**People's Democratic Republic of Algeria**

**Ministry of Higher Education and Scientific Research**

**University of Amar Thelidji ,Laghouat**

**Faculty of Letters and Languages**

**Department of English**

# "Stream of Consciousness Technique in William Faulkner's *The Sound and the Fury"* (1929)

A Dissertation Submitted to the Department of English in Partial Fulfillment of the

Requirement for the Master Degree in Literature and Civilisation

**Supervisor:**

Mr. KHALFA Sayah

**Candidate:**

ELBIA Roumaissa

| | |
|---|---|
| **Mr.Khalfa Sayah** | **Supervisor** |
| **Mr.Kourdourli Abdelkader** | **President** |
| **Mr.Naoumi Mohammed** | **Examiner** |

**Academic year :**2021-2022

**ACKNOWLEGMENTS**

I would like to express my special thanks of gratitude to my supervisor Mr..Sayah KHALFA, who gave me the opportunity to work in this dissertation and also I thank him for his helping and for providing me with guidance and pieces of advice. Thanks a lot.

And I would thank Pr. Medjadi Mostapha for his support and his helping and I thank my teacher Mr. Bahri Abdelkader.

## DEDICATION

To my dear Father ELBIA Amar and to my beloved mother, to my brothers Mostapha and Mohammed to my sisters Nafissa and Naima to my aunt and to my grandparents and to my uncle Medjadi Mostapha to my bestfriends :

Djamila, Siham, Chaimaa, Afaf, Khadidja, Souad, Khaoula and all my friends who I met in my life special thanks to all of them and to my family specially my parents I love you so much.

# Abstract

Modernist literature involves several of many techniques. Stream of Consciousness is one of these modernist technique which borrowed from the Psychologist William James "The Principle of Psychology". William Faulkner uses this technique in the studied novel *The Sound and the Fury (1929).* This dissertation examines the use of modern psychologist technique in *The Sound and the Fury*. The purpose of this research is to study the modern narrative technique employed by William Faulkner. More Accurately, this research seeks to investigate the use of stream of consciousness particularly with the character of Benjamin. This Investigation suggests that the use of different techniques such as stream of consciousness, fragmentation and multiple points of view all serve Faulkner to achieve his goal of presenting highly modernist novel and to achieve his innovative techniques. Faulkner uses and succeed in this technique in multiple critics of narrators. Faulkner employs Stream of Consciousness at Benjy's character who had poor cognitive skills. Faulkner effectively uses stream of consciousness technique in "*the Sound and the Fury".*

# Résumé

La littérature moderniste implique plusieurs nouvelles techniques. Flux de la Conscience l'une des techniques qui emprunte au psychologue William James« Le principe de la psychol ogie » et de nombreux écrivains modernistes ont utilisé cette technique dans leurs écrits. William Faulkner utilise cette technique dans le roman *Le Son et le Fureur* (1929). Cette thèse examine l'utilisation de la technique psychologue moderne dans ce roman. Le but de cette recherche est d'étudier la technique narrative moderne employée par William Faulkner. Plus précisément, cette recherche vise à étudier l'utilisation du courant de conscienc e, en particulier avec le caractère de Benjamin. Cette Enquête suggère que l'utilisation de diffé rentes techniques telles que le flux de conscience, la fragmentation et les points de vue multipl es servent tous Faulkner à atteindre son objectif de présenter un roman hautement moderniste et de réaliser ses techniques innovantes. Faulkner utilise et réussit dans cette technique dans pl usieurs critiques de narrateurs. Faulkner emploie Flux de Conscience au personnage de Benj y qui avait de mauvaises compétences cognitives. Faulkner utilise efficacement la technique du flux de conscience dans « *le Son et la Fureur* ».

# ملخص

لقد شمل الادب الحديث عدة تقنيات. وتيار الوعي من هذه الأساليب الحديثة التي اقتبست من عالم النفس وليم جيمس "مبدأ علم النفس". ويستعمل وليم فوكنر هذه التقنية في رواية الصوت والغضب المدروسة (1929). يبحث هذا العرض في إستخدام تقنية علم النفس الحديثة في الصوت والغضب. إن الغرض من هذا البحث هو دراسة أسلوب السرد الحديث المستخدم من قبل ويليام فولكنر. وبقدر أكبر من الدقة، يسعى هذا البحث إلى التحقق من إستخدام تيار من الوعي، خاصة مع شخصية بنجامين. ويشير هذا التحقيق إلى أن إستخدام تقنيات مختلفة، مثل تيار الوعي والانقسام ووجهات النظر المتعددة، كلها تخدم فولكنر لتحقيق هدفه المتمثل في تقديم رواية حديثة للغاية وتحقيق تقنياته المبتكرة. أستخدم فولكنر ونجح في هذه التقنية المحددة في العديد من منتقدي الراوية. كان فوكنر قد وظف "تيار الوعي" في شخصية بنجي، الذي يعاني ومهارات معرفية ضعيفة. وقد أستخدم فولكنر أسلوب تدفق الوعي بفعالية في روايته "الصوت والغضب".

# TABLES OF CONTENT

**Acknowlegment……i**

**Dedication ……ii**

**Abstract……iii**

**Rèsumè……..iv**

**ملخص…….....v**

**Table of Contents……..vi**

**General introduction……1**

**Chapter One: Stream of Consciousness Technique: Psychological Perspectives Used in Modern Novel**

Introduction**……..9**

1.Psychological Aspect**……10**

2.The Stream of Consciousness: Origins and Background……**12**

3.Use of Stream of Consciousness Technique**……13**

4. Stream of Consciousness Technique in Literature…….....**14**

5.The Trend of Consciousness**…….……...15**

5.1. Defining The Stream of Consciousness in Fiction…….……**17**

Conclusion**……..20**

**Chapter Two: Theoretical study of Modernist Technique in William Faulkner's The Sound and the Fury**

Introduction……23

1.What is Modernism……..23

1.1 Historical Background……..……...23

1.2 Stylistic and Thematic Characteristics……..……...25

2. Modernism and William Faulkner ……...26

3.How The Sound and The Fury embodied Modernism……...27

4.Modernists' Technique in Narration……28

4.1-Fragmentation and Juxtaposition ……...……..28

4.2-Stream of Consciousness ……..……..29

4.3-Multiple Narrative Points of View……..……30

CONCLUSION……...31

**Chapter Three: Stream of Consciousness Technique in the Sound and the Fury used in Benjy's Section**

Introduction……34

1.Critical Companion of Benjamin……34

2.The Stream of Consciousness **……39**

3.Benjy's Stream of Consciousness**……41**

Conclusion**……..50**

**General Conclusion……..52**

**Bibliography……..54**

# GENERAL INTRODUCTION

The research analyzes the style of writing William Faulkner and what made him so popular in American society and, how he used modern technique in his novels. The *Sound and the Fury* was one of the best novels and it was the novel which Faulkner had great attention and he gone Nobel Prize in Literature. It deals with stylistic devices used by the author in the first section of the novel. Stream of consciousness technique is the main focus of the research, as it is widely used in Benjy's section. Our aim is to demonstrate the way in which Faulkner used modernist technique to provide stream of consciousness of the Compson Family of their story in his novel. we analyze in depth Benjy's speech that lies beyond his rudimentary speech. The stream of consciousness technique used in the section with complete or near -complete interference of the narrator. In the paper we analyze William Faulkner's narrative method in The Sound and the Fury and analysis of the first section of the text. The term stream of consciousness was first used by the psychologist William James in 1890 to refer to the unbroken flow of thought and awareness in the human mind.

William Faulkner standed as one of the most prominent American writers of the 20th century. Faulkner especially embodied the southern sensibility. His literature had significant influence on both popular and modernist literature.

William Faulkner owned two Pulitzer Prizes for fiction and the Nobel Prize in literature. Narrative techniques provided Faulkner different ways of unfolding narratives which came to him unconsciously and instinctively and provided him a form of automatic writing. His techniques affording, whether conscious or unconscious whether original or borrowed create effects which help him to guide and control the readers‘ awareness of relationships between how he told a story and what he made that story mean. Faulkner innovated some techniques that suited his themes. He has also extensively used the techniques of interior monologue.

As a literary term, "stream of consciousness" refers to any attempt by a writer to represent the conscious and subconscious thoughts and impressions in the mind of a character. This

technique takes the reader inside the narrating character's mind, where he saw the world of the story through the thoughts and senses of the focal character.

We dealt with this novel because it is unique and uses Stream of Consciousness as a narrative technique while it was a psychological perspective, we also choose this because many writers and critics analyzed this extraordinary novel. The novel had great deal with modernist techniques and it is a masterpiece in American Literature in The 20th century.

**Literature Review**

Tatiana Vepkhvadze (2013) explained in her research paper how Faulkner implies stream of consciousness technique in a play and mention it as modernist movement.

Mahmoud Ali Ahmed, Nada Hassan Mohammed Ahmed (2016) mentioned all four section and also describe how four narrators used stream-of –consciousness technique effectively. He also mentions the importance and development of this technique in first two sections and the trends of stream of consciousness technique in William Faulkner's novels.

Ramji Lal: The Sound and Fury (1986): in his book clarified that the reader sees the dramatic situation only through the minds of several narrating characters. He also explained the difference between the techniques of the first two monologue.

The term stream of consciousness was first used by the psychologist William James in 1890 to refer to the unbroken flow of thought and awareness in the human mind. The public fascination with the "stream of consciousness" was part of the widespread interest in psychology—particularly the psychology of self-control. Stream of consciousness literature is psychological literature, but it must be studied at the level on which psychology mingles with epsitomology. "The mind is a stream," Harry Dexter Kitson explains in the opening chapter of his 1921 monograph. The stream, he continues, consists "of the sum-total of mental processes going on within the individual: ideas, sensations, feelings, volitions and actions," and his "task" in this book is "to describe this stream; to slow it up and examine its contents". One might

assume to find such a definition of the “stream of consciousness” in a book about Jamesian philosophy or in a psychology text.

As a literary term, “stream of consciousness” refers to any attempt by a writer to represent the conscious and subconscious thoughts and impressions in the mind of a character. This technique takes the reader inside the narrating character's mind, where he sees the world of the story through the thoughts and senses of the focal character. Robert Humphrey concludes that the realm of life with which stream-of-consciousness literature is concerned is mental and spiritual experience-both the whatness and the howness of it. The whatness includes the categories of mental experiences: sensations, memories, imaginations, conceptions, and intuitions. The howness includes the symbolizations, the feelings, and the processes of association.

