CHAPTER – II
WILLIAM FAULKNER: AN INNOVATIVE ARTIST
IN NARRATIVE TECHNIQUES

Until he’s buried he belongs to the family.

After that, he belongs to the world.

- John B. Padgett

John. B. Padget, the Faulkner family representative, relayed this message to the American novelist William Clark Styron, who covered the funeral of William Faulkner for Life magazine.

Forty years after his death, ‘The New York Times’ ran an article citing Faulkner as “…more than of his time. He is not just our greatest twentieth century novelist…..Faulkner is No-1” (Gussow 6). The author of great novels of Yoknapatawpha County, Faulkner deserves virtually every literary award, so, he has been honored the prestigious Nobel Prize for his literary writings in the year 1950. More honors were showered upon him, for his genius, he was awarded with the Pulitzer Prize. He has established himself as a writer who viewed the American South as the right background to project his fiction. He holds a unique place in the history of American literature.

This chapter deals with the innovative techniques employed by Faulkner in his writings. His experimentation with Stream of Consciousness technique, Multiplicity of narration, Unreliable narration, Interior monologues, View point, Symbolism, Allegory, Imagery, Irony, Flashback, Foreshadowing, Disordered time sequences, Counter point or Juxtaposition, in a unique manner makes him a leader to the new
generation of fiction writers. All the above techniques can be witnessed in his works; special emphasis has been given to these techniques in his Yoknapatawpha novels.

The problems of race, identity, power, politics, and family dynamics, were preoccupied in his thoughts, he wished to present them to his readers through his fiction. He found a better channel to artistically present them using his unique narrative techniques. Through his novels, short stories, and lectures, he influenced the readers which further proved to shape the understanding of the promises and problems of Yoknapatawpha County.

Faulkner’s primary concern was his artistic desire to explore the human heart. As Faulkner accepted the Nobel Prize for Literature in Stockholm, Sweden, in April 1950, he addressed this same point. He spoke specifically to emerging writers. The young man or woman, writing today, has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

Faulkner (1897-1962) was born to Maury Faulkner and Maud Butler in New Albany, Mississippi, on September 25, 1897 in a Southern family. He changed the spelling of his last name to Faulkner when he joined the Canadian Royal Air Force in 1918. As an indifferent student, Faulkner dropped out of high school in 1915 to work as a clerk in his grandfather's bank. He began writing poetry and submitted drawings to the University of Mississippi's Yearbook. During World War I, Faulkner tried to join the U.S. army, but was rejected because of his short stature. Instead, he manipulated his acceptance into the Royal Canadian Air Force by affecting a British accent and forging letters of recommendation. The War ended before Faulkner
experienced combat duty, however, and he returned to his hometown where he intermittently attended the University of Mississippi, as a special student.

William Faulkner demonstrated artistic talent at a very young age. He was influenced by English poets such as Robert Burns, Francis Thomson, A.E. Houseman, and Algernon Charles Swinburne. His earliest literary efforts were romantic, conscientiously modelled on those English poets. At a very young age, Faulkner made the acquaintance to two individuals who would play an important role in his future: a childhood sweetheart, Estelle Oldham, and a literary mentor and good friend, Phil Stone. William’s other close acquaintance from this period arose from their mutual interest in poetry. When Stone read the young poet’s work, he immediately recognized William’s talent and set out to give Faulkner encouragement, advice, and models for his study.

In the year 1919 his first poem, L'Apres-midi d'un faune (The Afternoon of a Faun), was published in the New Republic, and later in the same year the Mississippian was published, which is one of his short stories. After a brief period of employment as a bookstore clerk in New York, Faulkner returned to Oxford, where he was hired as a university postmaster. He was released from his duties, however, because he often failed to deliver a mail. After the end of his postal career, Faulkner travelled to New Orleans to visit his friend Elizabeth Norma Prall, who was married to the acclaimed fiction writer Sherwood Anderson. Though Faulkner's primary ambition was to be a poet and his verse was published in his first full-length book, The Marble Faun (1924) he realized that his prose was more accomplished and was encouraged by Anderson to write fiction.
In February 1926, Soldiers Pay was published by Albert Boni and Horace Liveright, the owners of New York Publishing House. Again in New Orleans, he began working on his second novel Mosquitoes (1927), a satirical novel with characters based closely upon his literary milieu in New Orleans. This novel is today considered one of the weakest novels of Faulkner. For his third novel, however, Faulkner considered the advice Anderson had given him that he should write about his native region. In doing so, he drew upon both regional geography and family history (particularly his great-grandfather’s Civil War and post-war exploits) to create ‘Yocona County,’ later renamed as ‘Yoknapatawpha.’ In a 1956 interview, Faulkner described the liberating effect of the creation of his fictional county as an artist:

Beginning with Sartoris (1929) I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it, and by sublimating the actual into apocryphal I would have complete liberty to use whatever talent I might have to its absolute top (Faulkner, Sartoris, 255).

