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FEATURES OF THE NARRATIVE TECHNIQUE AND STRUCTURE OF THE NOVEL "THE SOUND AND THE FURY"

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Abstract: An image is a literary concept. An artistic image is the basic cell from which a system of images that make up a complete work grows. An artistic image is usually understood as the reproduction of typical phenomena of life in a concrete, individual form. Such reproduction or reflection of life is characteristic of art, ideology, artistically mastering the world. An artistic image carries a “generalization” in itself, since it acts as a specific way of reproducing objective reality from the position of a certain aesthetic ideal of a concrete, sensory, directly perceived visual form.

Key words: artistic, epithet, context, original meaning, historical and cultural traditions literary.

Аннотация: Образ — понятие литературоведческое. Художественный образ является основной клеточкой, из которой вырастает система образов, составляющих целостное произведение. Обычно под художественным образом понимают воспроизведение типических явлений жизни в конкретно-индивидуальной форме. Такое воспроизведение или отражение жизни свойственно искусству, идеологии, художественно осваивающей мир. Художественный образ несет в себе «обобщение», поскольку выступает как специфический способ воспроизведения объективной реальности с позиции определенного эстетического идеала конкретно чувственной, непосредственно воспринимаемой зримой форме.

Ключевые слова: художественный, эпитет, контекст, изначальный смысл, историко-культурные традиции, литературный.

Annotatsiya: Obraz adabiy tushunchadir. Badiiy tasvir asosiy hujayra bo'lib, undan to'liq asarni tashkil etuvchi tasvirlar tizimi o'sadi. Odatda, badiiy obraz deganda tipik hayot hodisalarining o'ziga xos, individual shaklda takrorlanishi tushuniladi. Hayotni bunday takrorlash yoki aks ettirish san'atga, dunyoni badiiy o'zlashtirgan mafkuraga xosdir. Badiiy tasvir o'zida "umumlashtirish" ni o'z ichiga oladi, chunki u ob'ektiv voqelikni ma'lum bir estetik

ideal pozitsiyasidan maxsus hissiy, bevosita idrok etilgan vizual shaklda takrorlashning o'ziga xos usuli sifatida ishlaydi.

Kalit so'zlar: badiiy, epitet, kontekst, asl ma'no, tarixiy-madaniy an'analar adabiy.

INTRODUCTION

The article study presents facts illustrating the importance of W. Faulkner's work and, in particular, his novel "The Sound and the Fury". The outstanding talent of this writer influenced a group of writers - authors of novels of the "southern school" of the United States. The presence of a historical root and common - literary as well as historical and cultural traditions - allows us to speak in this case about the existence of genetic connections between the work of W. Faulkner and the artists of the "southern school". Such connections are expected and quite explainable.

METHODS

The theoretical and methodological basis of the research was the principles of comparative historical literary criticism, developed in the works of the largest Russian literary scholars A.N. Veselovsky, M.M. Bakhtin, V.M. Zhirmunsky, M.P. Alekseev, A.V. Mikhailov, etc., as well as the principles of a holistic analysis of a work of art and the techniques of its intertextual interpretation.

The works of leading Russian American literary scholars (N.A. Anastasyev, T.D. Benediktova, B.A. Gilenson, T.N. Denisova, A.A. Dolinin, Ya.N. Zasursky, A.M. Zverev, I.V. Kireeva, M.M. Koreneva, A.S. Mulyarchik, O.O. Nesmelova, A.N. Nikolyukin, O.E. Osovsky, E.A. Stetsenko, L.N. Tatarinova, V.M. Tolmachev and others), research by leading American specialists in the works of W. Faulkner (J. Blotner, K. Brooks, M. Cowley and others), which made a significant contribution to the development of modern American literary history and provided new interpretations of 20th century American prose, and works on literary theory.

RESULTS AND DISCUSSION

The title of the novel "The Sound and the Fury" is borrowed from Shakespeare. In the tragedy "Macbeth" the hero speaks of the meaninglessness of existence: "Life is a story told by an idiot, filled with sound and fury, and signifying nothing." After the First World War, the world was going through a severe crisis, a crisis of humanism. Human consciousness was shocked: he was left alone, without God, without faith, without ideals, face to face with a hostile and furious world, which was increasingly overwhelmed by waves of anarchy and destruction. This state partly resembled what the inhabitants of the American South experienced after the defeat in the Civil War. Faulkner acutely felt how a person suffers from the lack of self-discipline, sacred things, common values, from the fact that he does not see the meaning of his existence. In "The Sound and the Fury" he tried to tell about the struggle of a person with circumstances, with the environment, with himself. In fact, he did this in other books, all his life. The main merits of Faulkner's work are contained in the awareness of the common human destiny, in the deep respect for man. "The Sound and the Fury" is his only experimental novel, the subsequent ones are written in the traditional manner.