According to Frederick R. Karl, the stream of consciousness “is the epitome of Modernism” This method has become synonymous with “high” modernism. It appealed to a large audience because it invited identification with a variety of subjective perspectives (or “consciousnesses”). Robert Humphrey offers two levels of consciousness which can be rather simply distinguished: the “speech level” and the ‘’prespeech level”. The prespeech level involves no communicative basis as does the speech level. In short, the prespeech levels of consciousness are not censored, rationally controlled or logically ordered. We may define stream-of -consciousness fiction as a type of fiction in which the basic emphasis is placed on exploration of the prespeech levels of consciousness for the purpose, primarily of revealing the psychic being of the characters.

The most prominent subjective fictions of the 20th century are Ulysses, Mrs. Dalloway, To the lighthouse and The Sound and The Fury. As the stylistic method of Joyce, Woolf, and Faulkner, the “stream of consciousness” has become synonymous with textual “difficulty,” with a “high” modernism separate from mass or popular culture. The stream-of-consciousness

novelists were like the naturalists; the life they were concerned with was the individual's psychic life trying to depict life accurately; but unlike the naturalists.

Stream of Consciousness used by modernist writers in 20th century. It was one of the distinguishing features of psychological novel. Psychological novel was a novel that focused on the complex mental and emotional lives of its characters and explored the various levels of mental activity. This study intends to find out whether William Faulkner reflects stream of consciousness in this novel to analyze his characters and their internal thoughts and feelings.

This paper aimed to investigate the use of stream of consciousness in selected novel (The Sound and The Fury), This paper attempted to present how the selected novel proves stream of consciousness as a literary technique.

In examining the chief stream-of-consciousness writers in order to discover their diverse evaluations of inner awareness we suggest questions.

- How did Faulkner succeed of using psychological perspective as narrative technique?
- What is the purpose of using stream of consciousness technique in the Sound and the Fury?
- What makes this technique so important in modernist novel?
- How is fictional art enriched by the depiction of inner states?

Dorothy Richardson, James Joyce, Virginia Woolf and William Faulkner are the most prominent stream-of-consciousness writers. Stream-of-consciousness is not technique for its own sake. It was based on a realization of the force of the drama that takes place in the mind of human beings. Faulkner saw one aspect of the drama as a tragedy of blood. These come to the reader most forcibly in that writer's stream-of consciousness novels, where the scene can be the one in which the tragedy actually takes place. The only writer who utilized effectively this natural advantage for satire in depiction of psyche was William Faulkner. Faulkner as a stream-

of consciousness writer combined the views of life of Woolf with those of Joyce. His characters' search for insight, and their search is fundamentally ironic.

Some critics agree on the basic proposition that all Faulkner's work can be interpreted on a basis of broad myth and related symbolism. The principal of this interpretation is that Faulkner's entire work is dramatization, in terms of myth, of the social conflict between the sense of ethical responsibilities in traditional humanism and the amorality of modern naturalism (animalism) in Faulkner, in the south, and universally.

This study is a descriptive analytical study is based on critical reading of Faulkner's the Sound and the Fury and the uses of modernist technique which are stream of consciousness, fragmentation, point of views and disordered chronological. we analyze how Faulkner used modernist technique.

We in this research examine one of the main characters in William Faulkner the Sound and the Fury who is Benjamin we study on this character how Benjy expressed stream of consciousness.

The present study is divided into three chapters. The first chapter entitled:

**"Stream of Consciousness Technique: Psychological Perspectives Used in Modern Novel"** in this chapter we focused on how Faulkner change a psychological perspective into a narrative modernist technique. After that, the second chapter entitled **"Theoretical study of Modernist Technique in William Faulkner's The Sound and the Fury"** it focused in Modernism and its background and major modernist technique used by Faulkner in his novel. Subsequently, the third chapter entitled **"Stream of Consciousness Technique in the Sound and the Fury used in Benjy's Section"** focused on highly narrative device that Faulkner employs. Faulkner's complexity in narration of using stream of consciousness. Moreover, it will focus on in the language in Benjy's narration which is simple, yet difficult to follow due to Benjy's deficient language.

# CHAPTER ONE

## Stream of Consciousness Technique: psychological perspectives and used in modern novel

## Introduction

1. **Psychological Aspect**
2. **The Stream of Consciousness: Origins and Background**
3. **Use of Stream of Consciousness Technique**
4. **Stream of Consciousness Technique in Literature**
5. **The Trend of Consciousness**
6. **Defining The Stream of Consciousness in Fiction**

## Conclusion

Faulkner used stream of consciousness in his novel as a narrative technique according to the meaning of psychological novel. He concentrated on the internal world of a character. He reflected the trends of stream of consciousness technique in psychological style to present traits of a character. Faulkner's handling of stream of consciousness technique allows the narrator to shape a particular version of the character's consciousness in terms of images, which need not be actual words or thoughts as the character expressed them. It's almost enough for us to submit that the advantages of the stream-of-consciousness method for this novel are explained by the central role consciousness itself plays in it. [1]

Stream of Consciousness technique had a great impact on writing literary texts in the modern age. This technique broadly used in the late of nineteen century as a result of the decay of plot, especially in novel writing. Novelists began to use stream of consciousness technique as a new phenomenon, because it goes deeper into the human mind and soul through involving it in writing. Modern novel has changed after Victorian age from the traditional novel that considers themes of religion, culture, social matters, etc. to be a group of irregular events and thoughts interrogate or reveal the inner feeling of readers. It also sheds a light on the relationship between stream of consciousness, interior monologue. the literary Stream of Consciousness; a twentieth-century psychological concept that has been accommodated into fictional exertion through the Interior Monologue. The first practitioners of this technique and mode of narrative reportedness are Virginia Woolf, Dorothy Richardson, James Joyce, and William Faulkner all of whom are modernist fictional writers who engaged with what previous novelists of the nineteenth century failed to engage with.

[1] THE TRENDS OF STREAM OF CONSCIOUSNESS TECHNIQUE IN WILLIAM FAULKNER S NOVEL THE SOUND AND THE FURY'' Chitra Yashwant Gaidhani VII Oct - Nov 2018.

**1.Psychological Aspect**

The term “consciousness”, referring to the human mind, was different from the human brain. Brain is a physical organ where the mind resides. “Brain is the part of the central nervous system serving to control and coordinate the mental and physical actions" (Collins English Dictionary). While mind is " totality of conscious and unconscious mental processes and activities " (Collins English Dictionary). Mind is the sign of thought, sense, feeling, emotion, perception, determination, memory and imagination that works within the brain. It usually refers to the thought processes of reason. If we cut man`s head, we can find his/her brain but mind and consciousness cannot be found anywhere. Consciousness simply is an electric current of invisible energy which passes from nerve to nerve: Human body is a complex ensemble of interlinked systems of over 75X1012 cells. A large number of independent ‘streams’ of vital energy govern the activities …The vital energy in endocrine secretions, brain-impulses, bioelectrical and bio-magnetic functions is also a manifestation of the immense power of consciousness force indwelling our body. (Acharya P.35-40) This invisible energy cannot be seen and touched. We can only experience thought. According to Sigmund Freud`s theory, human mind is divided into two main parts, consciousness and unconsciousness: Freud used the analogy of an iceberg to describe the three levels of the mind. On the surface is consciousness, which consists of those thoughts that are the focus of our attention now, and this is seen as the top of the iceberg. The preconscious consists of all which can be retrieved from memory. The third and most significant region is the unconscious. Here lies the processes. (McLeod, 2013) Consciousness is the state of being awake and understanding what is happening around. But unconsciousness, the part of our mind that contains thoughts and feelings that we do not know about, and that influences the way we behave. It is the part that we cannot reach at all, and we keep all our habitual actions in. It is an engine of our information processing, the repository of our automatic activities, the origin of our intuition and dreams,

etc. People who have studied philosophy and psychology spoke about consciousness. It is our response to the experiences of life. How we are responding. In a meeting we sit and listen so we are conscious. When we are conscious we can hear and do anything we want. If we lose our sense, we say we are unconscious. Unconsciousness is the massive and unseen part of our mind based on the Freud's iceberg theory. All are programmed into us. For instance, when a child is born, nobody has to teach the child how to breathe because it is programmed into our unconscious mind how to be a human being. We only learn the attitudes but we do not generally learn the basic instinct of being a human being and that is the unconscious mind (Lewis, 2014). According to Freud's theory, what we are practicing today will be in the back of our mind. Tomorrow we do not remember what we did today, but when somebody asks us, "What did you do yesterday?" we then recollect. We can bring it back. It is our preconscious. The consciousness can be either participatory or witness. By participatory we mean we can take part in it. By witnessing we mean analysing our own mind, what we call conscience.[2]

Stream of Consciousness has been used by modernist writers in 20th century. It is one of the distinguishing features of psychological novel. Psychological novel is a novel that focuses on the complex mental and emotional lives of its characters and explores the various levels of mental activity. This study intends to find out whether William Faulkner reflects trends of stream of consciousness in his three novels to analyse his characters and their internal thoughts and feelings.[3] in Robert Humphrey's opinion, the stream-of-consciousness writers "have created a fiction centered on the core of human experience," adding "mental functioning and psychic existence to the already established domain of motive and action in the novel" (p. 22); and creating a new "approach to the presentation of psychological aspects of characters in fiction"[4]

[2] Stream of Consciousness Technique: Psychological Perspectives and Use in Modern Novel Weam Majeed Alkhafaji, Sajedeh Asna'ashari

[3] The trends of Stream of Consciousness Technique in William Faulkner's Novels Nada Hassan Mohammed Ahmed , Mahmoud Ali Ahmed Sudan University of science and technology

[4] SOME EXPONENTS OF THE STREAM-OF-CONSCIOUSNESS TECHNIQUE IN MODERN AMERICAN FICTION by DOROTHY O. GOLDEN, B.A. August, 196S.

