

## THE IDEAS OF HUMANISM IN WILLIAM FAULKNER'S WORKS

Akramova Sitora Ikrom qizi – master's student

To'rayeva Bakhor, docent – supervisor

Uzbekistan State World Languages University

**Annotation.** The issue of the humanistic elements in William Faulkner's works is brought up in this article. Its primary goal is to provide a succinct overview of humanism's significance in literature and to show that William Faulkner deserves a particular place alongside other humanists like Kierkegaard, Marcel, and Sartre. William Faulkner is one of the authors who has successfully incorporated humanistic concepts into their books, even though he is not sufficiently acknowledged as a humanist. This essay aims to demonstrate how Faulkner's works not only take into account some key humanistic ideas but also pave the way for more humanistic discussions.

**Keywords:** literature, humanism, Faulkner, metaphysics, linguistics, ethics, religion, existentialism.

**Introduction.** The discussion on the interrelationship between humanism and literature was first sparked during the Platonic Greece period, which is where the subject of the place of artists among humanists arises today. Although contemporary humanism has developed more positive attitudes about its allied humanistic fields, such as literature, the debate over the status of writers among humanists continues to be lively. It takes a strange blending of literature and humanism to study a literary work from the perspective of humanistic ideas. The idea of literature and humanism contributing to one another is clear to the author of this piece, and it has roots in Gadamer's hermeneutics.<sup>[1]</sup>

He was one of the first to genuinely apply a holistic approach to a humanistically based literary work and to approve the collaboration between the two fields. Even if some may consider the concept of combining humanism and literature as being doubly fruitful, many believe that any union of the two fields is incompatible. Iris Murdoch, a writer, and humanist, is one of the most vocal opponents of this union since she does not believe humanism plays a significant part in fiction. Hers is the main justification for the claim that literature frequently obscures humanistic ideas rather than making them clear: "You mentioned a moment ago that the goal of humanism is to clarify but the goal of literature, very often, is to mystify".

---

<sup>1</sup> Adams, Richard P. "Faulkner's Use of Motion as Metaphor." In Readings on William Faulkner. Edited by Clarice Swisher, 54–63. San Diego: The Greenhaven Press, 1998.

Murdoch says in her debate with Bryan Magee that she rejects any assertions that humanism and literature share a common foundation because, in her opinion, they are two quite different disciplines. They have very different tools for communicating their truths, as she explains. Additionally, she views humanism as an impersonal, organized science with no application to human experience affairs. Jacquelyn Kegley has offered a more encouraging perspective on the blending of humanism and fiction. In her essay "The End of the Road: The Death of Individualism," Kegley makes the case that combining artistic inventiveness with logical argument can result in literature that is even more humanistically persuasive. When an author "places reason and imagination in dispute, implying that either faculty in isolation is inadequate in dealing with human experience," as she puts it, that is beneficial. The degree to which the divide between humanism and literature may be removed is a topic that is currently being discussed, and it is quite interesting. One well-known humanist, Stanley Cavell, claims that humanism and literature can successfully converge through understanding Shakespeare's tragedies.<sup>[2]</sup>

Shakespeare could not be who he is - the weight of the title of the greatest writer in the language, the product of the greatest ordering of English - unless his writing is engaging the depths of humanistic preoccupations of his culture, the author writes. "I become perplexed in trying to determine whether it is to addicts of humanism or to adepts of literature that I address myself." Martha Nussbaum, a humanist, has gone the furthest in her insistence that the traditional division between humanism and literature needs to be changed or even eliminated. The uncanny resemblance of Faulkner's novels to real life is what stands out the most. His characters are almost all rooted in their lives through a vivid narration whose energetic beat maintains them in constant motion. The majority of his characters are basic rural men. According to Richard P. Adams, Faulkner does not attempt to directly or logically define experience in his article "Faulkner's Use of Motion as Metaphor." To create the strongest possible concentrations of power and then restrict them in the scenarios with the tightest blocks of possibilities, he is attempting to organize sensations of speed and energy.<sup>[3]</sup>

---

<sup>2</sup> Faulkner, William and Milton T. Inge. *Conversations with William Faulkner*. Jackson: University Press of Mississippi, 1999.

<sup>3</sup> Faulkner, William, James B. Meriwether and Michael Millgate. *Lion in the Garden: Interviews with William Faulkner*. New York: Random House, 1968.

The first instinct of human existence is action. In this perspective, "Man first exists, meets himself, rises in the world - and defines himself after." One thing is certain: Faulkner's engagement with existentialism, as ludicrous as it may sound, before the actual inception of this intellectual movement, just as Sartre's existence preceded essence. This alone should be sufficient justification for paying respect to this great author with a thorough examination of the humanism he wove into all of his works.

**Conclusion.** As the first and most crucial element in the creative writing process, Faulkner did not believe in the truths of reason. He would frequently recite that "the heart knows more than the mind," with the latter serving just as a conduit for the writer's intuition. He demonstrated not only that humanistic ideas can come from artistic intuition, but also that humanism can still be experienced in a literary way. Could it be that at least some of what existentialists strive to do is best done in art and not humanism? to paraphrase Kaufmann once more. Without disparaging humanism, the author of this article thinks that authors can be equally as good humanists in some ways. What one can particularly like about Faulkner is that he not only introduced numerous humanistic issues into his writing but also paved the way for subsequent generations. Faulkner's humanistic message should be studied with extra care and concern, especially in these troubling times when some outdated ideas about race, religion and the boundaries of human freedom have resurfaced. One thing is certain: Faulkner is not only a great humanist but also one of the finest humanists of our times because of his dedication to the issues of the "human heart" and its role in the modern world.

## REFERENCES:

1. Adams, Richard P. "Faulkner's Use of Motion as Metaphor." In *Readings on William Faulkner*. Edited by Clarice Swisher, 54–63. San Diego: The Greenhaven Press, 1998.
2. Bedell, George C. *Kierkegaard and Faulkner: Modalities of Existence*. Baton Rouge: Louisiana State University Press, 1972.
3. Blake, Nancy. "The Word as Truth or Delirium: Faulkner's *As I Lay Dying*." *Revue belge de philologie et d'histoire*, 63, no. 3 (1985): 554–553. DOI: 10.3406/rbph.1985.3513.
4. Boudraa, Nabil. "William Faulkner and the French-Speaking World." *International Journal of Language and Literature*, 2, no. 4 (2014): 109–122. DOI: 10.15640/ijll.v2n4a6.

5. Brooks, Cleanth. "Five Perspectives in The Sound and the Fury." In Readings on William Faulkner. Edited by Clarice Swisher, 104–115. San Diego: Greenhouse Press, 1998.
6. Cavell, Stanley. Disowning Knowledge in Seven Plays of Shakespeare. Massachusetts: Harvard University Press, 2003.
7. Church, Margaret. Time and Reality: Studies in Contemporary Fiction. Chapel Hill: The University of North Carolina Press, 1963.
8. Cohen, Philip, Fowler Doreen. "Faulkner's Introduction to The Sound and the Fury." American Literature, 62, no. 2 (June 1990): 267–283. DOI: 10.2307/2926916.
9. Cowley, Malcolm. "Introduction." In The Portable Faulkner, vi–xxxi. New York/London: Penguin Books, 2003.
10. Faulkner, William and Milton T. Inge. Conversations with William Faulkner. Jackson: University Press of Mississippi, 1999.
11. Faulkner, William, James B. Meriwether and Michael Millgate. Lion in the Garden: Interviews with William Faulkner. New York: Random House, 1968.