The first 3 parts are written in the form of an internal dialogue. Three types of stream of consciousness are reconstructed. The fourth part is from the point of view of an outside observer = the author's position - "a guide to the entire novel".

The genre idea is the basis of a family novel. The most important theme is the collapse of one typical southern American family, the destruction of patriarchal family values. Through the history of the Compson family - the collapse of the institution of family and marriage in the entire South.

Part I of the novel "April 7, 1928" presents the internal monologue of Benjy Compson, 33 years old, deprived of reason, a monologue that seems to have no meaning. Benjy's thoughts are confused, jumping, transferring us from the present to the past, then back to the present. However, based on individual vivid episodes that flash in Benjy's sick imagination, one can imagine a picture of the Compsons' life. The Compsons, like the Sartoris, are an old southern family, but impoverished, having lost all their wealth, deteriorating not only economically, but also physically and morally. Portraits of the members of this family gradually emerge. This is Father Compson, an intelligent, skeptical man, not entirely healthy, with a certain opinion about time, history, man, society. The author treats him with sympathy. His wife, eternally whining, considering herself sick, but in reality healthy, is an unpleasant woman. Her brother Maury, who lives with the Compsons, is a loafer and a drunkard. The Compson children - brave, emotional Quentin, informer and coward Jason, crazy Benji and their sister Caddy - are the central connecting image of the novel. The history of the family, the destinies of its members are in a certain connection with its fate. Benji Compson hears, sees, understands everything. And his memories of the Compson family are generally coherent, although they are complicated by the displacement of times, inserted remarks of other characters. Caddy treats Benji well, pities him. And Benji repays her with selfless love. Faulkner uses a special technique here that allows him to reveal the originality of the characters, the peculiarities of their behavior. When Caddy walks with Benji, stands up for him, she "smells like trees." When she begins to behave differently, she "does not smell like trees." Also, Father Compson and Quentin, nice Benji - they "smell like rain." Benji is an expression of the natural, organic principle, in relation to which other characters in the book reveal their humanity, humanism.

It is also worth saying that the image of Benji symbolizes the physical and moral extinction of the Compson family. After he pounced on a schoolgirl passing by the gate, apparently mistaking her for Caddy, he is castrated. The image of Benji ("Blessed are the poor in spirit") is associated with Christ ("the lamb of God") - on Easter Day he turns 33, but in his soul he remains a baby. The structure of the novel itself resembles the four Gospels. The first three parts are so to speak "synoptic", narrating in the voices of different characters about practically the same thing, and the fourth generalizing part, giving the story an abstract symbolism (the Gospel of John).

Part II of "June 2, 1910" is an internal monologue by Quentin Compson, a Harvard student, who continues the story about the Compsons, but in his own way, from his own point

of view. So that Quentin could study at the university, the Compsons sold the meadow adjacent to their house, one of the last assets of the family. Caddy, around whom the action is concentrated, still plays an important role in this part. Quentin painfully experiences the moral decline of Caddy, who is expecting a child from a certain Dalton Ames. To hide the shame, the Compsons urgently take Caddy away from Jefferson and marry her off to Herbert Head, who leaves her when he learns that she is pregnant. Quentin is unable to bear the shame of his sister. He decided to commit suicide. There are different opinions regarding the motives of Quentin's behavior. Some critics, especially American ones, emphasize Quentin's unnatural passion for Caddy. In reality, the situation is much more complicated. For Quentin, Caddy represents a happy past that has disappeared, destroyed by the impact of new times. Past and present are one of the central problems in *The Sound and the Fury*. Quentin Compson and his father feel it especially keenly. They understand that their glorious past is irretrievably gone and will never return. Faulkner understands this too. That is why he expresses skeptical and pessimistic aphorisms through the mouth of Compson's father: "No battle leads to victory," he says. "Battles do not even exist. The battlefield only reveals to man the depth of his delusions and his despair, and victory is only an illusion, the product of philosophers and fools." Quentin, who shares his father's thoughts, does not so much speak as act.