## 2.The Stream of Consciousness: Origins and Background

The Stream of Consciousness was a term coined and used by the twentieth-century psychologist William James who described it in his Principles of Psychology (1890) as: “the looking into our own minds and reporting what we there discover” (p. 185). It also referred to as “the flow of inner experiences” (Cuddon, 1999, p. 866). This concept entered into literary criticism and fictional use as a mode of narration that attempts to depict “the multitudinous thoughts and feelings which pass through the mind” (p.866). David Lodge (1992) describes it as “the continuous flow of thought and sensation in the human mind” (p. 42). The literary exertion of such a concept is referred to as the interior monologue, a technique first adopted by Laurence Sterne in Tristram Shandy (1760-67), and later by the Russian novelist Fyodor Dostoevsky in Crime and Punishment (1866), the French novelist, Edouard Dujardin in Les Lauriers sont Coupés (1888), and the German playwright and novelist, Arthur Schnitzler in Leutnant Gustl (1901), a technique that not only did shape and reflect the concern of the turn of the century but also fashioned a mode of narration that revolutionized the history of the novel - the realistic novel - that relied on descriptive/prescriptive narration, excluding the subjective inner voices of characters. British novelists of the early twentieth century championed this mode, and at the head of whom are Conrad in Heart of Darkness (1899), Woolf in Mrs. Dalloway (1925), Joyce in Portrait of an Artist as a Young Man (1916), Dorothy Richardson’s twelve-volume Pilgrimage (1915-67), and Marcel Proust A la Recherche du Temps Perdu (1913-27), all of these works hailed the introspective writing utilising the interior monologue technique through which the Stream of Consciousness, or the flow of experiences were recalled from within. Woolf - being the major exemplary authorial figure that utilized and developed this dominant aspect/technique that characterizes the Modernist Novel; the Stream of Consciousness/Interior Monologue - believed that: Modern fiction needed to break from previous generic conventions in order to express life properly, and their initial exploration of the possibilities of a subjective as opposed to a social and mimetic realism. A fundamental

aspect of their new realism was a shift of focus in the representation of character and consciousness, in the light of the pervasive influence of psychological thought at the turn of the century, and how it repositioned the individual in relation to the world around him. This is not to say that earlier writers were not concerned with the pulse and vagaries of the human psyche. (as cited in Parsons, 2007, p. 55)[5]

**3.Use of Stream of Consciousness Technique:**

William Faulkner's The Sound and the Fury (1929), which was rich in the stream of consciousness technique, mainly the first three sections. In the first section, Benjy's section, Faulkner used the stream of consciousness to reflect the flow of thoughts inside Benjy's mind. There was no chronological order in whatever Benjy mentions. Rather, there were fast time shifts for he relates a certain event and then went on to speak about completely different event. Then he moved back to complete the first event or he might not. In The first section in The Sound and the Fury told from the point of view of Benjy Compson, a thirtythree-year-old "idiot", and narrates via flashbacks the initial events in the novel. As an idiot, Benjy is the key to the novel's title, which alludes to Shakespeare's tragedy Macbeth. For the most part, his language is simple-sentences are short, vocabulary basic. Every reader recognizes the simplicity of Benjy's style of speech, the opening monologue Faulkner gives the impression that an idiot's unconscious mind is somehow responsible for the narration. But the function of the monologue is to provide dramatic exposition while creating the misleading atmosphere of psychological chaos. A major portion of the monologue is dedicated to actions which cannot understand by the idiot Benjy. Instead of trying to discover an idiot's mind, Faulkner adopts a narrative point of view which follows Benjy's action but reports in a separated and impersonal manner what the idiot sees and experiences. Benjy's dialogue is basically symbolic and it is absolutely suitable for this section, as symbols come from simple perceptions and feelings, we

[5] A Literary Voyage into the Unconscious: A Philosophical Approach to the Psychological Novel in Woolf's Mrs. Dalloway (1925) Nariman LARBI Abdelhamid Ibn Badis University of Mostaganem AlgeriaVolume3, Number3. August 2019.

might suggest that Faulkner presents symbols as alternates for rationally formulated ideas. This can be proved in both Benjy and Quentin sections of the novel. The two kinds of mental deviation represented reveal themselves naturally in terms of images and symbols. Because they are represented as coming directly from a William Faulkner's Narrative Mode In "The Sound and the Fury" Even while using this technique, Faulkner differs it with each section. For example, in the Benjy section, Faulkner's style is basically simple, which does not mean that the section is simple, but that each individual sentence is a rather simple and uncomplicated one. There are no difficult words because the vocabulary of Benjy would naturally be simple. Since his mind does not function logically, Faulkner records the thinking in terms of basic images. Thus, he is not troubled with the details of life, and he is not concerned with images or impressions. The order and simplicity of his section is a result of his single-minded viciousness.[6]

**4. Stream of Consciousness Technique in Literature**

The stream of consciousness technique came to be used by novelists in the beginning of 20th century; the end of Victorian era, after a long period of change and development has taken place in that time. Novelists found stream of consciousness technique to be an excellent idea by using various images or ideas to create an outstanding story. It is marked by the sudden rise of thoughts and lack of punctuations. Modern writers abandoned traditional methods of writing, they begun to experiment and create their own unique styles. Waiting for Godotby Samuel Beckett is one of the earliest examples of stream of consciousness technique. In this play Lucky's "thinking" is a long-winded and disjointed verbal stream of consciousness. Three other famous novelists who made use of stream of consciousness technique in their writings are:

1. James Joyce who wrote the books Ulysses and Portrait of an Artist as a Young Man.

[6] THE TRENDS OF STREAM OF CONSCIOUSNESS TECHNIQUE IN WILLIAM FAULKNER S NOVEL THE SOUND AND THE FURY'' Chitra Yashwant Gaidhani Assistant Professor in English VII,2018.

2. Virginia Woolf from England. She wrote Mrs. Dalloway and To the Light House.

2 .Racial memory is a remarkable ability, helping human beings to pass on their experience, their knowledge and wisdom to generations yet unborn. 3. The Victorian era ( 1837-1901 ) was a period of dramatic change that brought England to its highest point of development as a world power. It was characterised by rapid change and developments in nearly every sphere.

3.William Faulkner, an American writer. He wrote Light in August. These stories are told in a way different from the ordinary stories. They all occur in the mind of the protagonist. The stories are not told like ordinary novels. It is all from the mind of the protagonist. [7]

**5.The Trend of Consciousness**

The stream of consciousness, in its literary form, was as ubiquitous as any advertising campaign of the period. The idea that the trope was exclusively employed by canonical modernists like Joyce and Woolf is untrue—as it appeared in magazine writing, newspapers, and best-selling fiction. While Janice Radway, in her study of the Book-of-the Month Club, writes that "literary modernism is conspicuously absent from the list of books the judges recommended as appropriate to a large general audience" (179), she seems to assume that the judge's opinions reflected those of consumer culture, and appears to base her claims about the absence of "literary modernism" in the list because it did not include "William Faulkner, Gertrude Stein, Virginia Woolf, [or] James Joyce" (179). stream-of-consciousness fiction. These books, often marked by sentences "doubtless full of hidden meaning, [that] contained two words" with the rest "left to asterisks and the imagination of the reader" not only "won laurels from the critics, awards from the prize givers," but also had "buyers enough to put them in the front rank of best sellers" (21). Contemporary authors, the article concludes, have taken "the more popular road into the subconscious" where "there is no end to what can be written when the hero is allowed to drift down the stream of consciousness". An earlier New York

[7] Stream of Consciousness Technique: Psychological Perspectives and Use in Modern Novel Weam Majeed Alkhafaji , Sajedeh Asna'ashari ,University of Kufa.

Times article, “Vogue in Novels,” points out that, while “all sorts of novels are written during any given period,”

The genre of the moment is what, for lack of a shorter term, must be called the stream-of-consciousness novel, the psychological novel of earlier decades driven to the extreme . Anyone looking back over his reading will recall the novels of the type discussed. Some have appeared in the lists of “best sellers”; more than one has incurred the displeasure of the censor.

However, fashionable the trend, “Freud must eventually lose power” and the “stream of consciousness” fad will pass, the writer argues (E4). By 1934, Joseph Warren Beach could write of “the stream-of-consciousness epidemic” that was spreading like “an infection to which any one is liable” and that “almost anyone may sooner or later manifest mild symptoms of this disease”. Surprisingly, these novels had so saturated the literary marketplace that Houghton Mifflin introduced “red star” novels: novels with a band around the dust jacket “on which red stars are displayed” to indicate “a good, rip-snorting adventure yarn” in order “to save the book buyer the trouble of pawing over a lot of problem novels and psychological studies” (“Books and Authors”.

The “Current Magazines” column in the April 7, 1929 issue of the New York Times singled out Marjorie Nicolson’s article “The Professor and the Detective,” which answers the question, “what do college professors read?” According to Nicolson, they read detective novels because they want plot and a rest from “the ‘stream of consciousness’ which threatens to engulf us in Lethean monotony”; they prefer analyses of purpose, controlled and directed by a thinking mind; from formlessness to form; from the sophomoric to the mature; most of all, from a smart and easy pessimism which interprets men and the universe in terms of unmoral purposelessness to a rebelief in a universe governed by cause and effect.[8]

[8] THE MAINSTREAM OF CONSCIOUSNESS: JAMES JOYCE, VIRGINIA WOOLF, WILLIAM FAULKNER AND MASS MODERNISM BYJ. Gregory Brister Ph.D., University of Kansas,P53-56 2010.

### 5.1. Defining The Stream of Consciousness in Fiction

It is unfortunate that the zenith of their appearance in the decades following the Second World War coincided with the rise of New Criticism, which necessitated "close reading" and formalist discussions of aesthetic technique at the expense of historical considerations. Indeed, it is due to the institution and former hegemony of New Criticism—which developed in no small part as a response to the "difficulty" of modernist texts—that, as Astradur Eysteinsson contends, modernism came to be characterized as "autonomous" and apolitical: "by securing the autonomy of literature," he writes, by "preventing it from being overly 'polluted' or even swallowed up by 'other' modes of social discourse," New Criticism "protect[ed] its vulnerable specificity and justified its existence" as an important methodology. Stream of Consciousness in the Modern Novel aimed to clarify the technical aspects of narrative form, it is also responsible for some obfuscation. Humphrey does not just ignore the way the "technique" appeared in a variety of fiction of the period—he asserts that the stream of consciousness novel rose with Woolf and Joyce and faded, only to become "main stream" in recent (at the time of Humphrey's writing) fiction like Warren's "relatively popular" All the King's Men (113-14). It is no doubt that the terministic screen of New Criticism limited his ability to consider authors like Fannie Hurst, who wrote best-selling stream of consciousness novels, and his own classification of the stream of consciousness as a genre with its own techniques does not lend itself to an acknowledgment of the way ostensibly realist novels like Warwick Deeping's Sorrell and Son employed and adapted signifiers of "pre-speech levels of consciousness"

Melvin Friedman, in his Stream of Consciousness: A Study in Literary Method, builds upon Humphrey's distinction between genre ("'stream of consciousness designates a type of novel in the same way as 'ode' or 'sonnet' designates a type of poem" [3]) and the interior monologue, to which he adds the importance of "sensory impression" which is "concerned with the region furthest from the focus of attention": it is "the writer's nearest attempt at recording pure sensations and images" (Friedman 6). Friedman is particularly interested in what he sees are

musical elements (like the "leitmotiv" and "fugue" [14-16]) in the narratives which approximate the extra- or non-linguistic aspects of consciousness.[9]