With Sartoris (1929) the real of journey of Yoknapatawpha County begins. This novel is the basis of huge literary output. Initially it was a failure being rejected by numerous publishers. Faulkner did not give up his hope. The self confidence resulted in him to give the literary world the best of his novels, The Sound and the Fury and As I Lay Dying. With critical recognition established, Faulkner sought greater financial rewards from his writings. With an eye on the commercial market, he began composing what he called ‘the most horrific tale I could imagine.’ The result was Sanctuary (1931) a novel that had to be revised before final publication due to its graphic violence and the extravagant depravity of its characters. An objective ‘study
of human evil,’ Sanctuary caused a minor uproar even in its revised form. When it became Faulkner's best-selling novel, a number of critics criticized the work for its sensationalistic violence. When he was working in the nights at a power plant to support his growing family, he wrote As I Lay Dying (1930) later claimed it as a ‘tour de force’ as he had written it in six weeks, without changing a word and also it became his most successful novel in a short span of time.

As I Lay Dying (1930) is nevertheless a masterfully written successor to The Sound and the Fury (1929). As with the earlier work, the novel focuses on a family and is told in Stream of Consciousness style by different narrators, but rather than an aristocratic family. The focus in this novel is on the lower-class farm laborers from Southern Yoknapatawpha County, the Bundrens, whose matriarch, Addie Bundren was dead and before her death she had asked to be buried in Jefferson, ‘a nine days’ hard ride away’ to the north. The journey to Jefferson is loaded with perils of fire and flood (from the rain-swollen Yoknapatawpha River) as well as the family members’ inner feelings of grief and loss.

Faulkner began his new phase stepping into Hollywood in 1932. He was acknowledged as the screen writer. He was accepted because of his versatility and the handling of his techniques in a manner convincible even on the screen. His visit to New York, establishing contacts with actress Tallulah Bank Head helped him to grow as a successful screen writer. In April 1932, Faulkner signed a six-week contract with Metro-Goldwyn Mayer, and in May, Faulkner initiated what would be the first of many stints as screenwriter in Hollywood. In July, Faulkner met director Howard Hawks, with whom he shared a common passion for flying and hunting. Of the six screenplays for which Faulkner would receive on-screen credit, five would be for
films directed by Hawks, the first of which was *Today We Live* (1933) based on Faulkner’s short story *Turn About*.

In April 1934, Faulkner published a second collection of stories *Doctor Martino and Other Stories*. During that spring, he began a series of Civil War stories to be sold to *The Saturday Evening Post* (1942). Faulkner would later revise and collect them together to form the novel *The Unvanquished* (1938). In March 1935, he published the non-Yoknapatawpha novel *Pylon*, which was inspired apparently by the death of Captain Merle Nelson during an air show on February 14, 1934 at the inauguration of an airport in New Orleans.

Faulkner spent much of 1936 and the first eight months of 1937 in Hollywood, again working for 20th Century-Fox, receiving on-screen writing credit for *Slave Ship* (1937) and contributing to the story for *Gunga Din* (1939). In the month of April his mistress Meta Carpenter married Wolfgang Rebner and went with him to Germany. Back at Rowan Oak in September, Faulkner began working on a new novel which would consist of two short novels with two completely separate casts of characters appearing alternately throughout the book. Faulkner’s title for the book was *If I Forget Thee, Jerusalem* (1939), consists of the novellas *The Wild Palms* and *Old Man, Collected Stories* (1950) *Tomorrow, Smoke Fable* (1954), *The Unvanquished*,(1942) *The Hamlet* (1940), *Go Down Moses* (1942).

Faulkner is well known for his writing capabilities than his oration. The best example can be cited from his Nobel Prize acceptance speech to the academy in a voice so low and rapid that few could make out what he was saying. But, when his words were published in the newspaper the following day, they were recognized for its brilliance; in later years, Faulkner’s speech would be lauded as the best speech
ever given at a Nobel Prize ceremony. In it, Faulkner alluded to the impending Cold War and the constant fear, ‘a general and universal physical fear,’ whose consequence was to make the young man or woman write about the problems of the human heart in conflict with itself which alone could make good writing, because only that was worth writing about, worth the pain and the sweat. He concludes with a note of optimism:

*I decline to accept the end of man.... I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet’s, the writer’s duty is to write about these things.... The poet’s voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail* (Faulkner’s Nobel Prize Acceptance Speech, 1950).

