
A STUDY OF WILLIAM FAULKNER'S WORK IN UZBEK LITERATURE

Sardor Sherqulov

Tashkent State Uzbek named after Alisher Navoi
Basic doctoral student of the University of Language and Literature
Telephone number: +998902889090
E-mail: sardor_komilovich@mail.ru

There are certain researches in Uzbek literature on the works of W. Faulkner. Of course, they cannot be considered as researches that have risen to the level of independent Faulkner studies and are free from the influence of Russian and world Faulkner studies. First of all, many experts who think about the literature of world modernism mention the name of U. Faulkner, among other representatives. They are limited to a general description and description of his work. For example, the researches of O. Sharafddinov, P. Kadyrov, U. Normatov, A. Rasulov, B. Sarimsakov, K. Yuldashev, S. Meli, D. Kuronov, U. Jurakulov, U. Hamdamov, B. Karimov can be included in this list.

The literary scholar M. Olimov, speaking about the psychological connection of the writer's and hero's pathos within the inner "I", tries to base his opinion on the example of the analysis of the images of Benji, Jason, Quentin and Caddy in the novel "The Sound and the Fury".¹

In the later periods of our national literature, we came across three independent studies and articles written on the work of U. Faulkner. The first two of them belong to the pen of the late Doctor of Philology, Professor Muhammadjon Kholbekov. It should be noted that these articles are the first examples of Uzbek folklore. The first article is called Faulkner's World. In this case, M. Kholbekov relies on the monograph "Biography of William Faulkner" written in 1984 by Professor Joseph Blotner of the University of Michigan.² The author's life was very humble and simple, the history of writing his first novel "Soldiers' Pay" (1926), "The Sound and the Fury" (1929), "Light in August" (1932), "As I Lay Dying" (1930), "Absalom, Absalom!" (1936), "Village" (1940), "That Evening Sun" (1951), "City" (1957), "Fortress" (1959). According to the scientist, "Firstly, He awarded with the Order of the Legion of Honor by French. At home in America, too, attitudes toward him have changed for the better. The American Institute of Art and Literature, an academician of literature, also nominated him for an honorary membership. Then his work "The sound and the Fury", which was recognized as the best novel in fiction, was awarded the National Prize. The year 1947 brought great joy to Faulkner: a close doctor, who worked as a reporter for one of Sweden's leading newspapers, told him that he had a laureate diploma and a lot of money waiting for him. An official statement issued by the Nobel Committee said, "Because the modern era has made a huge contribution to the development of the American novel." In December 1950, King Guktav-Adolf Faulkner of Sweden was awarded the Nobel Peace Prize. Then there was a formal reception and a speech,"said Faulkner. The deaths of his mother and Albert Camus in 1960 and his creative contemporary and friend Ernst Hemenguey in 1961 are the most tragic points in the author's biography: At his mother's funeral, he looked at his brother and said, "I'm almost there."³

Writer Nazar Eshankul's article "William Faulkner" seems to be written in a more eccentric way. It is clear that the author of the article, W. Faulkner, approached his work as a writer and journalist. For example, the author says: "His works were reminiscent of ancient myths, and his heroes were reminiscent of images from ancient myths. The lives of these people also seemed to be the result of distant myths, as if they were the last representatives of the epochs in which myths took place. From their faces, their clothes, their words, it was clear that they were doomed to their own world, to their own destiny. Neither time nor space has changed them. Only their faces and facial expressions seemed contemporary to us, in fact, their insides are

¹ Olimov M. The problem of pathos in modern Uzbek literature. - Tashkent, 1994.

² The world of Faulkner//UzLA», 2011. – №43.

³ Kholbekov M. The world of Faulkner // Uz LA», 2011. - №43.

still as mysterious as myths for world literature, as if they were left behind in a time of myths.⁴ Faulkner evokes a figurative image of the art world. As for the novel *The Sound and the Fury*: "In the literature of the twentieth century, it was called a 'great novel in its own style.' In the play, one story is portrayed by several protagonists at the same time, from several points of view, i.e. three parts of the four-part novel on behalf of the first person, and the fourth chapter in the style of 'ongosti flow' from the point of view of servant Dilsi. The work is about the collapse of the Compson family, a prominent representative of the American aristocracy, both spiritually and physically, unable to adapt to the new life. This decline is not described anywhere, it is not built on events, on the contrary, it is revealed through the inner experiences, feelings, and imaginations of the protagonists (Benjamin, Quentin, and Jason, three members of the family)." his family pointed to the spiritual crisis, but also to the post-flowering extinction processes that are characteristic of man⁵.