Faulkner inserted the mind of an idiot and strolling in his mind to portray his limited abilities. His body was affected by some physical sensation and that activated his memory of similar experience in the past. There was no chronological order in anything Benjy mentioned. He was incapable of abstraction and generalization. There were many things which made impressions on his mind but he couldn't connect things. For example, when he heard the golfers called the word Caddie in that time he remembered his sister whom he loved her more than anyone. Time had no meaning for him and the present and the past blended into one response for him. Many of the scenes of the past that he remembered were connected with his sister Caddy in one- way or another. When Luster carried him through the fence, his mind automatically returned to an earlier scene, in which he was involved in the same type of activity. The thought of cold hands reminded him of an earlier episode. Uncle Maury once visited the Compson family for the Christmas holiday. He saw that Benjy was a worry to Mrs.Compson. He asked her to let Versh took him outside. Versh dressed Benjy and told him to keep his hands in his pockets. He went to the gate to wait for Caddy. He remembered Caddy's smell like tree. His memory caused him to start moaning. Luster couldn't understand why he mourned so much.On one occasion, some girls came by then and Benjy wanted to say something to them about Caddy just to unburden his mind of the thought of Caddy. But the girls were frightened and ran away. He chased the girls trying to speak to them. His mother and Jason mistook the feelings of Benjy. He remembered these events and started moaning. Luster became angry when he didn't stop crying. Disley came out of the house at that time and scolded Luster and took him to the kitchen. Benjy's mind suddenly jumped to the picture of Jason's cutting up of his dolls. Suddenly, he remembered the old occurrence of Jasson's burning the two free passes

[9] THE MAINSTREAM OF CONSCIOUSNESS: JAMES JOYCE, VIRGINIA WOOLF, WILLIAM FAULKNER AND MASS MODERNISM BYJ. Gregory Brister Ph.D., University of Kansas,P64-69, 2010.

without giving them to Luster. When Luster started to get him ready for bed, he remembered the night of Dam Uddy's death and Disley took him to a room which wasn't their usual sleeping room. He refused to sleep alone. Caddy came and stayed with him.[10]

[10] The trends of Stream of Consciousness Technique in William Faulkner's Novels Nada Hassan Mohammed Ahmed , Mahmoud Ali Ahmed Sudan University of science and technology.

To conclude with, the Stream of Consciousness was a twentieth-century psychological concept theorized upon by William James and Henri Bergson, such a concept has been borrowed to literary exertion, and the equivalent of which is termed: the Interior Monologue technique; a technique that defied the conventional mode of narration which tends to be descriptive/prescriptive of the external environment of characters and regardless of its endeavor to adopt the realism-effect through its obsession with the material, it still failed to capture life. Modern fictional exertion of the Stream of Consciousness imposed traveling through time: from analepsis to prolepsis. Such concern with the psyche helped consider the character as a human entity describing their inner thoughts, conflicts concerning their personal emancipation and also regarding what the modern Man came to experience; an evaluation of the contemporary enterprise that came to kill humanity.[11]

[11] A Literary Voyage into the Unconscious: A Philosophical Approach to the Psychological Novel in Woolf's Mrs. Dalloway (1925) Nariman LARBI Abdelhamid Ibn Badis University of Mostaganem AlgeriaVolume3, Number3. August , 2019 .

# CHAPTER TWO

## Theoretical study of modernist technique in Faulkner's The Sound and the Fury

# Introduction

1. **What is Modernism**
2. **Modernism and William Faulkner**
3. **How The Sound and The Fury embodied Modernism?**
4. **Modernists' Technique in Narration**

# CONCLUSION

Modernism was a movement which started around the end of 19th century and the beginning of the 20th century. Modernism affected many scientific fields and Arts, and especially Literature. This Movement emerged as a reaction to Realism is characterized by breaking away from traditions and previous century, and using innovative techniques. William Faulkner's "The Sound and the Fury" is considered one of the greatest Modernist novels of the 20th century Modernism can be defined or classified as which means looking at its historical background as well as stylistic and thematic characteristics. And modernist narrative techniques.

This chapter sheds the literary background that need it in this study and its aim to investigate the use of major modernist literary techniques in William Faulkner's novel The Sound and the Fury.

## 1.What is Modernism

Peter Childs defined Modernism as "the art of the 'tradition of the new'", which roughly ranged from shortly after the beginning of the twentieth century up to 1965. Whether it can be seen as "a period, style, genre or combination of these" (Childs) was a matter of definition, but concerning William Faulkner's "The Sound and the Fury" as the object of study I will concentrate on the historical context and the stylistic, as well as thematic characteristics of Modernist literature to illustrate Faulkner's affiliation to this genre.

### 1.1 Historical Background

One of the main events that took place during the concerned period was the First World War (1914-1918). Though the war was already traumatic in itself, especially for the involved parties consisting of the Allied powers – Great Britain, France, Russia and the USA- on the one side and Germany on the other, it was the side effects and aftermath of the war that particularly influenced society to go through a major change.

Technical innovation regarding significantly more powerful and effective armory turned this war into one of the "bloodiest […] in history" (Wilson) and left many families having to deal with physically or mentally shattered men returning home and acting "as a terrible reminder not just of the war's cost and waste, but [….] of the beliefs, class hierarchies and conventional moralities that made it possible" (Wilson).Even though, the costs of the war can be categorized as mainly negative there have been some positive effects as well. The control of the coal mines and railway network was turned over from private business to the government and resulted in improved living standards, especially of the urban poor population (Wilson).

Another positive effect was the "rising importance of psychiatry" (Wilson) in order to take care of the war veterans that had returned home and suffered from their traumatic experiences during their time at the front. Even though, the major powers involved in the war made efforts to prevent another event like this from happening through The Treaty of Versailles (1919) and the establishment of the League of Nations (1920) inflation, political and economic instabilities finally resulted in the rise of several "right-wing parties in Europe […] and the increased activities of left-wing-groups" (Wilson).

Another development that took place at the end of the 19th century was the women's rights movement which revolved around voting rights and "improving women's position within bourgeois marriage" (Wilson) and later on outside of it. Furthermore, the emergence of a mass culture trough "the transformation of publishing, leisure and entertainment" (Wilson) lead to a bigger interest in and a better accessibility of reading material. This development was highly criticized by self-claimed intellectuals who feared it would cause a degradation of literature and culture in general and which resulted in the emergence of Modernist literature in contrast to the so-called bestsellers the general population was reading. Concerning technological developments, the 19th century can be seen as an era of many significant discoveries affecting the rise of modern medicine, physics and astronomy.

The beginning of mass production in 1908 rapidly lead to the car becoming "a privileged status symbol denoting not wealth, but also modernity […] and changed […] an understanding of the nature and capacities of the individual human body [as well as] to relations between human bodies" (Wilson).

### 1.2 Stylistic and Thematic Characteristics

Modernism was "rooted in tradition and classicism but fascinated by the impulse towards the 'new'; it aspired to aesthetic integrity but finds increasingly ingenious ways to capture fragmentation; it pressed towards the intensity of the moment but also reached toward the infinite" (Shiach) and therefore, is quite contradictory.

Arthur Miller's so-called 'ideology of modernist aesthetics' which he understands to be the guidelines of Modernist literary critics and cultural historians expressed in a radical engagement with new forms of cultural expression in order to break with the "cultural values of the preceding period" (Shiach) and results in art forms articulating profound innovation trough "manifestos and essays as well as in their creative practice of rebellion and radical reinvention" (Shiach).

One of the most important proclamations of this movement was Filippo Tommaso Marinetti's "The Founding and Manifesto of Futurism" (1909). It described the motivation behind the avant-garde-movement, naming "[courage], audacity [] and revolt […] the essential elements of its poetry" and the poetry itself "as a violent attack on unknown forces".

According to Marinetti's "Technical Manifesto of Futurist Literature" (1912) there are eleven rules that need to be followed when creating Modernist poetry. The first one is the destruction of syntax and "scattering one's nouns at random", followed by the importance of using verbs in the infinitive. He also names the abolishment of adjectives as well as adverbs to prevent the noun from being stripped from its meaning. The fifth rule orders that "every noun

must be immediately followed by another noun" and the elimination of "words such as like, as, so and similar". Another important factor in Modernist poetry is the abolishment of punctuation. Instead it should be an "uninterrupted flow of new images" constructed through an analogical style which is seen as "the absolute master of all matter and its intense life". The last rule is the destruction "of the 'I' in literature".

Finally, Marinetti names three elements that should be essential for Modernist literature: noise, weight and smell. In Marinetti's opinion, these were the three things the human mind perceives when experiencing its surroundings. In practice, these guidelines achieved through "radical aesthetics, technical experimentation, spatial or rhythmic rather than chronological form, self-conscious reflexiveness" (Childs) in form of the stream of consciousness technique and a "focus on the micro- rather than the macrocosm" (Childs).[12]

**2. Modernism and William Faulkner**

The accelerated pace of change, resulted from the Industrial Revolution, created a breeding ground for a modernist writing that took shape in the early twentieth century. Rapid social change reflected in arts especially in how writers expressed a chaotic condition and loss of certainty, mostly in dark ways, abrupt break with all tradition. The impact on literature of these losses expressed in the work of writers such as James Joyce, Virginia Woolf, and T. S. Eliot, who are labeled with Faulkner as high modernists. Between 1913 and 1915, the modern psychological novel was born. Another name was the stream of consciousness novel or novel of silence. It offered the hidden world of fantasy and isolation from external stimuli that the mind plays over past and present. There was no plot. Above all, this kind of novel seemed to turn the readers into an author. William Faulkner, one of the best authors in the twentieth century. And, nothing in William Faulkner's writings has received more critical attention than

[12] William Faulkner's "The Sound and the Fury"– an Exemplary Modernist Jessica Fowler, 2013.

his fourth novel, The Sound and the Fury, which is called as a major period of his literary career. The novel's stunning technical innovations partially account for this attention, because the difficulty of reading and understanding this text was somehow compatible with being moved by it.