He, like Benjy, tries to keep Caddy in the family. Benjy cries when Caddy declares that she will run away from home: "Caddy came up to him, touched him: "Don't cry. I won't run away. Don't cry!" He fell silent..." And Quentin, having learned about Caddy's pregnancy, decides to take the blame on himself, to accept the terrible accusation of incest. He does not want her to leave the family, because with her he, like Benjy, feels happy. Hence the fierce hatred that he feels for Dalton Ames, Herbert Head. They are the abductors of what is most precious to him on earth. Quentin learns his father's controversial aphorism that "a man is the sum of his troubles," that when you stop counting troubles, time itself becomes a trouble. Therefore, having decided to commit suicide, Quentin breaks the watch, a gift from his father. He does not want to live in this modern time, where everything is alien and hostile to him, where there is no Caddy. "Caddy, how can you for this scoundrel? Think of Benjy, of Dad, not of me," Quentin tells her. Caddy answers: "But now I tell you and know that I am dead...", that is, everything that was, the past, which Caddy personified, has died, disappeared, no longer exists. Quentin, like Benjy and Caddy, is a polysemantic figure, an image not only of a living person, but also an image-symbol, a symbol of doom, the death of the Compsons. The title of the novel also speaks of the doom of the Compsons - the words of Macbeth from Shakespeare's tragedy:

A man's life is a walking shadow, an actor for an hour, Depicting pride and suffering, A tale told by a madman - It is noisy and furious and means nothing. The Compsons cannot stop the passage of time, they are doomed, and their death is captured by the realist artist in the same complex and difficult forms that their real life was for the writer.

Part III - the narrator Jason. Quentin is a weak-willed fool, Benjy is an idiot, Caddy is a whore. The beginning of the monologue sharply emphasizes the difference between him and

Quentin ("I'm glad I have no conscience ..."). He is a pragmatist. The collapse is in the loss of his place from Herbert, in the fact that he did not study, in the fact that he lived on Caddy's money. Quentin - the only future of the family, the new generation - runs away with the money with an actor of a traveling circus.

Part Three "April 6, 1928" returns us to the present. Here the main character is Jason Comison, the brother of Benjy, Quentin and Caddy. In the series of Faulknerian images, Jason is a new face. He represents the modern bourgeois order that has replaced the patriarchal past of the American South. Jason is selfish, vulgar, rude, base and mean, he is devoid of humanity. Jason appropriates the money sent by Caddy for the maintenance of his daughter Quentina, and seeks to send Benjy to an insane asylum. Faulkner admitted that Jason was "the most disgusting character" for him. In this part, the writer also uses the technique of internal monologue, with Jason acting as the narrator, and the events and fall of the Compsons' house are depicted from his point of view.

Part IV. The narrator is an outsider, he sees what the family members do not see. This part is a guide, and it is important: the image of the house is very fully constructed. For the first time, portrait characteristics appear.

The last, fourth part of "April 8, 1928" is written on behalf of the author. Faulkner expands the circle of characters: the main role is played by the black servants living in the Compsons' house, observing and commenting on the events as if from the outside.

Faulkner's humanism rises to great heights in this part. The black woman Dilsey, who raised all the Compson children, is depicted as a Person with a capital letter, who has absorbed the best human qualities: she is fair, kind, humane. It is she who takes care of the unfortunate Benjy, she finds in herself the determination to object to Jason, the head of the family, and point out the baseness of his behavior.

The fourth part is written clearly, not complicated, like the first and second. But the novel must be considered as a single whole, where each part has its own purpose. Of course, "The Sound and the Fury" is one of Faulkner's most difficult books.

Despite the tragedy and the most complex narrative technique, Faulkner's novel is permeated with typical Faulknerian emotional warmth, which primarily comes from the black heroes, especially the servant Dilsey, and also from the love of the unfortunate Benjy and Quentin for their sister.

My attitude to this book is similar to the feeling that a mother must have for her most unfortunate child, Faulkner said. The other books were easier to write, and in some ways they are better, but I don't feel the same way about any of them as I do about this book."

Recalling how *The Sound and the Fury* was written, Faulkner said that at first he wrote only the first part – the story of an idiot who senses objects but cannot understand anything. Then, feeling that something was missing, he gave the narrator's rights to the second brother, a half-mad student on the eve of his suicide – another failure, then to the third brother – the unprincipled businessman Jason – again, not that. And then, in the last part, the author himself

comes onto the stage, trying to put the story together – only to suffer, they say, a final failure. Despite the harmony of Faulkner’s “memory”, it seems to be another legend. The novel is carefully constructed, every word, every comma is thought out, and Faulkner needs four narrators for “the maximum approximation to the truth”.

CONCLUSION

An artistic image is an image from art, which is created by the author of a work of art in order to most fully reveal the described phenomenon of reality. An artistic image is created by the author for the most complete development of the artistic world of the work. First of all, through an artistic image, the reader reveals the picture of the world, plot-plot moves and features of psychologism in the work. An artistic image appears as a result of creative fantasy and is associated with the spiritual activity of a person. In this article, we aim to give a brief overview of Faulkner's work, which has a wide range both in ideological content and in the system of images.

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