

USE OF SYMBOLISM AND IMAGERY IN WILLIAM FAULKNER'S LIGHT IN AUGUST

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Abstract

William Cuthbert Falkner (the first spelling of his last name) Faulkner was born on 25 September 1897 in New Albany, the USA in an antiquated southern family, conceived and raised in Oxford, Mississippi. His guardians, Murry Falkner, and Maud Butler Faulkner absolved him after his fatherly awesome granddad, William Clark Falkner, a brassy and sharp man. For the duration of his life, William Clark Falkner filled in as a railroad agent, lawmaker, officer, rancher, specialist, legal counselor and in the most recent years as the top of the line creator of The White Rose of Memphis. The wonder of the "Old Colonel," as about everybody named him, seemed expansive in the contemplations of William Clark Falkner's kids and grandchildren. The Old Colonel's child, John Wesley Thompson, opened the First National Bank of Oxford in 1910. He exited the railroad business to his child, Murry yet Thompson sold it. Murry worked as the business administrator for the University of Mississippi. Murry's child, writer William Falkner, kept firmly his incredible granddad's legacy, expounding on him in his underlying books in the American South.

Keywords: railroad agent, incredible granddad's, contemplations

Introduction:

Symbols are objects, characters, figures, or hues used to speak to extract thoughts or ideas.

“The Dead Sheep”

In a novel saturated with religious symbolism—including insights of torturous killing and the wooden cross on which it happened—Joe Christmas' murdering of the sheep is a brief however advising expansion to this arrangement of Christian images. In the same way as other youths, Christmas finds the beginning of his sexual desires and expanding interest and learning disrupting. When he is first familiar with the workings of a lady's menstrual cycle, he is sickened and shocked by the learning. The main purgation he can discover is in the ridiculous forfeit of a rancher's sheep eating in a field. The unreasonable and indiscreet act—and relatively ceremonial spilling of blood—portends the two extra killings that come to frequent Joe and eventually seal his destiny. Furthermore, the sheep are in a roundabout way settled as a twofold for Christmas, the symbol of atonement who makes a beeline for the butcher in the ways that he effectively looks for his own particular demise and decimation. The sheep's merciless murdering likewise envisions the shooting and maiming that anticipates Joe in Reverend Hightower's kitchen.

“Smoke Rising from the Burden House “

The game-changing day on which Lena touches base in Jefferson is stamped likewise by the killing of Miss Burden and the consuming of her home. Up until that point, Byron Bunch had submissively sought after his ritualized and purposely uncomplicated presence. Meeting Lena at the factory, however, as he later describes to Hightower, he is so diverted and disrupted by her essence that he never deliberately observes the crest of smoke ascending not too far off "on display like it was put there to caution me."

Be that as it may, Byron's impression of the smoke as an evil sign of malevolence is another case of confusion in the novel. The smoke serves not as a harbinger of terrible circumstances to come yet checks, rather, the consummation or the passing ceaselessly of a current request. The fire at the Burden house fills in as a ceremonial purifying, discharging the catastrophe and viciousness that has stamped Jefferson that August and preparing for Lena's life-bearing nearness and the new feeling of duty and commitment it triggers in Byron.

“The Street “

In its plain distinguishing proof as a representative element, the summed up thought of the road develops as an intense analogy of the continuous look for self-acknowledgment and having a place that Lena and Joe Christmas attempt in the novel. The picture initially shows up after Christmas executes his stepfather and is then surrendered by Bobbie Allen and her partners. Venturing off the yard of the relinquished house, Joe "entered the road which was to keep running for a long time." In the pointless wanderings that result, the road epitomizes Joe's eager, reckless scan for individual importance. The road additionally goes up against

measurements of an enticing discharge and escape from his self-detaining cognizance. Be that as it may, it is a delusion and a draw that conveys neither the determination nor the appropriate responses that Christmas looks for. Lena's "road"—her own excursion—prompts new expectation and probability, though Joe's draws him quick into extra enduring, severity, and in the long run demise.

Christ evoking figure

So much has been prepared of Joe as a negative Christ-figure, a powerless savior who can only agonize but not exchange. Certainly, there is a bent on the part of critics to find doubtful symbolism in the fact that Joe does not know of his parentage, that he was left on the orphanage entrance on Christmas Eve, and that he was deceived by a friend for money. There is a difference, however, between direct symbolism and parallelism of symbolism and fact.

In a novel immersed in religious imagery with hints of the crucifixion and the wooden cross on which befell upon Joe Christmas's assassination of the sheep is a brief but telling accumulation to this set of Christian cryptograms. Like many teenagers, Christmas finds the onset of his sensual urges and increasing inquisitiveness and knowledge worrying. When he first becomes familiar with the mechanisms of a woman's menstrual cycle, he is sickened and nauseated by the knowledge.