Faulkner expressed the loss of certainty, in terms of breakdowns of meaning, structure, and origin, putting the reader in the position of seeking to integrate what had withdrawn, as in play, to allow us to figure things out for ourselves. He placed us neither in a labyrinth nor a puzzle: we were merely in an unfamiliar landscape, as if we had journeyed in foreign country, and we are asked to use Faulkner used modernist techniques such as stream of consciousness, interior monologues, and multiple narrative points of view to make his work distinctive, and outstanding. Stream of consciousness used by Faulkner to set out humanistic representation toward style, and technique. First published in 1929, The Sound and the Fury recognized as one of the most successfully innovative and experimental American novels of its time, not to mention one of the most challenging to interpret. The novel concerned the downfall of the Compsons, who have been a prominent family in Jefferson, Mississippi, since before the Civil War. Faulkner represented the human experience by portraying events are sometimes obscured and narrated out of order. Despite its complexity, The Sound and the Fury is a deeply moving novel. It was generally regarded as Faulkner's most important and remarkable literary work.[13]

**3.How The Sound and The Fury embodied Modernism**

The Sound and the Fury was a work of Modernism. The Sound and the Fury fits in perfectly with the modernistic movement, thematically and stylistically. Briefly, the modernist movement in literature was an era of loss and destruction in which results in characters making self-conscious break. Faulkner stylistically incorporated Modernism into The Sound and the

[13] COMPREHENDING THE MODERN PSYCHOLOGICAL BY WILLIAM FAULKNER Yunita Widiyantari Cucut Annaningtyas

Fury by using the character's thoughts. Readers can probably suggest that Faulkner purposely failed to cohere around any single character or single principle to show that the characters lived in a fragmented way. Faulkner stylistically included Modernism into the novel by creating a world of fragmentation in the novel. Faulkner chosen to use ways of the modernistic movement in his novel, stylistically by creating a fragmented world around the characters. Faulkner created a series of strange characters revolving around a single reason which was living in a fragmented world. Readers can see how Mrs. Compson created a fragmented world for her children, when she says, "'[Quentin and Caddy] deliberately shut me out of their lives. It was always her and Quentin. They were always conspiring against me. Against you (Jason) too, though you were too young to realize it.'". In this scene, Mrs. Compson talks to Jason about why Caddy leaves and Quentin kills himself. Mrs. Compson creates a fragmented world for her children at a young age by not being a good mother figure to them; she basically lets Dilsey raise her children. Jason disliked Caddy and Miss Quentin because his mother shows hatred toward them which displays how this fragmented world affected one of her children. Readers can probably suggest that Faulkner adds fragmentation into the characters lives to display the modernistic movement, stylistically and show how the world around these characters , such as Mrs. Compson's children creates a world of confusion.[14]

**4.Modernists' Technique in Narration:**

**1-Fragmentation and Juxtaposition**

Like his contemporaries Faulkner used experimental technique in The Sound and the Fury. One of these innovations was the use of fragmentation and juxtaposition of ideas, images, scenes, settings, sentences and even sentences. Benefiting from the cinematic technique of

[14] *https://www.cram.com/essay/The-Sound-And-The-Fury-And-Modernism (Accessed on April,19th )*

montage, his narrative came to be suffocating with fragmentary sentences that flash back to other events. The obscurity was very high in the first chapter with Benjy's narration. As a severely retarded man he cannot distinguish past and present and in this way all his words juxtapose with every change in nostalgic images, sounds and even smell.

…Hush, now." Luster said. "Aint I told you youcant go up there. They'll knock your head clean off with one of them balls. Come on, here." He pulled me back. "Sit down." I sat down and he took off my shoes and rolled up my trousers. "Now, git in that water and play and see can you stop that slobbering and moaning." …….. Caddy was all wet and muddy behind, and I started to cry and she came and squatted in the water. "Hush now." she said. "I'm not going to run away." So I hushed. Caddy smelled like trees in the rain.(Faulkner 91) Here the thirty three year old Benjy is transferred to his childhood when he goes to the river, the water remind him Caddy and their playing beside the river and the time when she muddied her underwear, which Benjy didn't like. Faulkner juxtaposes everything without introduction and it's the task of the alert reader to relate them. He made loose repetitive sentences, without punctuation, yet sometimes italicized just to add more ambiguity for his experimental narration.

**2-Stream of Consciousness**

From the late 19th century after Freud and others called the attention to the human consciousness, stream of consciousness became popular among the writers. Quite contrary to the traditional narrative technique where the author would tell the reader about the characters thoughts this was a nonlinear, fragmentary report of one's thought that shows the fluidity of human consciousness. With this technique the author writes as if he is in the character's mind. In this respect every image, symbol or impression would touch upon another regardless of time. There was no sense of chronological order, and the mind shifts between past and present. As Dennis explained "Presentation of character via images that stream through consciousness matched the modernist concept of incoherent and fragmented selfhood". (12) In The Sound

and the Fury, Faulkner utilized this technique in order to show the subjectivity in one's thoughts and the difference in every individual perspective. It was interesting how Faulkner used the stream of consciousness in each chapter differently. The reader could hardly understand anything in Benjy's section due to his severe mental disorder. Benjy's wording was not difficult but since he only relies on images, sounds, the reader would be lost in its complexity. Quentin's section seems to be more complicated in vocabulary however his mind only focused on two major ideas, Caddy's promiscuity and his father's ignorance.

His mind shifted back and forth in past and present as he prepared himself in his last hours before his committing suicide. Jason on the other hand concerned not about others, or any kind of values. His mind occupied with his passion for money and hatred toward Caddy and Miss Quentin. He blamed Caddy for robbing her out of the promised jib at Herbert's bank and thus his unfulfilling life. Unlike Benjy and Quentin he not obsessed with Caddy and the past, but he focus aimlessly on the present and future.

**3-Multiple Narrative Points of View**

Faulkner narrated the story of the Compson's fall through different point of views. Each chapter had a specific narrator. They were Benjy, Quentin, Jason and the last one an omniscient narrator respectively. Faulkner presented every individual's mind and emphasized on the subjectivity which was one of the important Modernist codes. He illustrated how unique ones' thought could be at the same time how the Compson children share some feelings. Caddy, who was never a narrator in this novel, was the center of the attention of every other narrator. Moreover, used first person narrator in the three chapters showed Faulkner's attempt to come close to the reality and its description. However as a Modernist he didn't  not believe in one truth but multiple truths which depends upon individuals.[15]

[15] FAULKNER'S THE SOUND AND THE FURY AND THE CHALLENGE OF MODERNISM Dr. SHAMSODDIN ROYANIAN, MARYAM MOOSAVI MAJD Semnan University, IranVol.2. Issue.1.,2015.

In this chapter, we sought to investigate the use of modernist techniques. We attempted to lay a theoretical background by explaining literary notions such as modernism its definition, historical background, characteristics, and themes. Likewise, modernist literary techniques such as Fragmentation, Stream of Consciousness and multiple point of views. All along, we tried to give examples of these literary techniques in William Faulkner's novel The Sound and the Fury. Indeed, Faulkner's modernist tendency is fully noticeable in his narrative. He used modernist techniques such as Fragmentation, Juxtaposition, Stream of Consciousness and multiple points of view to mirror the feelings of uncertainty. Loss and disillusionment that characterized modern times.

# CHAPTER THREE

## Stream of Consciousness Technique in the Sound and the Fury used in Benjy's section

# Introduction

1. Critical Companion of Benjamin
2. The Stream of Consciousness
3. Benjy's Stream of Consciousness

# Conclusion

Narration of the events of a story through the "Stream –of – Consciousness" technique was the development and result of literary research in the twentieth century. The first section in the novel namely "Benjy section" an objective record of certain dramatic events in the Compson family, more objective than Quentin and Jason‟s sections. Faulkner in fact maked him speak the way a thirty –three – year old idiot would, Faulkner got into his mind, as it were and evolved a severely constrained style that harmonizes with Benjy‟s limited abilites. Benjy can experience only sensations. He was incable of abstraction and generalization. His body affected by some physical sensation and this activates his memory of a similar experience in the past.

The best way to describe Benjy‟s reaction then would be to offer a stream-of-consciousness rendering of a present action. Certain things make an impression on his mind but he cannot correlate or connect things, except through a basic sensuous impression.

**1.Critical Companion of Benjamin**

Benjy is the youngest child of the Compsons and was originally named Maury, after Mrs. Compson's brother. When it was apparent that he was mentally slow, Mrs. Compson renamed him Benjamin so that the Bascomb name would not be disgraced.

Benjy's primary attribute is that he can "sense things." He knows when Caddy has been promiscuous, he knows when Quentin committed suicide, and he knows when his order, or pattern of existence, is violated. But, like the prophets of old, Benjy is unable to communicate his knowledge to others. He can only feel the deviations; he can do nothing about them. But, nevertheless, Benjy is still the moral reflector of the novel.

As Benjy reacts favorably to Dilsey, Caddy, and, to a lesser degree, his brother Quentin, we are able to suggest that these three people have some love or concern for others outside of themselves. Benjy therefore also serves as a character who helps the reader evaluate other characters.[16]

[16] https://www.cliffsnotes.com/ (Accessed on May 9th)

The Sound and the Fury was published to a number of favorable reviews. Lyle Saxon, for instance, in New York Herald Tribune Books on October 13, 1929, rightly observed that Faulkner "achieved a novel of extraordinary effect." The narrative technique of the INTERIOR MONOLOGUE prevalent throughout the novel is a clear influence of JAMES JOYCE's Ulysses. The use of this narrative device, as Michael Groden has pointed out in "Criticism in New Composition: Ulysses and The Sound and the Fury," published in Twentieth Century Literature 21 (October 1975), provided Faulkner with "a solution to crucial problems in characterization that had plagued him in his first three novels" (266). The interior monologue combined, as it is in the first three chapters of the novel, with first person narration, provides an intimate view of the narrator's thoughts, attitudes, feelings, and impressions, although it may also pose for readers serious interpretative challenges; the first chapter in particular may be the most problematic of all. One of the most baffling and troubling experiences many readers may have when confronting the novel for the first time is that of narrative indeterminacy. "The reader's movement through the book," however, as CLEANTH BROOKS observes, "is a progression from murkiness to increasing enlightenment, and this is natural, since we start with the mind of an idiot, go on next through the memories and reveries of the Hamlet-like Quentin, and come finally to the observations of the brittle, would-be rationalist Jason. Part of the sense of enlightenment comes simply from the fact that we are traversing the same territory in circling movements . . ." (William Faulkner: The Yoknapatawpha Country, 325–326). Even after readers progress through the novel, they may still wonder whether the first chapter could have actually been narrated by someone like Benjy, by someone who lacks language. In his assessment of the issue, Noel Polk mentions that Benjy is "nonlingual" and in the strict sense "not a narrator at all"; the language of the first chapter then is not his but Faulkner's. Benjy's experience of the world around him is immediate, and, as Polk rightly observes, the narrative account of his awareness at any one give moment "is almost completely visual, cinematic, and what rolls through his mind is not 'memory,' although it is convenient to call it that . . ., but rather more nearly different reels, perhaps, from a movie of his life." Polk also suggests that the

