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THE SYNTACTICAL AND LEXICAL PECULIARITIES OF “BARN BURNING” BY W. FAULKNER

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Abstract:The article includes an explanation of the ways of sensory perception of reality by the characters of W. Faulkner’s short story “Barn Burning”, and it gives a description of the concepts associated with sensorics. It also demonstrates the features of W. Faulkner’s legendary style. In addition, the article includes the analysis of the syntactical and lexical peculiarities of “Barn Burning”.

Key words: sensory, sensorics, imagery, trope, visual, auditory, olfactory, tactile, gustatory, metaphor, epithet.

СИНТАКСИЧЕСКИЕ И ЛЕКСИЧЕСКИЕ ОСОБЕННОСТИ СЕНСОРИКИ В НОВЕЛЛЕ У. ФОЛКНЕРА «ПОДЖИГАТЕЛЬ»

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Аннотация: Статья включает в себя разъяснение способов сенсорного восприятия действительности героями рассказа У.Фолкнера «Поджигатель» и дает описание понятиям связанным с сенсорикой, а также демонстрирует особенности легендарного стиля У. Фолкнера. Кроме того, статья включает анализ синтаксических и лексических особенностей сенсорики в новелле «Поджигатель».

Ключевые слова: сенсорика, образность, троп, зрительный, слуховой, обонятельный, тактильный, вкусовой, метафора, эпитет.

U.FOLKNERNING «O‘T QO‘YUVCHI» QISSASIDA SINTAKTIK VA LEKSIK HISSILIK XUSUSIYATLARI

Suleymonov Timur Xalilovich,
Samarqand davlat chet tillar instituti mustaqil tadqiqotchisi

Annotatsiya: Maqolada U. Folknerning «O‘t qo‘yuvchi» hikoyasi qahramonlari tomonidan voqelikni hissiy idrok etish yo‘llari izohlangan va sezgiga oid tushunchalar tavsifi berilgan. Shuningdek, U. Folknerning afsonaviy uslubining xususiyatlari tasvirlab o‘tilgan. Bundan tashqari, maqolada «O‘t qo‘yuvchi» qissasining sintaktik va leksik hissilik xususiyatlari tahlilini o‘z ichiga oladi.

Kalit so‘zlar: hissiy, sensorik, obraz, trop, vizual, eshitish, hid bilish, taktil, ta’m, metafora, epitet.

Introduction. One of the brightest and original authors of the 20th century is William Faulkner, whose works are always rich in figurative and expressive means. The language of Faulkner’s works is always saturated with imagery, and this imagery is often sensory. He departs from usual descriptions and resorts to explicit experiments. More than half of his texts activate the imagination of a reader, supplying it with unusual combinations. Faulkner’s sensory imagery does not need to be sought out; it is found on every page of his works. He conveys in detail the perception of the artistic world by each of the five senses, this is a kind of «stream» of visual, auditory, olfactory, tactile and gustatory impressions [12, 519].

Without specifying the rather rigid content of the story and without the explanation of the plot, we will consider the above-mentioned elements of «sensorics». “Sensorics” is derived from Latin, it means “perception”, perceived through the senses [8].

The richest sensory imagery is presented in “Barn Burning”. Since the content of the story is a fictional artistic world, “Barn Burning” is a short story in which the author surprises a reader with the complexity and multi-layered imagery of the perception of the world by his characters. Faulkner synthesizes visual, auditory, tactile, olfactory and gustatory imagery and this creates rich artistic content. Faulkner often uses tropes (trope - a word or expression used in a figurative sense [10]) when creating imagery, because this is a fictional world and it is prone to Faulkner. Without paying much attention to the content and plot of the story and, we will consider the above-mentioned elements of the sensory world in Barn Burning.

