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<https://doi.org/10.61796/ejheaa.v1i4.447>**THE SYNTACTICAL AND LEXICAL PECULIARITIES OF
SENSORICS IN “HAIR” BY W. FAULKNER****Suleymanov Timur Khalilovich**Independent researcher at Samarkand State Institute of Foreign
Languagessuleymanov.timka@gmail.com*Received: March 22, 2024; Accepted: Apr 29, 2024; Published: May 22, 2024;*

Abstract: The article includes an explanation of the ways of sensory perception of reality by the characters of W. Faulkner's short story “Hair”, 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 analyzes the synthesis of visual, auditory, tactile, olfactory imagery by the characters of “Hair”.

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

This is an open-access article under the [CC-BY 4.0](https://creativecommons.org/licenses/by/4.0/) license**Introduction**

One of the brightest and most original prose writers of the world literature of the twentieth century is William Faulkner, whose works are always filled with original imagery, including sensory one. The writer, in his often long descriptions, creates a special volume of content in which a powerful saturation of some parallel meanings and associative artistic details is born. Faulkner's text excites and activates the readers' imagination, providing it with unusual revelations. One of these “revelations” is precisely sensory imagery, on the one hand, it lies on the surface but leads into the depths of the text, and even into the subtext. The features of W. Faulkner's style partly (and perhaps mainly) lie precisely in the fact that the author conveys in detail the perception of the world by his characters and through the eyes of the author himself - through the synthesis of visual, audio, olfactory and tactile (and sometimes gustatory!) sensations. Since this is a fictional artistic world, Faulkner often uses tropes when creating imagery [66]. W. Faulkner was, as we know, a master of visual “volume”: his descriptions are distinguished by the richness of their content, where it is very difficult to single out any individual components - in many works it is a kind of “flow” of visual, audio, olfactory and tactile impressions.

W. Faulkner's innovation still remains not fully understood and studied. It is difficult to find a chain of events in his works, since for W. Faulkner time was an “imperishable” concept, which he treated as he pleased: it stopped, accelerated, disappeared, etc. [7, 20]. It's even harder to appreciate the great American's style, especially his unusual use of tropes. In the direction of our article, it is important that W. Faulkner described the sensory perception of his heroes, changing the usual ideas

of readers; he synthesized various manifestations of sensory sensations, feeding the imagination of readers, and sometimes deliberately misleading them.

Methods

Main Part

Visual, auditory, tactile, olfactory imagery in "Hair"

The setting in Faulkner's short story "Hair" is Jefferson and Division, Yoknapatawpha County. The cities of Birmingham and Florence in Alabama, Tennessee in Mississippi, Bolivar in Tennessee, and Porterfield are also mentioned. Narrator How would calculate movements Pinkerton "that secret trip that folks had given up trying to find where he went ten years ago"[74].

"When I first saw him thirteen years ago,... in Porterfield" [74]. "It was three years after that before I found out about him"[74]. "He had been doing that for about five years when I saw him in Maxey's shop in Jefferson, the year after I saw him in a shop in Porterfield"[74]. Thus, Pinkerton's path - this is both time and space at the same time - no matter how completely visible, that's why he is Pinkerton, in the original Hawkshaw. But his real path, determined by purpose, obligation and destiny, is Division, where Sophia lived, and Jefferson, where he met Susan. It was after meeting her that he stayed in Jefferson for 12 years, and before that he kept moving from one place to another, as if he was looking for something or someone. The narrator mentions that he worked for a year in six cities in Alabama, Tennessee and Mississippi.

That's why it was called "Hair" her intrigue special role plays color of Susan Reed's hair: "...and this straight, soft hair not blonde and not brunette"[74] "that hair without any special name showing above the cloth"[74]. "But even the stuff she put on it couldn't change that brown-yellow color. Her hair hadn't changed at all"[74]. Exactly hair Susan Reed had, not changing with time as the face of Pinkerton: "I would make Jefferson and find him there behind that chair." He didn't change, grow any older in the face, any more than that Reed girl's hair changed, for all the gum and dye she put on it"[74].