words throughout the chapter "are Faulkner's visual representation of what Benjy sees, at the precise moment of seeing; he does not actually verbalize that the golfers are 'going away,' he just registers visually that they are doing so" ("Trying Not to Say: A Primer on the Language of The Sound and the Fury," 144–145). By representing Benjy's sense perceptions, especially the visual, Faulkner adeptly exploits the technique of the interior monologue and overcomes the difficulty of casting into the medium of language nonverbal experience. The narrative strategies that Faulkner employed in writing The Sound and the Fury can rightly place the work within the modernist tradition. In his introduction to New Essays in The Sound and the Fury, Noel Polk considers the novel "the quintessential American high modernist text". This novel can also rightly be ranked as Faulkner's first great literary achievement, an achievement significantly dependent on the narrative devices Faulkner employed. In William Faulkner: An Introduction and Interpretation, Lawrance Thompson contends that The Sound and the Fury "combines so many important Faulknerian techniques which will be found operative in different ways throughout his later novels" that readers who have been "initiated into the mysteries by way of The Sound and the Fury should be able to avoid getting lost in some of the elaborate Faulknerian labyrinths which occur in Absalom, Absalom! and even in Light in August" (29). Whether one judges The Sound and the Fury Faulkner's greatest novel—and many do not—one cannot minimize the pivotal role it plays in the development of his craft as a writer. The novel opens as a tale literally told by an idiot, Benjy Compson. Faulkner adapted the title of the novel from Shakespeare's Macbeth (5.5.26–28), where Macbeth describes life as "a tale/Told by an idiot, full of sound and fury, /Signifying nothing." At a meeting in Nagano, Japan, Faulkner in response to a question regarding the addition of the definite article to the title explained that he added it "For emphasis: Sound and fury wasn't quite enough for the ear. The ear said it needs rhythm, emphasis— The Sound and the Fury" (Faulkner at Nagano, 144). Though the title easily relates to Benjy's section and applies especially to him, the more Faulkner worked on the novel, as he pointed out, "the more elastic the title became, until it covered the whole family" (Faulkner in the University, 87). On one level, the novel concerns

the collapse of the Compson family and portrays among other things a sense of loss, longing, discontent, and despair. With the exception of Dilsey, the Comps ons' black maid, who by the end of the novel appears to have achieved a profound religious insight and a spiritual freedom that transcend the delimitations circumscribing her life, each Compson brother is caught within a debilitating web of memories and unfulfilled longings. Benjy is trapped within the limits of immediate impressions and associations, Quentin within an unrealized sexuality and an incest complex, and Jason within a resentment and anger that dominate his thoughts and provide no relief. Caddy too is caught, but as Michael Millgate has observed, she "finds an outlet from family repression in sexual activity" (The Achievement of William Faulkner, 97), and the same may be said of Caddy's daughter. The emotional power with which Faulkner casts the three brothers has a tragic counterpoint in their sister and niece.

In an interview with Jean Stein in early 1956 originally published in the Paris Review, Faulkner explained that The Sound and the Fury, which he said he wrote "five separate times," is "a tragedy of two lost women: Caddy and her daughter" and that its beginning—the image of the muddy drawers on a girl climbing a tree—had a symbolic value which he did not at first realize; this initial "image was replaced by the one of the fatherless and motherless girl climbing down the rainpipe to escape from the only home she had, where she had never been offered love or affection or understanding" (William Faulkner: Three Decades of Criticism, ed. Frederick J. Hoffman and Olga W. Vickery, 73).

Compson, Benjamin (Benjy) Called Benjamin by his mother, Benjy is the idiot son and the fourth and youngest child of Jason Richmond Compson and his wife, Caroline Bascomb Compson. Born on April 7, 1895, Benjy was named Maury, after Mrs. Compson's brother Maury Bascomb, but his name was changed when it became evident that he was retarded. He narrates the first chapter of the novel, which takes place on his 33rd birthday. Circumscribed by present sensations, Benjy's world is virtually timeless. Although he does not differentiate between the present and the past, he is able to represent the past through associations in the

present; for example, the smell of leaves and trees recalls his sister Caddy, who, no longer physically present, is very much a real part of his life. To help the reader distinguish time shifts in Benjy's narrative, Faulkner intended to use different colors of ink, but his publisher thought it too costly; italics were used instead. After breaking loose from his yard one afternoon and chasing a few neighbour school girls who are passing by, one of whom he tries to molest, Benjy is castrated. This time period is right after Caddy's wedding, April 25, 1910, when Benjy is 15. When Benjy sees himself naked, he becomes aware that his testicles are missing and he cries. Benjy's impatient and self-centered brother Jason wants to have him institutionalized in Jackson after their brother Quentin commits suicide and their father dies, but their mother will not allow it. (In Faulkner's appendix to The Sound and the Fury, Benjy is committed to the state asylum in Jackson in 1933, the year that Mrs. Compson dies. However, in The MANSION, Mrs. Compson is still alive when Benjy is sent to the asylum; she insists that her son Jason have Benjy brought home. According to Jason, "his mother whined and wept" until he gave in [The Mansion, 322]. Not quite two years later, Benjy burns the house down.) In 1928, (the year in which three of the four chapters of The Sound and the Fury are set), Benjy is 33 years old. Because of his age and because the last chapter occurs on Easter Sunday, some readers may be inclined to interpret Benjy as a Christ-figure.[17]

Faulkner lost substantially less than others. Though none of his later books was on a level with The Sound and the Fury or Go Down, Moses, none of them made concessions to other people's tastes. One hears a person speaking in each of them, not an institution, and a person with reserves of power who may surprise us on any page. Some of Faulkner's best writing is in passages of Requiem for a Nun, and Intruder in the Dust, and especially— almost at the end— in the Mink Snopes chapters of The Mansion. In retrospect I should judge that he solved the

[17] Critical Companion to William Faulkner: A Literary Reference to His Life and Work A. Nicholas Fargnoli, Michael Golay, and Robert W. Hamblin 2008.

problem of keeping alive his genius better than any other American novelist of our century. Malcolm Cowley.

**2.The Stream of Consciousness**

The first section in the novel namely „Benjy section" serves two purposes. It reveals Benjy's psyche or inner life. It also provides an objective record of certain dramatic events in the Compson family, more objective than Quentin and Jason"s sections. Faulkner in fact makes him speak the way a thirty –three – year old idiot would, Faulkner gets into his mind, as it were and evolves a severely constrained style that harmonizes with Benjy"s limited abilites. Benjy can experience only sensations. He is incable of abstraction and generalization. His body is affected by some physical sensation and this activates his memory of a similar experience in the past.

The best way to describe Benjy"s reaction then would be to offer a stream-of-consciousness rendering of a present action. Certain things make an impression on his mind but he cannot correlate or connect things, except through a basic sensuous impression. For example, when he hears the golfer"s call for their „caddie" the name reminds him of his sister Caddy, whom he loves more than any other person.

Luster leads Benjy through a fence and scolds him for getting snagged on a rail. Benjy's getting snagged on the rail reminds him of a similar episode in the past. His mind then jumps back to 1902 when Caddy was taking him on an errand and he had to stoop low to keep from getting snagged. Caddy's asking him on that occasion to keep his hands in his pockets in order to keep them warm comes flashing in the mind of Benjy. When Luster carries Benjy through the fence in 1928, Benjy's mind automatically returns to an earlier scene, in which he was involved in the same type of activity. Time has no meaning for Benjy and the past and the present blend into one response for him. Many of the scenes of the past that Benjy remembers are connected with his sister Caddy in one-way or another. Benjy reacts to sensual impressions, such as the cold of the gate or the rattling of leaves. The thought of cold hands reminds Benjy

of an earlier episode. Uncle Maury once visited the Compson family for the Christmas holidays. He saw that Benjy was a worry to Mrs. Compson. He asked her to let Versh take Benjy outdoors. Versh dressed Benjy and told him to keep his hands in his pockets. Benjy immediately went to the gate to wait for Caddy. Benjy now remembers Caddy‟s smelling like tress, “She smelled like tress” (The Sound and the Fury 31) This memory causes him to start moaning and Luster gives him a Jimson weed to keep him quiet very often Benjy‟s mourning is the result of some memory of Caddy. His memory causes him to start mourning. Luster cannot understand why Benjy mourns so much. When Luster takes Benjy to a house – Benjy is reminded of an earlier event that occurred in that particular place. For example, the scenes that Benjy remembers about his name being changed from Maury to Benjy occur in the last part of the Benjy section, when Luster carries him into the same house Versh said, “Your name is Benjamin now you know how come your name Benjamin now.” As Benjy plays in the water he remembers the time when he was three years old. Benjy, Caddy, Quentin and Jason were all playing from the same branch. Caddy fell and got her drawers „muddy‟. She took off the dress so as to let her underclothes dry. Quentin then scolded and slapped her and Caddy fell into water again. When Benjy saw that Caddy was all wet and muddy, he began to cry and Caddy rushed to comfort him. There is a symbolic purpose also for this particular scene. Caddy‟s falling down and getting up prepares the readers for her promiscuity later in the novel. On one such occasion some girls came by then and Benjy wanted to say something to them about Caddy just to unburden his mind of the thought of Caddy. But the girls were frightened and ran away. Benjy chased the girls trying to speak to them. Jason and Mrs. Compson mistook the feelings of Benjy. Benjy is reminded of these events now and starts moaning. Luster gets angry, when Benjy does not stop crying. Dilsey comes out of the house at this time, scolds Luster and takes Benjy to the kitchen. Benjy’s mind suddenly jumps to the picture of Jason’s cutting up of his dolls. “He cut up all the dolls, Man Beny and I made‟ Caddy said, He did it Just for meanness” , suddenly, he is reminded of the old occurrence of Jason’s burning the two free passes, without giving them to Luster. When Luster starts getting Benjy ready for bed, Benjy remembers the

night of Dam Uddy's death and Dilsey's taking him to a room, which is not their usual sleeping room.[18]

### 3.Benjy's Stream of Consciousness

It was a technical masterpiece for the way Faulkner incorporates four distinct narrative modes in telling the story of a little girl with muddy drawers. The writer applied a stream of consciousness technique, where a reader reveals the character's unspoken thoughts and feelings without having recourse to dialogue or description. In particular, Faulkner's handling of stream of consciousness technique allows the FID narrator to shape a particular version of the character's consciousness in terms of images, which need not be actual words or thoughts as the character expressed them. The first section in The Sound and the Fury is told from the point of view of Benjy Compson, a thirty-three-year-old "idiot", and recounts via flashbacks the earliest events in the novel. As an idiot, Benjy is the key to the novel's title, which alludes to Shakespeare's tragedy Macbeth. For the most part, his language is simple-sentences are short, vocabulary basic. Every reader recognizes the simplicity of Benjy's manner of speech, it (the simplicity) is strengthened by the repetitiveness of the diction and by the systematic flattening out of the relationships between clause units, most of which are either asyndentic (mere juxtaposition) or paratactical (mere coordination). L. Moffitt Cecil (1970) provides statistical confirmation: he finds that Benjy's working vocabulary amounts to only five hundred words, most of them verbs and nouns. Benjy's grammatical patterns are as simple as his vocabulary; though not all of his sentences are subject-verb-object kernels, he can manage only about seventy complex ones. Reading this section is profoundly difficult, however, because the" idiot" has no concept of time or place- sensory stimuli in the present bring him back to another time and place in the past. Most of his memories concern his sister, Caddy, who is in some ways the central character in the novel. Key memories regarding Caddy include a time when she