The artistic text contains descriptions of the nature and dialogues of characters. Characters speak in their own way, there is an intonation pattern of speech. All these, together with the sounds of nature, usually make up the visual and auditory imagery of the work. In general, everything else (tactile, olfactory and gustatory imagery)

exists in texts optionally but Faulkner's stories. He synthesizes all types of senses so as to create exceptional stream of sensory information perceived as a whole.

Main Part. Visual imagery in "Barn Burning". The visual imagery is usually primary. There are no works where there would be no visual impressions, and an author usually portrays surroundings perceived by the senses of characters and describes them using figurative language. Thus, in "Barn Burning" the visual imagery is especially expressive due to the use of tropes.

The first visual imagery of the boy's father: Faulkner uses the metaphor "stiff" in the figurative phrase: "His father, stiff in his black Sunday coat" [5]. It is a combination of the visual and tactile imagery. Later in the article we call it synthesis. According to Merriam-Webster Online Dictionary synthesis means the composition or combination of parts or elements so as to form a whole. Faulkner combines the sensory imagery and his characters using one or two senses activate other sense. It is the synthesis of the sensory imagery while all 5 senses act like one stream of sense. This is called "stream of consciousness" in Literature.

Faulkner uses a comparison in the figurative phrase: "…he no more to them than a buzzing wasp" [5]. So, the author shows that the boy's father is like a pest for the owners of this house. Thus, the author enhances the "animal" nature of the boy's father. Besides, the writer presents a noise "buzzing". He describes the boy's father using visual and auditory imagery. In the next phrase Faulkner reinforces exactly mentioned higher "bestiality" of the father, using trope - comparison: "…the formal coat of broadcloth which had once been black but which had now the friction-glazed greenish cast of the bodies of old house flies, the lifted sleeve which was too large, the lifted hand like a curled claw" [5]. And, in order to reveal the essence of the boy's father, the author uses the trope - comparison: "…the elevated hand like a curled claw" [5]. This is the visual imagery of the hand: the resemblance to a paw is something inhuman, and since malice is mentioned in the text, these qualities are associated with "bestiality". This can be continued with the association of the rigidity of the father, which combines with the strength and indomitability of a predator who knows no pity.

The boy knew that his father had "envious rage", and when he saw his father against the backdrop of a serene colonnade, he realized that his father could harm people, set fire to their sheds, barns. Faulkner uses a metaphor in the following phrase: "... he looked again at the stiff black back ..." [5]. The word "back", due to the epithet "stiff", seems to merge with the imagery of the palm, which is discussed below. So, the body turns into something special, almost inhuman. The boy thought about the harsh nature of his father, and he projects this harshness into his palm, as the father sets fire with his palm. Such a detailed portrayal, almost unnatural for a regular text, is necessary here, because Faulkner often describing his characters sees their personalities and sometimes their body parts as if disassembled into parts, and these parts live according to their own rules of "separatism".

The following phrase illustrates the use of synecdoche: "...had more than ever that impervious quality of something cut ruthlessly from tin, depthless, as though, sidewise to the sun, it would cast no shadow" [5]. In this phrase, Faulkner also uses tropes - an oxymoron and a metaphor. The boy sees his father as "quality of something cut ruthlessly from tin, depthless"; here the oxymoron "quality of something" and the metaphor "tin" merge into the imagery of the boy's father's palm, which symbolizes his rage, envy and anger.

Moreover, it is quite possible to analyze the imagery of the palm "in isolation" from the imagery of the father - the text clearly shows that the boy has contradictory feeling, he loves his father, but he simply hates the palm.

The complex and rich figurative content is created with synecdoche, oxymoron and metaphor, transforming the body of the boy's father into something, as already mentioned, "bestial", since his cruelty, greed and envy was precisely "inhuman".

Metaphor "pebble – colored eyes" in the following sentence: "... the shaggy iron - gray brows tweeting slightly above the pebble – colored eyes…"[5] merges with the previous details and reinforces the transformation of the body of the boy's father into something lifeless, cruel and cold. Faulkner gradually kills his father describing him as lifeless tin.

