

## THE IMPLEMENTATION OF ADVERTISEMENT DISCOURSE ELEMENTS IN “A ROSE FOR EMILY” BY WILLIAM FAULKNER

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**Abstract.** *The present paper examines the way William Faulkner, in “A Rose for Emily”, uses the strategies of advertising discourse in a literary work. The short story uses emotional appeal, symbolism, disclosure of a secret, and vision by a group, some of the most attractive actions used in advertisements. Emily Grierson is a symbolic product, and the house is a symbol. The news about her infamous death, her relation with Homer Barron, or the people's view is advertised as a notice or teaser. This paper also shows that communication strategies are easily used in literary works.*

**Keywords:** *advertising discourse, persuasion, symbolism, Faulkner, narrative strategy, emotional appeal.*

**Annotatsiya:** *Ushbu maqola mashhur yozuvchi Uilyam Folknerning “Emilyaga bir gul” asarini reklama diskursi strategiyalarini adabiy asarda qo'llashga asoslanib tahlil qiladi. Bu qisqa hikoyada reklamada juda ko'p foydalaniladigan his-tuyg'u ta'siri, ramzlar, sirni oshkor qilish kabi elementlar foydalaniladi. Emilya Grierson ramziy obraz, uning uyi esa obyekt sifatida tasvirlangan. Uning hech kimga ma'lum bo'lмаган vafoti, Harron Barron bilan munosabati va insonlarning unga nisbatan bo'lgan fikrlari e'lon yoki treyler, reklama sifatida tarqatiladi. Bundan tashqari, bu maqola orqali kommunikatsiya strategiyalari nafaqat reklamada balki adabiy asarlarda ham ishlatalishini ko'rsatib beriladi.*

**Kalit so'zlar:** *reklama diskursi, ramzlar, Folkner, hikoya strategiyasi, emotsional ta'sirchanlik.*

**Introduction.** Guy Cook said: “The discourse of advertisements is normally persuasive, Being thus symbolical and informative in an explicit way since it is attempting to persuade the audience based either on an appeal to or an appeal against something”<sup>3</sup>. Literary texts may also have the same level of consistency since “trying to charm readers both emotionally and cognitively”. In turns, this paper discusses how

<sup>3</sup> Faulkner, W. 1930. “A Rose for Emily”. In “Collected Stories of William Faulkner”. New York: Vintage Books.

William Faulkner's "A Rose for Emily" (1930) adopts strategies of advertising discourse despite being a literary text. The short story applies emotive appeal, symbolism, secret exposure, and group vision-some of the most appealing actions involved in advertisements. Emily Grierson assumes the position of a symbolic brand, while her house is a visual identity. Events such as her infamous death, Homer Barron relationship, and the people's observation are publicized as notices or teaser campaigns. This analysis demonstrates that effective communication strategies pervade literature with much ease beyond commercial messages.

**Main Part.** In the first case, Emily Grierson is a symbol of a brand in which Southern heritage is encapsulated. In discussing Emily, Faulkner states, "a tradition, a duty, a care"<sup>4</sup> in a manner similar to advertising brands in which heritage is emphasized. Indeed, Emily Grierson is also shown to be disregarded by the community because of any weaknesses she may have in being a bit eccentric. This reiterates how Emily Grierson is a socially created identity similar to a brand.<sup>5</sup> Apart from Emily herself, her abode also has its visual identity which conveys similar messages. Although dwelt by Emily is described as "once white" and currently degrading, it too bears its grace and inability of the house to give in to modernization<sup>6</sup>. Therefore, much like a brand depends on the logos and iconic representation to deliver meaning<sup>7</sup>, the Grierson abode also visually contextualizes Emily's identity and her set of ideologies.

In addition, Faulkner employs the mystery and the strategic revelation techniques to capture the reader's interest. For instance, in the narrative, there is a hold-off in the revelation of Homer's fate and the secrets of the house. This helps in maintaining suspense as well as retaining the interest of the audience. This suspense can be said to complement the symbolism of Emily's branding and her house as it manages to retain the audience's attention.

Moreover, the shared sense of observation is stressed in the storytelling, particularly in the shared view of the town in pivotal moments like the death and burial of Emily. Reflecting the social proof element in advertising where the group observation and acceptance drive the perceived importance of the product or brand, the shared storytelling hence reinforces the symbolic brand of Emily-the mystery intrigue created, as well as the positioning of the house.

<sup>4</sup> Faulkner, W. 1930. "A Rose for Emily". In "Collected Stories of William Faulkner". New York: Vintage Books.

<sup>5</sup> Cook, G. 2001. "The Discourse of Advertising"(2nd ed.). London: Routledge.

<sup>6</sup> Faulkner, W. 1930. "A Rose for Emily". In "Collected Stories of William Faulkner". New York: Vintage Books.

<sup>7</sup> Barthes, R. 1977. "Image, Music, Text". London: Fontana Press.

Finally, Emily's acquisition of arsenic adds moral ambiguity, which increases suspense and adds emphasis to narrative persuasion. As in advertising discourse, advertising messages that are subtle and ambiguous often lead to conversations and leave a lasting impression. According to Cook (2001), Faulkner's use of subtlety and moral ambiguity of actions is an effective way of engaging people's emotions and moral reasoning. Moral ambiguity, mystery, group perception, and symbolism therefore collectively offer an integrated persuasive effect similar to advertising discourse.

**Conclusion.** In “A Rose for Emily” Faulkner illustrates how persuasive techniques in advertisement discourse are thoroughly addressed in narrative fiction. Through Faulkner's portrayal of Emily Grierson as a type of brand and her house as a visual brand identity, Faulkner employs the same machinery of heritage and stature in advertisement discourse that is characteristic of high-end consumer marketing. Faulkner's use of elements of suspension and “teasers” related to Homer Barron, and through the moral ambiguity of her purchase of arsenic, reflects these psychological hooks aimed at contemporary consumer discourse. In conclusion, the purposes of literature and advertising are the same in that they both seek to draw a consumer's attention through symbolism. Faulkner is a storyteller in that he “markets” the decline of the Old South with fancy communication techniques that long after finishing the book continue to resonate in the reader.

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