[18] Technique of Stream of Consciousness in Faulkner's The Sound and the Fury K. Mathuramani S. Ganesan Lapis Lazuli –An International Literary Journal Vol.II 2012.

uses perfume, when she loses her virginity, and her wedding. Benjy also recalls his name change, (from Maury to Benjamin) his brother Quentin's suicide in 1910 and the sequence of events at the gate which lead to his being castrated, also in 1910. Section one has Benjy as the centre of things. The reason for this is that Benjy, with an idiot's mind, is able to present the necessary exposition in not only its simplest tragic terms, but also in terms of symbols, which because they're from an idiot's mind are conveniently general in their meaning and are therefore flexible. Benjy is dumb, and yet he speaks; he is deaf and yet he can hear. "Which is to say that he belongs with the idiots of literature, not with those of the asylum." Faulkner saw idiocy as a possible way for a Sartoris-Compson to escape the ethical rigor of a code that depends on exertion of intellect and will. Benjy's role, then, is both to reflect an aspect of Compson degeneracy and to introduce the terms of the main conflict with the simple, forceful symbols available to an idiot. It's almost enough for us to submit that the advantages of the stream-of-consciousness method for this novel are explained by the central role consciousness itself plays in it. Benjy's discourse is essentially symbolic and it is absolutely suitable for this section, as symbols come from simple perceptions and feelings; We might suggest that Faulkner presents symbols as substitutes for rationally formulated ideas. This can be illustrated in both Benjy and Quentin sections of the novel. The two kinds of mental aberration represented reveal themselves naturally in terms of images and symbols. Because they are represented as coming directly from a premeditative stage of conscious activity, they carry a convincingness and a fuller impact than they otherwise would. We have identified three symbols that signify everything for Benjy, e.g. firelight, the pasture and Candace. E.g. "Here, Caddie." He hit. They went away across the pasture. I held to the fence and watched them going away. They were hitting little, across the pasture. I went back along the fence to where the flag was. It flapped on the bright grass and trees. It was red, flapping on the pasture. Then there was a bird slanting and tilting on it. Luster threw. The flag flapped on the bright grass and the trees. I held to the fence. The words (firelight, the pasture and Candace) are used so frequently that they come to dominate not only Benjy's consciousness, but the reader's also. Yet, such repetition has a naturalness about it because it

comes from a mind as simple as Benjy's is. In our research, Benjy's speech is categorized as interior monologue. Its overall effect is one of inflexible rigidity and ceaseless fragmentation rather than free, spontaneous flux. Taking into consideration that Benjy can't speak and he is a narrator of the first section, we have an access to the plot of the story through his perceptions and feelings. The author uses the first person narration in Benjy's section that assumes participant role within the fictional context and so adopt a subjective perspective on the events. There is no central I through whose agency his speech might be ordered and made meaningful; in like manner, there is no sense of identity to make his experience his. The severe restrictions imposed on his linguistic abilities reveal the extent of his mental deficiencies. Benjy's monologue sends us back to the confusions of the pre-subjective, pre-logic, animistic, world of infancy. Since there is no distinction between I and non-I, there can be no boundary between inner and outer space, and nothing to focalize what Benjy does, perceives or suffers. We will try to strengthen our arguments with some examples from the text. Benjy's section begins at an almost leisurely pace with extended narrative units devoted to relatively minor incidents. So the section comprises several episodes that are not logically connected with each other and there is no coherence between them. It begins with the following passage:" Through the fence, between the curling flower spaces, I could see them hitting. They were coming towards where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass." "Here caddy." He hit. They went away across the pasture. I held to the fence and watched them going away. "Listen at you, now .... Ain't you something, thirty-three years old, going on that way". The puzzling opening scene of the sound and the Furry initiates the reader into the preoccupation of Benjy's mind as it shows "the mind child" and his black caretaker, Luster, "hunting" for a lost quarter. Benjy and Luster look for the quarter along a fence that borders a golf course. Benjy describes the players "hitting" and replacing the flag in the hole. As they play, golfers periodically call for their caddies. After Benjy first records what he hears, he seems to begin making a noise and Luster scolds him,

“Listen at you, now .... Ain’t you something, thirty-three years old, going on that way”, the word caddy reminds him of his sister Caddy. In this passage, we can clearly spot the presence of the narrator showing the flow of the events at that moment. “I could see them hitting”, They were coming towards where the flag was”, I went along the fence, they stopped and we stopped.’’ Narrative mode involves us in the course of action and we follow the flow of thoughts and feelings of the character; moreover, non-introduced people, “They, them, Luster” mentioned in the passage suggest that we are in his consciousness. In the passage we can spot the example of free association, when Benjy associates the word caddy with his sister Caddy. Free association is widely used in stream-of-consciousness fiction in order to determine the movement of the psychic processes of their characters. The narrator doesn’t give any guidance or exposition suggesting that caddy reminds him of his sister, moreover, nothing is mentioned regarding the noise; we conclude it from Luster’s reaction: “Listen at you, now .... Ain’t you something, thirty-three years old, going on that way.” We can say that Benjy thinks with images and his world is different from ordinary people’s world. His perception of the environment is colourful and a bit exaggerated and of course, far from realistic. So attitudinal phrases used by Banjy are the direct reflection of his world. The narrator often uses evaluative words and phrases and conveys the subjective nature of his perceptions and observations using the words that describe the environment, people and the events from his point of view, e.g. “Rattling leaves”, “bright grass”, “flower rasped and rattled against us”, between the curling flower spaces”, “rattling flowers”, it flapped on the bright grass”,” shining wind”,” bright cold”, “spinning yellow.” We should also note that smell is the most important stimuli for Benjy; in most cases, it has the positive meaning for him as it is associated with his sister. E.g. “The room went black. Caddy smelled like trees”, “Caddy smelled like trees in the rain”, he feels the smell of his sister, it is something familiar and very warm for him.” Caddy smelled like trees and like when she says we were asleep.” To sum up, a narrator uses a few phrasal motifs (Caddy smelled like trees,) and a number of unusual lexical combinations (e.g. “my hands saw it”) to enrich the stark uniformity of the text. Benjy’s monologue presents difficulty for any reader because the

information we need to interpret doesn't appear until later in Benjy's section. Faulkner delays us as we try to make sense of Benjy's mind, in part to create the sensation of an idiot's world. Benjy cannot reason abstractly, his experience seems a flood of chaotically unrelated sensations and images. Therefore, fragmentation of narrative line into nonchronological segments is one of the leading techniques used by the narrator throughout the Benjy's section.

1. "My poor baby." mother said. She let me go. "You and Versh take good care of him, honey." "Yessum." Caddy said. We went out Caddy said, "You needn" go, Versh. I''ll keep him for a while." He went on and we stopped in the hall a Caddy knelt and put her arms around me and her cold bright face against mine. She smelled like trees. "You aren't a poor boy. Are you. Are you. You have got your Caddy. Haven't you got your Caddy." 2. Can't you shut up that moaning and slobbering, Luster said. Ain't you shamed of yourself, making all this racket. We passed the carriage house, where the carriage was. It had a new wheel. 3. "Git in, now, and set still until your maw come." Dilsey said. She shoved me into the carriage. T.P. held the reins. "Clare I don't see how come Jason wont get a new surrey." Dilsey said. "This thing going to fall to pieces under you all some day. Look at them wheels.

Three different episodes are told one after another without any coherent link between them, because the idiot has no concept of time or place- sensory stimuli in the present bring him back to another time and place in the past, instantly and without warning, except for a change in typeface from Roman to italic. In our example, we can get some sense of the time by noting who is taking care of Benjy. Three black servants look after him at different times: Versh when Benjy is a small child, T.P. when Benjy is approximately 15 years old, and Luster in the present, when Benjy is 33. The episodes in the example refer to different times. In the first one, Benjy is with his family members in the house, mother expresses sympathy for Benjy and calls him "my poor baby", Caddy is trying to correct her mother's mistake explaining that he is not a "poor boy". "You aren't a poor boy. Are you. Are you. You have got your Caddy. Haven't you got your Caddy." Caddy's warm rudimentary speech reminds Benjy of Luster's scolding and

memory image appears instantly. The last episode is also thematically different from the previous ones. The technique of shifting from one of Benjy's remembered time zones to another-without warning or transition of any sort-constitutes Faulkner's strategy for showing how Benjy remains innocent of the abstraction of passing time. Benjy has no consciousness of time, but his consciousness is in time. The utilized narrative mode suggests the functioning of an abnormally limited consciousness. Lexical variations and syntactic modulations are kept within extremely narrow bounds; language is stripped to its barest essentials, generating a discourse from the looser patterns of living speech. Each sentence hardens into a discrete unit, standing by itself in utter isolation. The severe restrictions imposed on his linguistic abilities, that is effectively expressed in direct speech or interior monologue, reveal the extent of his mental deficiencies, and negligible author interference gives a reader a chance to travel through Benjy's kaleidoscopic mind. As we have already mentioned, the use of interior monologue/ Direct Speech is common narrative mode of Benjy's section that makes the text absolutely ambiguous for the reader. (At the beginning of the twentieth century some authors developed a stream of consciousness technique called interior monologue.) The term interior monologue is borrowed from drama, where 'monologue' refers to the part in a play where an actor expresses his inner thoughts aloud to the audience. The interior monologue represents an attempt to transcribe a character's thoughts, sensations and emotions. In order to faithfully represent the rhythm and flow of consciousness, the writer often disregards traditional syntax, punctuation and logical connections. He does not intervene to guide the reader or to impose narrative order on the often confused, and confusing, mental processes. We'll suggest a few more examples of interior monologue with close analysis. The organic use of punctuation to control movement of stream of consciousness is one of the leading techniques used by the narrator in The Sound and the Fury. Direct interior monologue is always indicated at its beginning by italics. The italics have further function as we have already mentioned: they signal to the reader that there is a shift in time. It is a shift which is usually sudden. Unless the reader is aware of this important function of the italics, he is likely to be confused. One illustration will suffice. Benjy,

the idiot, is being guided along a fence overlooking a golf course by Luster, his keeper. The excerpt begins with Luster speaking aloud to Benjy.