He managed to persuade her to get her hair cut, which means he knew how to get along with children. He was one of the best children's hairdressers. He gave the children candy. He knew how to find a common language with them. Maybe not with words, but with behavior, affection. This means he was affectionate with children too. It shows the power of tactile and gustatory imagery.

Hawkshaw was always dressed the same way, and his face never changed, as the narrator claims. His face was hard to remember. The narrator recognized him by his clothes and by his stance, i.e. movement. He wore the same suit all these years. After the death of his fiancée, he lost his hair, which he cut off himself and, along with her photo, sent by mail to put it in a frame, but he did not receive it back. Perhaps he believed in the rebirth of the soul, reincarnation. Or he just wanted to find that hair he lost in the mail. He came to the city, Jefferson, he did not look at the girl, it was important for him to see her hair and the fact that he found the hair that he lost was important to him. I think that the author chose this hair color so that most women would not have such hair.

He met her for the first time at her 5, and after that she became more independent and began to go to him on her own "... six months later she was coming to the shop by herself"[74]. - When Pinkerton (Hawkshaw) was busy, Matt Fox offered to serve her, which was the first time they saw Pinkerton get angry. "Hawkshaw looked up like a flash" [74].

Results and Discussion

He showed his emotions, Faulkner uses the simile trope to show the emotional depth of the character of Pinkerton. It was important for him to touch her hair, and this made him happy and positive. "Maxey told me that Hawkshaw had been working for him for almost a year, but that was the first time he ever heard him speak positive about anything" [74].

To be a good children's hairdresser, you must love children, you must love your profession, you must love hair. Then she started going to school and walked past the hairdresser twice, as the narrator says "yellow - brown head of her passing the window level".[74]

When she passed, he always approached the window "Hawkshaw standing there in the window, looking out" [74]. "It was like he would kind of drift up to the window without himself watching it" [68]. He unconsciously approached the window, his feelings controlled him, he reached out to her. It was important for him to take a closer look at her, her hair. He was instinctively drawn to her.

In the next figurative phrase Faulkner uses trope - epithet to describe Susan's visual imagery: "Maxey told me about how him and the other barbers watched Mrs Burchett trying for three days to get Susan (she was a thin little girl then, with big scared eyes and this straight, soft hair not blonde and not brunette) into the shop"[74]. The author draws the line of Susan's growing up and her behavior at various age stages. When she was 5, she had big, scared eyes "big scared eyes".

In the following figurative phrase, Faulkner uses the trope - comparison: Maxey told me . That was her first haircut. Hawkshaw gave it to her, and she sitting there under the cloth like a little scared rabbit" [74]. When he cut her hair for the first time, it was completely covered, and the second shows that she even covered her hair subconsciously; the author uses the sheet as a barrier in the relationship between Pinkerton and Susan.

In the next phrase, the author again uses the trope - comparison "But six months after that she was coming to the shop by herself and letting Hawkshaw cut her hair, still looking like a little old rabbit, with her scared face and those big eyes and that hair without any special name showing above the cloth"[74]. Although after 6 months she was like a "rabbit", she only had a scared face. She opened her hair, she trusted him with her hair "hair without any special name showing above the cloth". The author uses the bedspread as a barrier between Pinkerton and Susan. She moved one step closer to Pinkerton, not by communicating, but by him cutting her hair and touching her hair. This connection was not verbal, but tactile through her hair and his hands, as well as visual, gustatory (when he gave her candy) and olfactory (her smell and the smell of the hairdresser).

She was scared and embarrassed by him, although she allowed him to cut her hair. She sat cowering. But then the situation changed, she had already become an adult and came to him, to his chair "She still came to him, to his chair, and him watching her every morning and afternoon ... she

wasn't shy any more" [74]. She had changed a lot, others thought, but before Pinkerton's eyes she gradually matured. She didn't stop going to him, and he didn't stop looking at her.

Taste sensations can be considered in the following figurative phrase. "When she would come to the shop for a haircut, Hawkshaw would give her two or three of those peppermints where he would give the other children just one" [74].

