INTRODUCTION

As man observes, reads, and understands the things, he wants to express his feelings through the medium of language. Whenever he begins expressing his thoughts or ideas, automatically his communication develops. When communication develops, the narration follows it. Communication and narration are the two faces of the same token. We can affirm that there is no communication, if there is no narration. Both are interlinked and dependent on each other. Narrative is something that we can communicate in any form either written or oral. It is found in every walk of human life.

Narrative is a powerful element and the base of human culture. It stores and shares the cherished parts of our personal memories and gives structure to our laws, entertainment and history. It is well presented and expressed in words, pictures, and film. “Narrative follows humans wherever they travel and adapts readily to new forms of communication. Constantly evolving and always up-to-date, narrative is a necessary strategy of human expression and a fundamental component of human identity” (Altman. 2008). It is not only the base of human culture but also the basic need for every writer to send his or her message to the society in the form of fiction, poetry, drama or any other form of literature.

The vogue for narrative took place in the middle of 1960’s. Narrative plays a significant role; it has become a must for societies, organizations and individuals. Furthermore, cross-cultural studies suggest that narrative is a basic and constant form of human expression regardless of racial origin and primary language.
Narrative plays the central role in human communication and social interaction, without it, human communication is incomplete. So, the origin of narrative can impact the development of human technology which is designed to meet the biological, cognitive and social needs of human story tellers. Narrative is often considered as an art form, rather than serving a primarily communicative function. It communicates meaning through the imitation of human life, the temporal ordering of human speech and action. It constructs a verbal world that centers on human characters, their relations, desires, and actions in time.

Narrative as a form of written communication is found in literary books, pictures, news papers, reports, history books, novels, stories, poems, dramas, magazines, letters, biographies, autobiographies and in all forms of literature. It is also a form of oral communication. Narrative has its significance in movies, serials, songs, dance, gossip, psychoanalytic sessions, storytelling, speech, lecturing, and advice. All the above forms of literature give us light as well as delight. It’s because of narratives that our life becomes meaningful and interesting.

It is the mode of storytelling and is omnipresent as stories are told not only in literature but also in other practices personal as well as cultural and public life. Stories are told to report an incident or to make confessions; we tell stories while sharing our own biographical details or while singing the folk-tales; even to tell lies we use narratives. It means narrative is everywhere, in all kinds of day to day activities. So, all omnipresent narrative can be verbal or non-verbal; it can be true or false; it can also be realistic or unrealistic; or sometimes it may be fictional or non-fictional, it can be literary or non-literary.
It is the primary means of comprehension and expression for our experience of events changing over time. Narrative time is subjective, not objective. Event selection and event sequencing are two crucial functional elements of narrative construction, and they are reciprocally related to the subjective experience of the time described in the narrative. A narrative is re-presentation of reality from a particular perspective: reality reconfigured to express meaning.

William Faulkner, the master of narrative techniques and art, the great writer, thinker, novelist, short story writer, Nobel Prize winner, and also the world recognized narrator, developed his narrations from his mind. The impact of the Civil war resulted in the decline of the American South. This ground reality made him to realize and experience the worst conditions of the society. As a literary artist, he felt to express these thoughts through his literary works. He made an attempt to focus of rebuilding the American South. We can witness the same in his nineteen novels and near about one hundred and eighty short stories with a variety of narrative techniques. “Faulkner’s narratives repeatedly present a world in which blacks and whites eat, live, and often sleep together. They utter a truth of merging across boundaries that his contemporaries found unspeakable. Faulkner himself set this truth in an elusive, complex discourse of indirection, a literary disfigurement of divisive social figures” (Messent 36).

He was a great experimenter, who used new techniques to express his views of man’s position in the modern world. It is through his rich experience which helped him to observe, imagine the realities of the inner working of the mind of the twentieth century man. This becomes the basis of creating his characters or narrators or plot. His early works reveal that man was a weak creature incapable of rising above his
selfish needs. But later on, we notice a transformation in his theory in his recent works. He observes man as potentially great, or in his own words ‘man shall not endure; he will prevail.’ But in most of his novels, he penetrated deeply into the psychological motivations for man’s actions and delved deeply into the dilemma in which modern man finds himself.

