

Nature as a hero in the works of Faulkner

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Analysis of the progressive culture in modern and contemporary convergence of art and philosophy is particularly evident in the twentieth century. Marked the rise of border genres at the interface between art and philosophy (philosophical essays, social science fiction, etc.) are carried out on the basis of not always conscious of parcels that philosophy in the process embodies the idea of science. Hence any deviation from the canon of strict science, somehow aestheticization, design professional philosophizing in the manner of Kierkegaard recognized as unconditional evidence of the crisis the idea of a positive method.¹

Turning the page of a book Faulkner, we find ourselves in another world, the world of wild, virgin forests, where the story is "about people ... not a white, black or red skin, but about people, hunters with their courage and patience, with the will to survive and the ability to survive, the dogs, bears, deer, designed forest, clearly arranged by him and in him the places for the eternal and hard contest, whose eternal, inviolable rules do not care, do not regret - caused by forest on the best of merrymaking, to life, not comparable with any other."

All my love to hunt, to this idiosyncratic dialogue with nature, unforgettable memories of youth Faulkner has invested in two stories in the book "Go Down, Moses" - "old" and "The Bear". These are two genuine masterpieces to penetrate the image of the forest, hunting ritual, the state of the human spirit in communion with nature.

The plot of both stories, which are united by the same characters, the same site of action and, in fact, look like a single entity, rather simple. These are the stories about hunting. But for hunting adventures worth more - deep innermost

¹ Долгов К. Кризис буржуазного философско-социологического сознания // Борьба идей в эстетике. М., 1974. С. 127-159.

thoughts of the writer of the moral ideal, the true value of a man, his responsibility to his own conscience.

The duration of both stories compared to previous them the second and third stories of the book again in the past - it refers to the beginning of the century, when the forests in the Great lowlands, as they called the Mississippi Delta were still wild and they were driven deer, bears and where the boy and Faulkner boys went every fall hunting camp with the old, proven hunters to learn from them the great ability of understanding nature, love for her.

Here is a great ordeal; this path passes maturity and the young hero of Faulkner's stories "The Old Man" and "The Bear". At this time, the hero acts Ike McCaslin, the grandson of the founder of the dynasty Carothers McCaslin, who was born when his father was already seventy, which cousin Cass Edmonds replaced his father.

From year to year in the fall, in November, the boy saw a loaded wagon, prepared a pack of dogs and hunters left the Grand Canyon - deer and bear dense space. And boy every time counting how many years he still have to wait for the day when it will be taken in the forest. And finally the day has come, "he saw the forest through the sluggish, icy November rain; subsequently the forest and always recollected in November, draw through the dull drizzle pores dying vast high wall serried trees ... he entered as a novice in the real forest, take it and immediately closed again.» The boundary of the forest becomes the boundary between civilization and virgin nature, where people find themselves in a natural existence, throws off all artificial, imposed on him by society, and disclosed vitality latent in man. Here reigns other laws, not those imposed by society - here the value of man is not determined by his wealth or position in society, not skin color, and true dignity - courage, skill, stamina. And in this company of hunters is not the main man, General Compson and the boy's cousin, who owns the plantation, and Sam Fathers, in whose veins flows the blood of the Negro.

When he died, the last full-blooded Indian Jo Baker, Sam Fathers goes to live in the forest. Ike explains his cousin Cass Edmonds, Sam like an old lion or a

bear, who grew up in a cage. "He does not know anything, except the cells, there he was born and spent his entire life, and suddenly he felt, smelled something: for example, a breath, a light breeze flying over the forest and looked into his cage, but for a moment murmur, whispered bushes, rustling, pulled the hot sands ... I do not feel (he did not know and probably will not know if they will see), but only shudder - trembled and gone; but not quite, not completely: silent thickets, died breath hot sands and nostrils he beats the smell of iron, he simply did not notice before. And in his eyes hides the bitterness of slavery. "

Here is Sam Fathers and becomes a mentor Ike McCaslin in the great art of hunting - "he taught the boy to understand the forest, to feel when it is necessary and when it is not necessary to kill and taught to shoot and carve prey." And when the boy killed his first deer, a mentor rubs his face with the blood of deer: "It is finished. He shed His blood, and Sam Fathers made a rite of passage, and the boy has become a hunter, a man. "

Process Mougins boy comprehension them nature and its natural laws, which at the same time and the laws of morality, in the story "The Bear". The hunt for old, already legendary bear becomes a boy school of courage, compassion and love. Faulkner himself later said about this story: "This is a symbolic thing. This story is not only a boy, but every human being, which grows to compete with the land, with the world. Bear is not evil, but the process of aging ... The boy learns from this bear is not a bear - he learns about the world of man. The courage, of pity, of responsibility. "

Artistic confirmation of this symbolism is easy to find in the text of the story. Boy for the first time brought to the hunting camp. "Has never been a boy in that intact wilderness with an ax, where the trail left didacticism bear's paw, and the bear is looming, looming over him in dreams, hairy, huge, red-eyed, not evil - just exorbitant: he was too large for dogs that he tried to poison, for horses, which he caught up to hunters and sent them bullets, too large for the site itself, it enfolds.