Faulkner stresses the new generation writers to write using innovative thoughts, techniques that would make their writing different from their predecessors. He was awarded the ‘National Book Award’ for Collected Stories, and in May 1950, shortly after having delivered the commencement address at his daughter’s high school graduation ceremony, French President Vincent Auriol bestowed the award of Legion of Honor upon Faulkner on April 6, 1961. As he completed the writing and revision of Requiem for a Nun (1951), Faulkner received several offers to stage the play, both in the United States and in France, but problems of financing prevented it’s full productions.

In the fifties, Faulkner was a much-sought-after lecturer throughout the world. In 1957 he became a writer-in-residence at the University of Virginia and began
dividing his time between Charlottesville and Oxford. In 1959 he suffered from serious injuries in horse-riding accidents. Faulkner died of a heart attack on July 6, 1962.

William Faulkner enriched the world of fiction with the variety of narrative techniques. It is very much witnessed in his novels and short stories. He transformed his ‘postage stamp’ of native soil into an apocryphal setting in which he explored, articulated, and challenged ‘the old verities and truths of the heart’. The period of his literary work from 1929 to 1942 is called the ‘period of the artistic excellence and achievement of Faulkner.’ During this period, whatever Faulkner produced using innovative narrative techniques and devices helped him to bring out the best in him.

William Faulkner except for his peers, Herman Melville, and Henry James, has excelled himself as the most profound experimenter particularly in the novel that America has produced. In the beginning of his literary career, Faulkner was conventional in the use of style, plot, characterization, setting, symbolism, and structure. In the later period when he inherited and was influenced by the great writers of the twentieth century like T. S. Eliot and James Joyce, he started adopting the unconventional strategies and the most troublesome techniques which are best understood as adaptations and extensions of certain artistic experiments and innovations.

Narration involves in Faulkner’s work, the manner in which the story of the white Americans is presented. Great writers are aware that, “mingling of exposition, narration and dramatic rendering all involve a painstaking concern for technique and that a novelist must be both master architect and expert stonemason, designer of windows and fitter of bits of stained glass”(Watkins 181-202). But they all start with
an awareness of reality. A novelist should create a strong illusion of reality. True to this tradition, Faulkner's novels perceive reality, a reality at social level of consciousness, fictionalize it, and manipulate plot, character, situation and dialogue on varying degrees of adjustment and understanding.

In the use of narrative techniques, it is Faulkner who has presented a series of novel fragments, each in turn disintegrated by separable passages of verbal experimentation. Faulkner’s techniques were not only fundamental to an understanding of the modernist form, but heralded much of what would come later. The appropriate nature of the episodes in a story, the jumping from one point of view to another, the lack of apparent connection between parts of a whole, use of unreliable narrators and multiplicity of narrators, show how Faulkner’s texts helped establish those practices that would become his trade mark. According to Faulkner, “narrative technique is a literary technique that presents the thoughts and feelings of a character as they occur. Psychologically, narrative is the conscious experience of an individual regarded as a continuous, flowing series of images and ideas running through the mind” (Faulkner. 2000).

Technical innovations or narrative techniques provided Faulkner different ways of unfolding narratives which came to him unconsciously and instinctively and provided him with a form of automatic writing. “The important fact would still remain: his techniques of ordering, whether conscious or unconscious, whether original or borrowed did create effects which help him to guide and control the reader’s awareness of relationships between how he told a story and what he made that story mean” (Lawrence 17).
Faulkner has used a literary technique called ‘Stream of Consciousness’ to explore and expose the unspoken thoughts of his characters. The term Stream of Consciousness was first employed by William James, the American philosopher and psychologist, in his book *The Principles of Psychology* (1890) to express the “unbroken flow of feelings and thoughts in the waking mind,”(James. 1890) since then, it has now been adopted to describe a narrative method in the modern fiction. For example, Darl Bundren in *As I Lay Dying*, thinks:

\[
\text{I am I and you are you and I know it and you don’t know it and you could do so much for me if you just would and if you just would then I could tell you and then nobody would have to know it except you and me and Darl (Faulkner, As I Lay Dying 50).}
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In *The Sound and the Fury* when Quentin Compson remembers:

\[
\text{A face reproachful tearful an odor of camphor and of tears a voice weeping steadily and softly beyond the twilight door the twilight-colored smell of honeysuckle (Faulkner, The Sound and the Fury 58)}
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These thoughts of the waking mind are the perfect examples of ‘Stream of Consciousness’ which is a literary technique widely used in narrative fiction to show subjective as well as objective reality. It reveals the character's thoughts, feelings, and actions, often following an associative rather than a logical sequence.