1. “You snagged on that nail again. Cant you never crawl through here without snagging on that nail.”

2. Caddy uncaught me and we crawled through. Uncle Maury said to not let anybody see us, so we better stoop over, Caddy said. Stoop over, Benjy. Like this, see. We stooped over and crossed the garden, where the flowers rasped and rattled against us. The ground was hard. We climbed the fence, where the pigs were grunting and snuffing. I expect they’re sorry because one of them got killed today, Caddy said. The ground was hard, churned and knotted. Keep your hands in your pockets, Caddy said. Or they’ll get froze. You don’t want your hands froze on Christmas, do you.

3. “It’s too cold out there. “Versh said. “You don’t want to go out doors” “What is it now”. mother said. What has happened is that Benjy’s snagging himself reminds him of another time eighteen years before when he snagged himself while he was with his sister, Caddy. This memory is presented in the italics. However, the resumption of straight dialogue after the italicized section doesn’t represent a continuation of the dialogue that had preceded the italics; it is a continuation of Benji’s stream of memory of the past. When italics do appear again ( two pages later), they indicate a shift of time to the present. The use of italics in the novel maintains the fluidity in the depiction of consciousness, seldom have other writers been able to disappear from their narrative as completely as Faulkner does here. One of the puzzling scenes that preceded Benjy’s castration has become the focus of our attention. After Caddy’s marriage, Benjy developed a habit of standing at the gate and watching schoolchildren. By standing at the gate Benjy hoped eternally that someday Caddy would walk back. On one fateful day, Benjy chased one of the passing girls in order to substitute the little Burgess girl for Caddy he may never have again. Since Benjy was mentally retarded, the neighbours interpret the event as a sexual assault and as a result he was castrated. The extract from the text: It was open when I

touched it, and I held to it in the twilight. I wasn't crying, and I tried to stop, watching the girls coming along in the twilight. I wasn't crying. "There he is." They stopped. "He can't get out. He won't hurt anybody, anyway. Come. on." "I'm scared to. I'm scared. I'm going to cross the street." "He can't get out. He won't hurt anybody, anyway. Come on." "I'm scared to.'' I'm scared. I'm going to cross the street." "He can't get out." I wasn't crying. "Don't be a 'fraid cat. Come on." They came on the twilight. I wasn't crying, and I held to the gate. They came slow. "I'm scared." "He wont hurt you. I pass here every day. He just runs along the fence." They came on. I opened the gate and they stopped, turning. I was trying to say, and I caught her, trying to say, and she screamed and I was trying to say and trying and the bright shapes began stop and I tried to get out. I tried to get it off of my face, but the bright shapes were going again. They were going up the hill to where it fell away and I tried to cry. But when I breathed in, I couldn't breathe out again to cry, and I tried to keep from falling off the hill and I fell off the hill into the bright, whirling shapes This is Benjy's retelling of the Burgess girl episode, the close repetition of ''trying to say'' stresses the urgency of his desire: to seize the unexpected opportunity of communication and so break the isolation in which Caddy's departure has left him. In order to determine why this is direct interior monologue, we must answer the following question: What role does the author play in the passage? As it is represented he plays none. The author has disappeared entirely. Narration is in first person, the tense is willy-nilly (past, future, present) as Benjy's mind dictates, and in most cases, there are no commentaries, no stage directions from the author. The dialogue between the girls is put in brackets, the brackets and the preposition they are the only indicators showing that other characters appear; the punctuation in the example helps us to guess who is speaking. The elements of fluidity and incoherence are emphasized by the frequent interruption of one idea by another. It should be emphasized that in the last passage the character is not speaking to anyone within the fictional scene; he is not also represented as speaking to the reader or even for his benefit. We can also suggest that the direct presentation of utterances is one of the linguistic devices used by the narrator. Directness of the dialogue creates a kind of vacuum which the reader is drawn in to

fill: e.g. “What trance you been in”, “they aint nothing over yonder”, “Where bouts you lose in”, “Aint in sight yet,” “ain’t in sight yet”, “you shut your mouth,” “You sho done it now,” “ Hush,” “You mind Dilsey now,” “ You all done.” The narrator talks to the second-person addressee with a marked familiar tendency. In all the exclamations, we apparently hear the character’s inner voice. The very absence of narratorial intervention has significant effects on the reader that positions him in Benjy’s consciousness.[19]

[19] WILLIAM FAULKNER’S NARRATIVE MODE IN “THE SOUND AND THE FURY’’A STREAM OF CONSCIOUSNESS TECHNIQUE OR INTERIOR MONOLOGUE USED IN BENJY’S SECTION Tatiana Vepkhvadze International Black Sea University, Georgia 2018.

We analysed the author's narrative method; particularly, stream of consciousness technique that enables the narrator to reveal the character's unspoken thoughts and feelings without having recourse to dialogue or description. The research refered to stylistic devices such as direct interior monologue, free associations, direct presentation of utterances and attitudinal phrases. The stream of consciousness technique, used in the section with complete or near -complete interference of the author. We also suggest that Faulkner presented symbols as substitutes for rationally formulated ideas. Benjy's monologue might be defined as information shorn of explanation and undistorted by subjectivity, or as a narrative held in timeless suspension, waiting for the reader to give it form and meaning: it does not tell a story but creates within us the possibility of telling one or several. Used narrative mode( stream of consciousness) made it possible for Faulkner to create the idiot's world and put the reader into his consciousness.[20]

[20] WILLIAM FAULKNER'S NARRATIVE MODE IN "THE SOUND AND THE FURY''A STREAM OF CONSCIOUSNESS TECHNIQUE OR INTERIOR MONOLOGUE USED IN BENJY'S SECTION Tatiana Vepkhvadze International Black Sea University, Georgia 2013.

# GENERAL CONCLUSION

In accordance with the thesis statement, our task was to look at how Faulkner succeeded in use modernist techniques in his novel. Throughout the dissertation we tried to shed light on Faulkner's fictional narrative. The results of the research led to the conclusion that. Indeed, Faulkner used innovative and modern narrative techniques in his novel The Sound and the Fury. Moreover, he employed stream of consciousness's psychiatry in modernistic approach, he used psychological perspective as narrative way in his novel.

In the first chapter we examined Faulkner's use of psychological aspect "stream-of-consciousness" to a narration technique in his novel who was invented by Psychologist William James in his research The Principles of Psychology in 1890. Stream-of-Consciousness Technique refer more often to a first person narrative which mimics the jumble of thoughts, emotions and memories passing through a character's mind.

In the second chapter, we tried to offer a literary background needed for this study, we tried to explain modernism. In addition, we investigated the use of major modernist techniques in William Faulkner's novel The Sound and the Fury. Throughout this chapter, we offered examples of modernist literary techniques such as Fragmentation, Stream of Consciousness and multiple points of view.

In the last chapter, we tied to focus and analyse how Faulkner used stream of consciousness at the character of Benjy and some critical devices in Benjamin's character.

We concluded that Faulkner used highly psychiatry modernist technique in his famous and a masterpiece novel's The Sound and the Fury in 20$^{th}$ century. Stream of Consciousness Technique is highly technique and using in Benjy's character in the first section of the novel.

Stream of Consciousness Technique was the base of our dissertation and this highly technique can develop for further studies not only in The Sound and the Fury but in all of the works of William Faulkner.

At last, we hope that our study contributes to enrich our library, and that it will be of a great help to English Department students interested in American Literature.

# BIBLIOGRAPHY

## ➢ Books


- Critical Companion to William Faulkner: A Literary Reference to His Life and Work A. Nicholas Fargnoli, Michael Golay, and Robert W. Hamblin 2008.
- Comprehending The Modern Psychological By William Faulkner Yunita Widiyantari Cucut Annaningtyas.
- Cuddon, 1999, p. 866.
- Some Exponents of The Stream-of-Consciousness Technique in Modern American Fiction by DOROTHY O. GOLDEN, B.A. August, 196S.
- The Mainstream of Consciousness: JAMES JOYCE, VIRGINIA WOOLF, WILLIAM FAULKNER and Mass Modernism BYJ. Gregory Brister Ph.D., University of Kansas, P53-56 2010.
- The Mainstream of Consciousness: JAMES JOYCE, VIRGINIA WOOLF, WILLIAM FAULKNER and Mass Modernism BYJ. Gregory Brister Ph.D., University of Kansas, P64-69, 2010.
- Tristram Shandy, Laurence Sterne, 1760-1767.
- Crime and Punishment Fyodor Dostoevsky, 1866.
- Les Lauriers sont Coupés Edouard Dujardin, 1888.
- Leutnant Gustl Arthur Schnitzler; 1901.


## ➢ Articles


- A Literary Voyage into the Unconscious: A Philosophical Approach to the Psychological Novel in Woolf's Mrs. Dalloway (1925) Nariman LARBI Abdelhamid Ibn Badis University of Mostaganem AlgeriaVolume3, Number3. August 2019.

- Faulkner's The Sound and the Fury and The Challenge of Modernism Dr. Shamsoddin Royan, Maryam Moosavi Majd Semnan University, IranVol.2. Issue.1.,2015.

- Stream of Consciousness Technique: Psychological Perspectives and Use in Modern Novel Weam Majeed Alkhafaji, Sajedeh Asna'ashari.

- Stream of Consciousness Technique: Psychological Perspectives and Use in Modern Novel Weam Majeed Alkhafaji , Sajedeh Asna'ashari ,University of Kufa.

- The Trends of Stream of Consciousness Technique in William Faulkner's Novel The Sound and the Fury'' Chitra Yashwant Gaidhani VII Oct - Nov 2018.

- The trends of Stream of Consciousness Technique in William Faulkner's Novels Nada Hassan Mohammed Ahmed, Mahmoud Ali Ahmed Sudan University of science and technology.

- Technique of Stream of Consciousness in Faulkner's The Sound and the Fury K. Mathuramani S. Ganesan Lapis Lazuli –An International Literary Journal Vol.II 2012.

- William Faulkner's "The Sound and the Fury"– an Exemplary Modernist Jessica Fowler, 2013.

- William Faulkner Narrative Mode in "THE Sound and the Fury'' A Stream of Consciousness Technique or Interior Monologue used in Benjy's section Tatiana Vepkhvadze International Black Sea University, Georgia 2018.

- William Faulkner Narrative Mode in "THE Sound and the Fury''A Stream of Consciousness Technique or Interior Monologue used in Benjy's section Tatiana Vepkhvadze International Black Sea University, Georgia 2013


# Websites


- https://www.cliffsnotes.com/(Accessed on May 9th)

- https://www.cram.com/essay/The-Sound-And-The-Fury-And-Modernism(Accessed)on April,19th )