Indeed, everything in nature is forced to wither after the sage has blossomed. This is a cruel law of nature. So is human society. Crisis seconds begin at the moment when it reaches its highest peak. It is worth remembering that such philosophical issues are also widely reflected in the novel.

Researcher Tillanisa Eshbaeva's article is dedicated to a sentimental story by W.Faulkner. However, it should be noted that in the example of this story, W.Faulkner understood the leading feature of the prose and achieved a scientific-publicist interpretation. This aspect is evident in the author's thoughts on action, state, and time in the work: "In Faulkner, action is subordinated to state. The image movement that continues the course of events is only necessary for that continuation. The situation in motion is so clear, so consistent with the writer's artistic purpose, that no matter how many times you read it, you will encounter new situation images. Faulkner makes no particular emphasis on any event or detail. It keeps the soul calm from beginning to end. And in the end, it becomes clear that the style, which evoked in the reader's mind an attitude of no pain, no suffering, no peace, in relation to the events narrated by the calm spirit, actually emphasized a sense of inevitability and helplessness. It is not man's, but the whole being, the whole creation, that the grass and the weeds are weak in the face of time and destiny, that they are destined for their own destiny."⁶ Almost all Faulknerists agree that the philosophy of time is at the heart of Faulkner's philosophy. He achieved a philosophy of truth that other writers could not achieve in terms of placing the three epochs in a chaotic monologue, a "stream of consciousness." In particular, the example of Benji in "The sound and the Fury" reveals aspects of the "stream of consciousness" style that even J. Joyce could not reach. In our opinion, the fact that the work of W. Faulkner began with poetry, the fact that emotion plays an important role in the darkness of his appearance is an important psychological factor of lyricism in prose. T. Eshbaeva also seems to be well aware of this aspect of the writer: And finally, these feelings, the conclusions are saturated with such a clear picture and thinking that there are always so many things that go beyond the boundaries of the reader's understanding. Descriptions of nature, inner monologues, and the immediate future of the protagonist, as well as thoughts about the life that reveals the protagonist's psyche, lead to long, passionate, escalating sayings in which both Time and events in the play come to a standstill.⁷

True, in this interpretation, emotion is more important than science. But it is commendable that the author felt the world of W. Faulkner as a reader.

In his article on non-traditional prose in Europe in general, Sherzod Artikov also briefly touches on Faulkner's work. But W. Faulkner also makes some misconceptions about his biography. For example, while his account of Faulkner's participation in World War I as an ordinary soldier is correct, his account of his "bloodshed in the trenches in winter and summer, his shooting in battle, and his watchfulness of bombing

⁴Nazar Eshanqul. William Faulkner / Ziyouz.uz, 03.05.2017 y.

⁵ In that source.

⁶ Eshboeva T. Until there is inevitability in the world /<https://kh-davron.uz/library/jahon/uilyam-folkner-sorry-turned-time-tillaniso-eshboeva-till-in-the-decision-in-the-world.html>

⁷Eshboeva T. Until there is inevitability in the world /<https://kh-davron.uz/library/jahon/uilyam-folkner-sorry-turned-time-tillaniso-eshboeva-till-in-the-decision-in-the-world.html>

planes" is in fact incorrect⁸. Faulkner went to war. But by the time he arrived, the war was over. He did not take part in any battles. According to his biographers, in his letters to the house he wrote fictitious letters about seeing such incidents. The fact that the author of the article likens W. Faulkner to a skilled chess player, and life to an opponent in front of a chessboard, throwing stones with white pieces, is not so successful. The author says: "I imagine that Faulkner did not live his life for years, as if he was playing chess with him. Let's say life is in white grains, Faulkner is in black grains. It is not a multiparty game, but a one-party affair, and it is as if the party is not over yet."⁹

Thus, the issue of world and Uzbek folklore is so serious and complex that it requires a separate monographic approach. Opinions about the personality and work of W. Faulkner, who is truly talented and accordingly popular, have been the subject of much research, and sometimes contradict each other. His novel *The sound and the fury* is also the subject of various comparative studies, has shown typological commonalities with various works of world literature, and has a very wide range of artistic influence, which has not yet been fully explored. Because this work has much in common with many untapped novels.

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⁹ In that source.