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Old Bear in the story really becomes a symbol of pristine nature, already doomed under the onslaught of civilization, predatory aspirations of the people to enrich them at the expense of nature, ready to destroy nature for profit. "The boy seemed to see already that neither sense nor reason he still could not comprehend: doomed wilderness - from the edges of her gnaw incessantly have plows and axes people, even anonymous to each other, in the forest edge, where he earned a name for himself old bear, not a mere mortal beast prowling through the woods, and irresistible, irrepressible anachronism of the past and the dead time, a symbol, a clot, the apotheosis of the old wild life around which swarm in a furious disgust and fear of people waving their hatchets - pygmy elephant at the foot of the dormant; and indomitable as the finger alone saw an old bear, a widower and childless immune to death, the elder Priam, lost queen and outlived all of his sons. "

None work Faulkner is not felt so keenly the bitterness of the writer at the loss of nature under the pressure of modern mechanized civilization, as in the story "The Bear". In the beginning of the story seems to forest boy powerful and eternal, it seems that the forest can not belong to anyone, it cannot be bought, and on the last pages of the story Ike McCaslin, a grown man, sadly sees as timber companies cut down the sacred forest thicket, where he once hunted, where he grew up in communion with nature. "Now if the train was carrying an ax doomed to solitude sign of the end."

This sadness Faulkner on to destroy pristine nature helped create some American critics legends about him as a writer, calling for a return to civilization to nature. Faulkner subsequently objected to this: "I do not support the idea of return. Once the progress stops, he will die. He must develop and we must carry with it all the rubbish of our mistakes, our wrongs. We need to heal them, but we should not go back to the idyllic conditions for which we imagining that we were then happy that we were free from anxiety and sin. We must bear these anxieties and sins with him, and as we move forward, we must heal these anxieties and sins. We cannot go back to the conditions under which there would be no wars,

there would be a bomb. We have to take this bomb and something to do with it, to destroy the bomb, eliminate war, but not to return to the position which existed prior to its opening, because if time is a part of the movement, then sooner or later we will come back to bomb, and again go through all this. "

In the works of Faulkner it is not only the destruction of modern civilization untouched nature. These words expressed by the ratio of Faulkner to important philosophical and social issues century issues that cannot worry about every thinking writer, sense and personal responsibility for the fate of mankind.¹

However, for a complete understanding of the topic chosen essay we have to go back to the story "The Bear". It is very precisely defined boundary, the gap between modern society and nature. Faulkner says that a person born and raised in a society bifurcated. Deep inside, everyone was convinced Faulkner, lives a natural person. Society is the enemy of man, it deforms it distorts the natural emotions; makes artificial obey the code of conduct. Only in communion with nature man throws off everything superficial, artificial, returned to its elements.

This idea Faulkner shines in the words of the old General Compson, when the boy Ike wants to stay with the dying Sam Fathers in the forest, for so he tells a moral duty, and his cousin Cass Edmonds requires that boy back to Jefferson and do not miss school. "And you shut up, Kas - said the general. - Stuck with one foot on a farm, the other - in the bank, and at the root, in the ancient practice before you baby him; you as Sartoris and Edmonds imagined farms and banks just to hide from that knowledge of what is given to this little boy from birth - and fear, of course, is congenital, but not cowardice, and it is ten miles of the compass went to see a bear, to which none of us could not get a shot on the right, and he saw and went back ten miles in the dark; this is something perhaps more substantial farms and banks ... "

The following story of the book "Go Down, Moses" - "Autumn in the Delta" - Ike McCaslin already under seventy, but it still goes now with the sons and

¹ Charlton William. Is Philosophy a form of Literature? British Journal of Aesthetics, volume 14, 1974. – Pp. 15-16

grandsons of former comrades in their hunting in the forest, which further and further retreat before the onslaught civilization. "He has his home in Jefferson, agriculture is the niece of his dead wife and his family, he was comfortable there, have the care, care for it that relatives whom he had chosen out of all the earth, and vowed to love until death. But he languishes in his four walls, waiting for November: because this tent, and slush underfoot, and a rigid, cold bed - his real home, and these people, although some people have it and sees only two weeks a year, - his real relatives. Because then his native land ... "

In conclusion we can say that description of the role of nature in W.Faulkner's works. Faulkner uses several devices to make the past live on in the novel. They are – mentioning the landmarks of the past, such as the brick courthouse with stone arches, the monument of the Confederate soldier, the railroad built by Bayard's ancestors, Old Bayard's study at home, where a chest of family relics is kept, containing mementoes of the Colonel from the 1840s, such as his sword, and his cavalry sabre.

The list of used literature

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6. Долгов К. Кризис буржуазного философско-социологического сознания // Борьба идей в эстетике. М., 1974