In the following figurative phrase, the author uses tropes - metaphor, epithet and personification: "...he could even want but without envy, without sorrow, certainly never with that ravening and jealous rage which unknown to him walked in the iron like black coat before him"[5]. The metaphor "rage" with the epithets "ravening and jealous" turn the visual imagery of the boy's father into embodied, abstracted rage. Faulkner uses the personification "rage … walked in the iron like black coat", the author further enhances the cruel nature of the boy's father. Here the meaning-forming function is played by the word "iron" - the embodiment of hardness, coldness and heaviness.

Auditory imagery in "Barn Burning". Auditory imagery along with visual is used to describe cruelty, death

and harshness of the boy's father. The following figurative phrase portrays auditory imagery: "…where as he passed a voice hissed: - Barn burner!"[5]. Faulkner conveys the discontent, rage and anger of the boy's father with his hiss. This "inhuman" some kind of harmful, stinging sound may be associated with a wasp.

Faulkner describes the auditory imagery of the boy's father using the metaphorical epithet: «... father spoke for the first time, cold and harsh, level, without emphasis" [5]. "Cold" seems to combine with the previous details and the auditory imagery in combination with the epithets "the face absolutely calm, the grizzled eyebrows tangled above the cold eyes"[5] enhances the transformation of the body of the boy's father into something lifeless, into the body of a dead man. In the following phrase, the epithet and personification: "... the harsh, cold voice speaking above him: - Go get in the wagon" [5]. Thus, personification "voice speaking" and metaphorical epithets "… the harsh, cold voice" synthesize auditory details with tactile ones. Due to the paths, the imagery of the boy's father turns into the embodiment of lifelessness, cruelty: the cold and hard body of a dead man.

Faulkner conveys auditory and visual imagery in many figurative phrases. Moreover, the auditory imagery is ahead of the visual one. He conveys the boy's anxiety in the phrase: "Now he could hear his father's stiff foot as it came down on the boards with clocklike finality …".

Tactile, olfactory and gustatory imagery in "Barn Burning". "The store in which the justice of the Peace's court was sitting smelled of cheese" [5]. The author at the beginning of the short story presents a general, so to speak, "olfactory" imagery of the room. Further "olfactory" becomes a priority in the boy's perception. "The boy, crouched on his nail keg at the back of the crowded room, knew he smelled cheese, and more"[5]. The boy, in addition to the smell of cheese, smelled another incomprehensible scent, which he tried to catch with his eyesight.

In the following figurative phrase, Faulkner synthesizes visual imagery with olfactory and gustatory: "...from where he sat he could see the ranked shelves close-packed with the solid, squat, dynamic shapes of tin cans whose labels his stomach read, not from the lettering which meant nothing to his mind but from the scarlet devils and the silver curve of fish - this, the cheese which he knew he smelled and the hermetic meat..."[5]. Faulkner was an innovator in the description of sensory perceptions. With the help of the visual imagery, the boy feels olfactory qualities: "…the cheese which he knew he smelled and the hermetic meat". The smell of cheese was already in the room, but only the boy could smell hermetically sealed meat since the boy smelled by vision looking at the pictures of fish. Faulkner uses the personification "labels his stomach read" in order to synthesize visual imagery of tins with gustatory imagery. Besides, the personification is to indicate that the boy was hungry (although this is very naturalistic the author definitely means that because of the hunger, the boy is literally ready to eat these tins, he is already salivating). The stomach is personified to be independent animated imagery: "... his stomach read".

Faulkner uses the epithet: "eyes gray and wild" [5]. He describes the boy's fear. He also uses a trope - comparison: "eyes ... wild as storm scud" to convey the boy's fear clearly.

In the following figurative phrase, Faulkner describes tactile imagery: "He felt no floor under his bare feet; he seemed to walk beneath the palpable weight of the grim turning faces" [5]. Those feelings he had felt earlier: fear, despair and grief intensified under the pressure of the crowd.