The study on The Narrative Techniques in William Faulkner's Yoknapatawpha Novels: The Sound and the Fury (1929) and As I Lay Dying (1930) throw light on the thought processes, attitudes and behaviour of the modern man in his personal life as well as in public life. The two novels reflect man’s internal and psychological struggles which are minutely observed by William Faulkner. In both the novels, Faulkner has presented the thought patterns, attitudes, psychological imbalances, and memories from the past through the different kinds of narrative techniques. The narrative techniques employed by Faulkner are unique which have never been experimented by the other writers of Stream of Consciousness.

Faulkner has used Stream of Consciousness, Point of view and Multiplicity of narration based on the idea that human consciousness is fluid, moving like a stream. This fluidity is presented by the inner thoughts, feelings and reactions of his characters, so that he is close to the truth of the subjective human experience. By using the Stream of Consciousness in these novels, Faulkner reveals the characters not through their actions but through the inner workings of their mind.

He has a unique way of narrating that helps the readers to find out the event of the story from each of the characters. The readers also come to know that the attitudes of the Compsons and the Bundrens towards others through their own eyes and the
thoughts. The personality of Compsons and Bundrens is judged by their unspoken thoughts, behaviors and attitudes.

This research work discusses the personality of the Compsons and Bundrens and not the characters which are shown from the moral constitution since their personality emerges in the interior monologues of the narrators’ unspoken thoughts. This research is useful for the readers and researchers in order to understand the novels better.

Faulkner has used Streams of consciousness in an attempt to bring the readers into the closest harmony with the thought patterns of his characters and the mood. The division of the novels into sections narrated by various characters makes them special and not, as was customary, into chapters.

Any thesis seems to be incomplete without literary approach and library research, care has been taken to meet out the above requirements. The analytical method is also used in analyzing the material. Besides this, the psychological approach to reveal the personality of the Bundren’s and the Compsons in the novels is discussed.

Faulkner has used many literary techniques that often disorient the reader because this experience becomes unique. As a true artist, he varies his style accordingly to bring innovation. It is quite interesting to note this in all the sections of the novels. Through Stream of Consciousness technique, Faulkner writes as though he is inside the mind of the narrators as normal person’s mind which can jump from one event to the next.
This thesis has been divided into five main chapters excluding the introduction and conclusion. Each chapter is unique and discussion is in depth on the title of this research.

The first chapter presents the narrative theory in fiction. It throws light on theories of narrative techniques, narrative mode, point of view, elements of narrative, kinds of narrator, and types of narrative techniques. It describes the techniques which are useful, related and also the base for the readers to study and understand Faulkner’s novels.

The second chapter deals with the introduction to the novelist, William Faulkner, the great narrative artist of the twentieth century America. It has two parts, first part discusses Faulkner’s life and works, and second part throws light on his innovative narrative techniques like; Stream of Consciousness, Multiplicity of narrative techniques, Point of view, Interior monologues, Unreliable narration and Juxtaposition.

The next chapter discusses the social and literary background to William Faulkner’s novels. It reflects the impact of American South and Faulkner’s Yoknapatawpha County on his novels in general, specifically on *The Sound and the Fury* and *As I Lay Dying*. It describes how Yoknapatawpha County has become the microcosm of American South and how it has been the successful background for Faulkner’s novels and short stories.

The fourth chapter stands for the analysis of *The Sound and the Fury*. It studies the Stream of Consciousness technique employed by Faulkner in fragmented, disordered, and non chronological sections of the novel. It reflects how each section is unique and different from each other. Each section of this novel reflects the attitudes
and inner thoughts of Compson brothers except the fourth section. This section concludes the novel with happy ending.

In this chapter, the background to the novel, *The Sound and the Fury* is discussed. The novel takes place in a fictional region of the South named Yoknapatawpha County. Furthermore the story of the novel is situated in a time directly after the Civil War. It is obvious that the loss of the Civil War has had a profound impact on the psyche of the South and its people. The region not only lost the war, but their entire way of life as well. In an attempt to capture the gravity of the situation, Faulkner has used extensively the Stream-of-consciousness technique. Employing this technique, he is able to tell a tale of the decline of a Post-Civil War Southern family through the eyes of the characters who are experiencing the real situation first-hand.

