats itself Quentin, but many synonyms ("quickly, instantly, immediately"), through which the author expresses not only the severity of the reaction of the hero, but also his own excitement. After all, not only for Quentin, but, apparently, and Faulkner's South sometimes begins to cause a feeling close to hatred, while the northern states continue to pose and the hero of the novel, and the author of "iron darkness." In Faulkner 20 - 30 -s captured a large living material, it has elements of realistic

generalizations, artistically significant pages, but, referring to one of his novel after another, again and again feel the connection with the writer's modernism. Faulkner's attitude evolved from opposition disgusting bourgeois modernity, desire to "proud" (a favorite word of the writer) past the southern states, and at the same time and from the painful awareness of the death of the old way of life. If we add to this the fact that Faulkner did not see a clear way out of the situation relating to the "Negro question", then we will open the origins of the philosophy of hopelessness that comes through in many early (but not limited to early) book writer. Life is for the most part seemed Faulkner mysterious and incurable chaos, the plaything of strange, blind and evil forces. Often his books turned into frenzied copyright monologues, in which many of the images illustrated rather dark thoughts and feelings of the writer or served sinister characters, rather than living their own lives in accordance with the laws of objective reality. If, however, some of the images that emerged from the pen of early Faulkner have a certain strength of artistic influence on readers, this is primarily due to tensions embodied in them, scary aspects of contemporary life in the United States, as well as an irrepressible attraction to the language of the writer saturated with exotic colors. Faulkner is noteworthy not only in itself, but also due to the fact that the author of "The Sound and the Fury" was the acknowledged head of the so-called "Southern literary Renaissance."

The strength of a number of Faulkner's novels and short stories is that his work is bubbling energy of the negation of the world where, as he wrote to his collaborator Warren, the man has become zero, the ethical principles defined possessors and the basis of norms of human behavior "are selfishness, opportunism, the pursuit of success". [3] Sometimes this feeling helped Faulkner catching features such catastrophic moral degradation in the capitalist world, passed by a very observant writers and the northern United States. As the complexity of the problem Faulkner related to the fact that the anti-capitalist pathos in his works again and again intertwined with reversed views, great value question become: what aspect of this complex interconnected thoughts and feelings

predominated in the writer at any given time? There is no doubt that in the middle of the XX century, few American novelists can be compared to Faulkner on the ability to identify ugly, blatantly inhuman and morally false in bourgeois society, the ability to reproduce the atmosphere of decay, approaching catastrophe, as well as the strength of penetration.

REFERENCES

- [1] Edited by ROBERT A. Jelliffe : Faulkner at Nagana P. 157. – Tokyo – Kenkyusha Ltd., 1956.
- [2] Light in August, P. 190.
- [3] Olga W. Vickery: The novels of William Faulkner: A Critical Interpretation. P. 262.
- [4] Edited by Robert A. Jelliffe : Faulkner at Nagana, P. 13. - Tokyo – Kenkyusha Ltd., 1956.