The analyzed above extracts demonstrate how smell can distract from feelings such as fear, despair and grief. And also, fear, despair and grief can distract from visual, olfactory and tactile sensations.

Tactile sensory can clearly be traced when the boy's mother touched his shoulder. She expressed her sympathy for what had happened and showed care and love. "His mother's hand touched his shoulder" [5].

Sometimes, Faulkner conveys visual, auditory, tactile, olfactory and gustatory impressions when the characters are in unstable and non-rigid consciousness. The next figurative phrase is an example of extraordinary sensory transmission: "…feeling no blow, feeling no shock when his head struck the earth, scrabbling up and leaping again, feeling no blow this time either and tasting no blood"[5]. The boy, after what he heard, received a blow and fell, hitting his head hard on the ground, and for a while his consciousness became clouded. He wanted give surrender his offender, but his tactile and gustatory sensory was temporarily suppressed: "... feeling no blow, feeling no shock when his head struck the earth; "… feeling no blow this time" ; "...feeling no blow this time either and tasting no blood."

Faulkner uses the words "stiff" and "harsh" in various descriptive situations to synthesize the visual and tactile imagery of the boy's father, and the words "stiff" and "harsh" serve a lot of stylistic functions. Sometimes a text does not directly contain tropes, an author is limited to the nominative meaning of a phrase but the direct meaning of words turns into figurative content in the context. The author uses the words "stiff" and "harsh" only when describing the imagery of the boy's father. Based on this, it can be judged that the words "stiff" and "harsh" are the most direct and open allegories of death.

Faulkner uses the metaphor "stiff" in the following figurative phrase: "His father, stiff in his black Sunday

coat” [5]. - In the following phrase, Faulkner uses an epithet: “... the stiff back, the stiff and ruthless limp” [5]. The author again synthesizes the audio imagery with tactile details in the following phrase: “... he could hear his father’s stiff foot” [5].

In the following phrase: “…thin arm came round him, the hard, knotted hand jerking the mule back to a walk” [5] hand is personified to an independent part.

Conclusion. “Barn Burning” is an interesting short story by W. Faulkner due to the most unusual sensory. The sensory imagery in this novel is particularly expressive through the use of tropes and unusual choice of words. The story is written in the third person - the author, and in the first person - the boy. The author allows the reader to perceive the world created by the perception of the boy, and the author in some places explains and supplements the figurative imagery.

The writer synthesizes visual, auditory, olfactory, gustatory and tactile imagery in the characterization of the boy’s father, turning him into something lifeless, something evil and cruel, inhuman, even bestial. This is how “virtual” reality arises, where the boy sees “stiff” father’s body, sees his “bloodless, lifeless” body as “tin”, sees his cold and steely eyes. The boy hears his “lifeless”, “cold” and “harsh” voice. Faulkner synthesizes sensory imagery and turns the boy’s father into a dead, lifeless body.

Depending on the mental state, the perception of sensory imagery changed in Faulkner’s characters. This is clearly demonstrated in the short story on the synthesis of feelings or emotions in combination with the boy’s sensory perception.

Faulkner uses words in their figurative meaning to synthesize visual and auditory imagery of the father with tactile details and thereby develops the theme of death. The epithets “stiff” and “harsh” perform many stylistic functions. These words give the quality of the rigidity of the corpse, the dead. The author uses the words “stiff” and “harsh” only when describing the boy’s father. Based on this, it can be judged that these words are allegories of death. In addition to these words, the author uses the epithet “cold” in describing the father’s voice and eyes, and it is synthesized with tactile details and turns the body of the boy’s father into a cold and stiff corpse.

Faulkner uses the metaphor “tin” and “iron” referring to tactile details to enhance the imagery of the dead, because these metaphors carry such qualities as hardness and coldness.

There is a struggle going on in the boy’s soul, a struggle between good and evil. If he chooses the side of his father, then he will choose evil - like his brother. The boy chose good and finished with evil.

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