The institution of slavery had crumbled, but many of its social dimensions remained unchanged. It created chaos, confusion, despair, disorder; the question of social status remained same, still unable to pursue either an education or equal economic opportunities. Due to the loss of slavery as a business, as well as the rapid growth of industry and manufacture, the South lost its place as an economic influence on the nation. Agriculture, the staple of Southern economy, became significantly less lucrative. It became almost impossible for small family farms to continue functioning.

With this background, Faulkner tried to bring a change in the existing order by creating the Compson family in *The Sound and the Fury* to manifest the economic troubles of the South and their effects on the people of the region. The economic degeneration of the family worsens throughout the years, until Mr. Compson is
eventually forced to sell his remaining land to fund Caddy's wedding and Quentin's education.

The story of this novel is the decline of the Compson family, and by extension, the decline of the old South, is told in four sections, each focused upon the daughter, Canduice (Caddy) who is seen only through the consciousness of others. Three of the four sections use the interior monologue, while the fourth or Dilsey section is told from an omniscient point of view. The first three sections are narrated by three Compson brothers from their own perspectives and the last is narrated by Dilsey Gibson the black servant of the family in third person narrative.

This novel is notable for its highly modernistic traits, includes a psychologically rich Stream-of-consciousness technique. It is a fragmented narrative in which bits and pieces of text and unexplained images contribute piece by piece to the design of the plot. The use of multiple points of view offers individual interpretations of shared events. *The Sound and the Fury* affords many avenues of inquiry for readers and critics at all levels of scholarly expertise.

The last chapter discusses the analysis of *As I Lay Dying* (1930) which is Faulkner’s greatest novel as he wrote it in just six weeks without any correction. It deals with the progression of interior monologues reflected by the Bundrens and non-Bundrens around the nine days’ journey to Jefferson to bury Mrs. Addie, the central character and the nucleus of the novel.

This novel tells the story of the Bundren family where nine days’ journey to Jefferson to bury their dead mother Addie, plays an important role in their life. During the journey, inner working of the minds of Bundrens and non Bundrens regarding the dead mother indicate their behaviors, attitudes, weaknesses and their relations to her.
Their unfortunate nine-day journey includes a flooded river, drowned mules, a broken leg, impatient buzzards circling the body, and a fire in a barn where they take refuge. Their experiences, feelings, inner thoughts, and their mental actions are well presented by Faulkner in Stream of Consciousness technique and Interior monologues. It is Faulkner's bleakly comic novel, exploring the nature of grief, community, and family.

The Bundrens and non Bundrens encounter great difficulties in making the effort to reach Jefferson. Each of the Bundrens has different attitudes in carrying out Addie’s request. The attitudes that the Bundrens possess, can be known from their interior monologues in their sections. Their attitudes clearly show their personality, for personality refers to human behavior consisting of thought processes, emotions and actions. So, in this novel, Faulkner has explored the thoughts on the Bundrens’ attitudes, personality, and the causes for their bad relationship and their disregard for each other through the innovative narrative techniques like Stream of Consciousness, Interior monologues, Multiplicity of narrative techniques with fifteen voices in fifty nine sections.

The novel is famous for its experimental narrative technique, which Faulkner began in his earlier novel The Sound and the Fury. This novel contributed substantially to the growing modernist movement. Faulkner is no doubt influenced by the work of Sigmund Freud’s theories about the subconscious mind which became increasingly popular in the 1920s. Faulkner’s novel regards subconscious thought as more important than conscious action or speech. Long passages of italicized text within the novel would seem to reflect these inner workings of the mind.
William Faulkner uses many literary techniques that often disorient the reader, but still with his artistic excellence brings home the reader to the point of discussion. This makes him quite different from other novelists. *As I Lay Dying* is a literary work with many voices echoed by one voice of Faulkner.

Studying Faulkner’s rhetorical and narrative techniques in each of the sections is one of the most useful ways of appreciating the novel. Especially his approach relates to modernism as a literary and historical movement. Further, it is characterized by fragmented and bit by bit ways of approaching ‘truth’ the cubist theory in art and literature.
Works Cited