This technique was developed significantly in *Ulysses* (1922) and *Finnegan’s Wake* (1939) by the Irish novelist and poet James Joyce. This technique is brilliantly used by the British novelist Virginia Woolf in her novels like *Mrs. Dalloway* (1925), and *To the Light House* (1927). The technique of ‘Stream of Consciousness’ tries to
portray the distant, preconscious state that exists prior to the mind’s organized sensations. As a result, the re-creation of a ‘Stream of Consciousness’ often seems to be lacking the explicit cohesion, unity, and selectivity of direct thought or idea.

To uphold their suffering and problems and to make people in the world to understand the pitiful conditions faced by their fellow beings in the American South, Faulkner used a variety of narratives and perspectives in his novels and short stories in dealing with the life of the people and their worst conditions after the Civil War. The novels and short stories which he wrote during the great period of his literary excellence were all set in the small Southern County called ‘Yoknapatawpha County’ which stands as the microcosm of the American South.

According to Maxwell Geismar, “William Faulkner has been recognized by the majority of the critics as the number one fiction writer who holds an important place in American fiction. Sometimes accused of being grandiose and rhetorical,” (Geismar 142) or “of failing to provide judgment upon his materials,” (Booth 397) “or of making his fictional world more ambiguous and complex than the real one,” (Slatoff 183) “nevertheless, has been regarded as an important innovator, one willing to make new explorations of material and method” (Penn Warren 5).

Local legends and gossip trigger the main focus of his stories. “Faulkner has presented a series of novel fragments, each in turn disintegrated by separable passages of verbal experimentation” (Cowley.1977). Malcolm Cowley thinks that Faulkner’s work might be divided into a number of cycles; one about the planters and descendents, one about the town people of Jefferson, one about the poor whites, and one about the Indians.
William Faulkner innovated some techniques that suited his themes. Despite of all the adoptions and borrowings of techniques, Faulkner has emerged as an original master of the craft and has made a significant contribution to the art of fiction. It is Faulkner who has experimented extensively with various fictional devices in his work. As with James Joyce and T. S. Eliot, the reader has to learn the Faulknerian idiom, which is individual and therefore unintelligible to the uninitiated. His technique and experimented devices are difficult. He has not only modified to his particular need of the technique to that of European peers but also extended it.

Faulkner has also extensively used the technique of interior monologue. His plots usually do not follow any chronological order. He holds up the revelations and creates nerve racking suspense. The plots within plots are created to add to the weight of its meanings. His stories are complicated and oblique. They unfold themselves in a manner which determines both the subjective world of the character as well as his relationship with the outer world. Faulkner compels the reader’s maximum participation in his experience.

With the purpose of involving the reader in the process of thought and engage him in the act of unfolding the truth along with the character-narrators, Faulkner took advantage of an innovative narrative structure which utilized multiple viewpoints, most often expressed by a character’s shift from conscious to unconscious thought, time-shifts that are not always presented sequentially, and Stream of Consciousness technique. Instead of recounting the events himself in the traditional sense, Faulkner employs a narrator within the tale, who reveals the plot, situated most often in the past based on his own experience or what the others tell him. He uses several character narrators to provide different insights into specific events.
The problem of point of view in Faulkner’s works embraces some of his fictional techniques. Faulkner was highly influenced by Joseph Conrad and James Joyce. *The Unvanquished* (1940) and *The Rievers* (1962) are told entirely from the single point of view but in other works, Faulkner has used a multiplicity of points of view. He makes effective use of first person narration, third person narration, and Stream of Consciousness technique.

In all his works, Faulkner has used his narrative techniques to express his views of man’s position in the modern world. In his early works such as *Soldier’s Pay* (1926) and *Mosquitoes* (1927) he views man’s pathetic position in the universe with despair. He sees man as a creature incapable of rising above his selfish needs. But in later works Faulkner places man as potentially great. This point is repeatedly spoken by him in his memorable Nobel Prize acceptance speech; ‘*Man will not merely endure; he will prevail.*’

Faulkner’s experimentation of the narrative techniques has given him immense joy as a successful writer. During the time he wrote *The Sound and the Fury* (1929) he was undertaking a radical, new departure. Three of the four sections take the form of interior monologues. *As I Lay Dying* (1930) is entirely made up of a series of interior monologues radiating from the central story. In other books of the 1930’s and 1940’s the experiments were of many different kinds; chiefly stylistic in *Pylon* (1935), chiefly structural in *The Wild Palms* (1939) and both stylistic and structural in *Absalom, Absalom!* (1936), *The Hamlet* (1940) and *Go Down Moses* (1942).