The only cleansing he can find is in the wounded sacrifice of a farmer's sheep foraging in a field. The foolish and impulsive act and nearly ritualistic spilling of blood foretell the two additional killings that come to rendezvous Joe and eventually seal his fate. In addition, the sheep is ramblingly established as a double for Christmas, the sacrificial lamb who heads eagerly to the slaughter in the ways that he aggressively seeks his own death and annihilation. The sheep's brutal murder also antedates the shooting and castration that awaits Joe in Reverend Hightower's kitchen.

The symbol of the cross twisted in Light in August

Faulkner may have given us an idea to the strategy in which he inclined the cross in Light in August when he answered to an understudy at the University of Virginia who unswervingly inquired as to whether Faulkner planned any Christ imagery for the Joe Christmas character. Faulkner distinctive his run of the mill "craftsman scanning for a tool" metaphor and commented:

Faulkner's comment about "the lumber room" looks prominent concerning a novel which contains numerous wood factories. There is Doane's Mill, and at the planing factory in Jefferson, Lena asks Byron Bunch, "Is there extra planning plant" Byron answers, "No, ma'am. There's a few sawmills, a correct sharp of them, however. Unexpectedly, Faulkner reacted the inquiry adversely; he didn't mean any Christ imagery, yet may have been cautioning his crowd to the manner by which he castoff cross symbolism from the Gospel.

Faulkner perceives Christmas in the above portrayal with wood, the sawmill, and the parallel is individual all through the novel.

Christ, obviously, is additionally perceived with the wooden trough and cross. Faulkner won't have needed to stray extremely far off from reality to give the entry of contorting the symbolism reachable in the Gospel. Hlavsa has famous, Biblical researchers say that dissimilar to flow portrayals of the street to Calvary, Jesus maybe conveyed just the help, a post, which was then settled to a stationary post ("The Crucifixion"). To curve the myth, Faulkner had just, truly, to existing the cross as most endorse it would have appeared, as a post or post-like protest.

Different authors, as Cottrell, have discretionary this, yet have not reviewed it. Repeatedly, pictures and examinations portend Christmas' torturous killing by alluding to Christ's "post." Afterward, Christmas sleeps by spring, his back to a tree, and he rises, "stretching his cramped and thickened back, waking his scratchy muscles". Later, Christmas treads through the streets of Jefferson, looking "lonelier than a lone phone pole in the middle of a desert". When chapter 5 closes, Christmas is again sedentary with his back to a tree. "When he caught eleven strikes tonight he was sedentary with his back in contradiction of a tree confidential the broken gate". These post images classify Christmas with the post which Christ carried to Calvary.

Post imagery is scattered all through the rest of Christmas' area with obvious comparisons in places. Joanna Burden leaves notes for Christmas in an "empty fence post beneath the spoiling stable". Christmas escapes from the gathering of people who calls him "Satan himself!" by practicing a seat leg, a post-like protest.

It is fair-mindedly simple to see that the post symbolism neighboring Christmas misshapes Christ's cross somehow and foretells Christmas' demise, yet it looks as though Faulkner's misrepresentation of the cross did not stop there. Different characters are likewise clear by their connection to wooden symbolism: Lena Grove with trees, Gail Hightower with his wooden token, and Byron Bunch with the planning plant. At that point, these characters' connections to wood additionally encourage their relationship to the New Testament, to the cross.

Lena's last name, Grove, perceives her both with trees and life. The wood from the trees in the forest fixes her to the torturous killing symbolism, yet a forest of trees has positive proposals: life, peace, curious request. The way that she is pregnant further arranges her with life. The peace and life which are discretionary by her wooden name unmistakably relate her to the New Testament where life is painted through the tale of the expansion of man.

The explanation of the sign continues, at night, when the street lamp excelled upon it, the letters shined with an effect as of Christmas. Hightower is obviously not a part of the New Testament holiday. The metaphor Faulkner uses to advise Hightower's relation to the New Testament is a slack one at best. The wordiness of "with a consequence as of" presents a strained contrast, one which calls the metaphor into question more than a simple gleamed as Christmas would. When we see that Hightower does not even spell Christmas on his own sign, his relative to the New Testament holiday is additional questionable. Hightower's wooden sign exemplifies his relation between the Old and New Testaments. He seems to be a New Testament figure, but in realism, he is not.

Conclusion

It can that the paper presents the use of symbolism, imagery, and allegory used in the novel by the writer are then discussed in detail. as, The novel used many symbols, images, and allegory. The investigator for this dissertation studied the symbols, imagery and allegory like The symbol of ghosts, shadows and phantoms, The symbol of the road, The symbol of the Dead Sheep, The symbol of Smoke rising from the burden house, The symbol of the Dead Sheep, The symbol of Smoke rising from the burden house, The symbol of the street, The imagery of wood in Light in August, The symbol of the cross distorted in Light in August, Religious Symbolism in Light in August and Christ evoking figure in the novel.

The above-discussed symbols, though, stray from the text of *Light in August* and pursue to amalgamate the novel established biblical or mythic mentions unaided. They try to response the questions of how *Light in August* drives as a work of literature by escaping the novel itself. Because of this, they each fall short of reality a definitive empathetic of the novel.

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