To convey olfactory imagery, Faulkner uses a trope - a metaphor: after she got a job in the store, she came to the hairdresser, and did not always choose a place at Pinkerton's. She filled the room with the smell of perfume and laughter. She talked to other hairdressers. She has already grown up and the author conveys this through "... her legs sticking out from under the cloth"[74] she opened up even more. Although the author did not completely open it for Pinkerton.

Faulkner clearly conveys the emotional state of his characters through their handwriting, which can be attributed to tactile sensory: "He went to the table and opened the Bible. The front page was the births and deaths, two columns. The girl's name was Sophie. I found her name in the birth column, and on the death side it was next to the last one. Mrs Starnes had written it. It looked like it might have taken her ten minutes to write it down. It looked like this: Sofy starnes Dide April 16 th 1905. Hawkshaw wrote the last one himself; it was neat and well written, like a bookkeeper's hand: Mrs. Will Starnes. April 23, 1916"[74].

He masterfully conveyed feelings like grief and joy and responsibility through the handwriting of Mrs. Starnes and Pinkerton. When visitors opened Mrs. Starnes's house, they found a Bible on the table. On the first page of the Bible, the dates of birth and death were written in two columns. Sophia was second to last on the list of dead; Mrs. Starnes wrote her name herself. She cried when she wrote her name, it was hard for her to write: "SofystarnesDideapril 16th 1905".

"We turned to the back. It was there, in a neat column, in Hawkshaw's hand. It began with April 16, 1917, \$200.0.

The next one was when he made the next payment at the bank: April 16, 1918, \$200.00; and April 16, 1919, \$200.00; and April 16, 1920, \$200.00; and on to the last one: April 16, 1930, \$200.00. Then he had totaled the column and written under it: - Paid in full. April 16, 1930"[74]. - "It looked like a sentence written in a copy book in the oldtime business colleges, like it had flourished, the pen had, in spite of him. It didn't look like it was written boastful; it just flourished somehow, the end of it, like it had run out of the pen somehow before he could stop it"[74]. Even in Pinkerton's letter the author first shows his indifference, the inscription was written by Hawkshaw, neatly and beautifully and without any outbursts of emotion "... like a bookkeeper 's hand". And on the last page of the Bible the loan payment terms were written. The record began from April 16, 1917 to April 16, 1930, after the death of Mrs. Starnes , he started this column of records. This was carefully written Column "neat column".

The last inscription was unusual "...when he wrote "Paid in full" under that column, time and despair rushed as slow and dark under him as under any garlanded boy or crownless and crestless girl[74]. This inscription ended the column "Paid in full. April 16, 1930." The last inscription seemed to sparkle, to stand out with something. When Hawkshaw wrote the end of the inscription, it was as

if the inscription had escaped from the pen "like it had run out of the pen". The author showed Stiebling's spiritual joy in his handwriting, he was free from debt, and he could now be with Susan. He was in a hurry, he was excited when he wrote the last entry. He paid off the loan to soothe Sofia's soul. He paid every year on her death day.

Conclusion

The short story "Hair" is not rich in open, obvious, ordinary sensory imagery. But in the work the main role is played by hidden tactile sensory. Pinkerton cuts Susan's hair and gradually, touching her hair, transforming it and her appearance (this is very significant, he is Pygmalion!!!), he falls in love and "makes her fall in love" with him, because for a hairdresser, hair is a special thing. And as this happens for many years, Susan gradually "opens up" to him, she gradually, as it were, "comes out from under the sheet" in which hairdressers wrap clients when they cut their hair. In this novella, it is obvious that non-verbal contact can lead to love, which was easy to notice in Pinkerton's actions: here he is reaching out to the window while Susan is going to and returning from school; so he sees her in other situations... In the work you can also catch Susan's hidden olfactory sensory - this is the smell of her hair that Pinkerton felt. That's why he bears the nickname after the detective's last name, because he is a detective - he found Susan.

The mystery of human personality and life is the main problem of this story, like many others, and the mystery cannot be accompanied by a linear, understandable time, so Faulkner, as always, builds a bizarre picture of the life of his heroes..

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