



EXPLORING THE PILGRIMAGE TOURISM TERMINOLOGY: A
FUNCTIONAL-DISCURSIVE PERSPECTIVE THROUGH THE LENS OF
WILLIAM FAULKNER'S A ROSE FOR EMILY

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Abstract. This study explores the terminological units associated with pilgrimage tourism within the context of William Faulkner's short story, A Rose for Emily. By conducting a functional-discursive analysis, the paper examines how terms related to pilgrimage tourism can be identified, defined, and understood within a literary framework.

Keywords: Functional-Discursive, Terminology, Pilgrimage, Tourism, Terminologica ISystem, Cultural, Connotation, Introduction

Introduction. William Faulkner's short story A Rose for Emily delves into the complex interplay between tradition and progress in the American South following the Civil War. The study investigates the historical and cultural connotations of pilgrimage in the Southern Gothic setting and evaluates how these terms enhance the thematic complexity of the narrative.

Main body. The central conflict of the story lies in Emily's resistance to the societal changes happening around her. As the town modernizes, Emily remains stuck in time, clinging to old traditions and rejecting anything that threatens her static existence. Her refusal to pay taxes after her father's death, citing an old agreement, symbolizes her defiance of authority and the new social order. This act of rebellion further isolates her from the town, reinforcing her role as an outsider, someone who exists outside the bounds of societal norms. Emily's relationship with Homer Barron, a Northern laborer, becomes the focal point of her tragic story. Homer represents the new, industrialized South that Emily cannot fully comprehend or accept. Her attachment to him is a desperate attempt to connect with the changing world, but when faced with the threat of losing him, she resorts to murder to preserve the illusion of control. In this act, Emily crosses the final boundary between the past and the present, choosing to preserve Homer in death rather than face abandonment. The townspeople play a significant role in maintaining Emily's isolation. They view her as a relic of the past, an oddity to be pitied rather than understood. Their reluctance to intervene in her life, despite clear signs of her deteriorating mental state, reflects the South's reluctance to confront its



own past and its complicity in maintaining outdated social structures. In the end, Emily's death and the discovery of Homer's body in her house reveal the macabre consequences of her inability to adapt. The functional-discursive study of terminological systems, such as those used in pilgrimage tourism, reveals how specific terms shape and convey meaning within a cultural and historical context. In pilgrimage tourism, terms like "sacred site," "pilgrim," or "ritual" function not only to describe locations and practices but also to evoke deeper spiritual, historical, and communal significance. These terms are anchored in a particular discourse that frames the experience of pilgrimage as a journey through both physical and metaphysical spaces. Similarly, in *A Rose for Emily*, Faulkner crafts a narrative that is deeply embedded in the cultural and historical discourse of the American South⁵ The terminology used to describe Emily's home and her status within the community reflects societal norms and values. The home, for instance, functions as a symbol of the past—a space where memory, tradition, and decay intersect, much like how sacred sites in pilgrimage tourism represent both spiritual significance and historical continuity.

Moreover, both pilgrimage tourism and *A Rose for Emily* revolve around how individuals and communities relate to time and space through discourse. In pilgrimage tourism, the journey is not only a physical movement but also a temporal one, connecting pilgrims with past traditions and future spiritual promises. The terminologies used in this context, such as "pilgrimage route" or "holy relic," carry implications of transcendence and reflection. In Faulkner's story, the fragmented timeline and shifting narrative perspectives similarly emphasize the complex relationship between past and present. Emily Grierson's life is narrated through the lens of a community stuck in time, where the terms used to describe her—such as "fallen monument"—carry both literal and metaphorical weight⁶ This discursive approach, whether in the specialized field of pilgrimage tourism or in the literary analysis of Faulkner's work, highlights how language functions to construct, preserve, and reinterpret meaning across different contexts. Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair⁷. The scene evokes a mixture of horror, sympathy, and understanding, as it implies Emily's deep loneliness and desperate clinging to love, even in its most distorted form. Faulkner uses powerful imagery, like the "faint and invisible dust dry and acrid in the nostrils," to evoke an atmosphere of decay and

⁵ Brooks, William Faulkner: *The Yoknapatawpha Country* (New Haven: Yale University Press, 1963), 137

⁶ John L. Skinner, "The Narrator in 'A Rose for Emily'," *The Journal of Narrative Technique* 5, no. 2 (1975): 103–110



death. They rose when she entered – a small, fat woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. She looked bloated, like a body long submerged in motionless water, and of that pallid hue⁸. Then we noticed that in the second pillow was the indentation of a head. The narrator focuses on specific details – "small," "fat," and dressed in "black" – creating an initial impression of a woman who stands out not due to her stature but because of her unusual form. Her attire and accessories, like the "thin gold chain" and "ebony cane with a tarnished gold head," suggest an old-fashioned, almost aristocratic air, but tarnished with age. Imagery of Decay and Stagnation: The comparison of her bloated, "pallid hue" to a body "long submerged in motionless water" evokes a sense of lifelessness or decay. This metaphor creates an image of her as a relic of the past, both literally and figuratively. Her appearance conveys stillness, as though her life or vitality has been frozen, hinting at themes of stagnation and decline.

Conclusion. In *A Rose for Emily*, Faulkner crafts a haunting narrative that explores themes of isolation, resistance to change, and the influence of tradition in the American South. Emily Grierson's life, marked by her struggle against social norms and her inability to escape the past, serves as a powerful commentary on the impact of societal expectations on individual identity. Through Faulkner's use of a non-linear timeline and his exploration of Emily's complex character, the story underscores the tragic consequences of clinging to outdated values. Ultimately, *A Rose for Emily* reminds readers of the need to confront change, even when it challenges long-held beliefs, and highlights the cost of preserving tradition at the expense of personal freedom and growth.

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⁷ Faulkner, W. (1950). *A rose for Emily*. In *Collected stories of William Faulkner* (pp. 169–185). New York, NY: Random House

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