It is the study of *The Sound and the Fury* and *As I Lay Dying*, which has long been cited as an exemplary modernist work which provides a critical ground for placing Faulkner along with Eliot, Joyce, and Proust in the tradition of modernism.
We see in them a variety of narrative experiments and innovations such as multiple voices, viewpoints, Stream of Consciousness, the disruptions of logical or temporal sequence, juxtapositions, repetitions, elaborate speculations on language, sophisticated rhetorical complexities, all easily found in the works of the modernist writers. Faulkner's use of the multiplicity of voices is the most audacious, and thus frequently noted as the most notably modernistic among the modern technical innovations. There are as many as fifteen different narrators who serve to coordinate the fifty-nine divided sections into a workable pattern of meaning in *As I Lay Dying*. These narrators work not only to move the action of the novel forward but also participate as characters in the main action of the novel. The funeral journey of the Bundren family provides the novel with singular depth and intensity.

Faulkner makes his readers participate both in the process of the story and in the extrication of the truth. Faulkner abandons the conventional narration from the point of view of an omniscient narrator; he places several characters as the narrators of the same tale who convey the plot to the reader in the light of their own experience without the intrusion of an intermediary. The unusual treatment of the concept of time is one of Faulkner’s innovations.

Robert Penn Warren opines that Faulkner has systematically attempted to deal with the narrative techniques in his novels. “His experiments were developed out of that is, were not merely applied to –an anguishing research into the Southern past and the continuing implications of that past. We may remark, for instance, that the period when Faulkner developed his experiments, is the period when his fundamental insights were achieved, when he pierced the crust of his traditional material, when he most deeply dramatized the key moral issues of Southern life. In that strange
interfus
ton which seems to be characteristic of such a situation of cultural shock, the
complexities of issues demanded the technique, but at the same time, the issues would
not have been available, been visible in fact, without the technique. The cultural shock
and technical development go hand in hand” (Penn Warren 5). Faulkner’s techniques
were not only fundamental to an understanding of the modernistic form but heralded
much of what would come later. The imitation nature of the episodes in a story, the
jumping from one point of view to another, the lack of apparent connection between
the parts of a whole show how Faulkner’s texts helped establish those practices that
would become associated with the modernist novel. He has his characters engage in
long extended monologues, often internal, in which their passing thoughts seem to
appear in their totality. This technique allows Faulkner to write about the narrators
and characters in his major novel Absalom, Absalom! (1936).

In addition to his narrative complexities and stylistic puzzles which are often
objected as complicated, obscure and challenging, Faulkner frequently coins new
words by combining some words together. Now and then, his long sentences,
containing parentheses within parentheses, run on for pages without punctuation. At
the same time he drops some of capital letters to increase the obscurity of the
thoughts. Michael Groden in his book Literary Theory and Criticism argues “that the
lack of punctuation and often capitalization is significant for Faulkner as he attempts
to break through the restrictions of the sentence to reveal confusion in character’s
mind” (Groden.2004).

His use of characterization, narration, foreshadowing, and symbolism are the
four key factors which make Faulkner's work to be idealistic and something new to all
readers. In some of his novels, Faulkner does not set the events according to the
conventional natural and scientific lines; he merges the past, present, and the future with one another. Through the Stream of Consciousness technique he allows his readers to penetrate into the depth of his characters’ minds. Thus, he disintegrates the conventional concept of narration. Faulkner has been frequently criticized for the obscurity and difficulty created by his narrative techniques, but the accomplishment of most of his works is due to these techniques.

Faulkner and other high modernist writers such as James Joyce, Stein, T. S. Eliot and Virginia Woolf experimented with some narrative techniques -Stream of Consciousness, Interior monologue, Montage, and collage presentation. “In addition to these technical innovations, the modernist writers also deliberately questioned and challenged the traditional notion of language as a transparent representational medium” (Marling.1988). Compared to high modern writers like James Joyce, Henry James, T.S.Eliot, Dorothy Richardson and Virginia Woolf, William Faulkner is different and unique in his style and use of techniques in his novels and short stories.

Each and every family in American South had a different story and different problems depending upon the psychology of the family members. Majority of the people were suffering from psychological imbalance. They were unable to take any right decision in their life though they were adults and highly educated. This pitiful and worst background of his society made Faulkner to narrate the stories in a different style with the purpose of highlighting the problems of his society to the world. So, Faulkner experimented with several distinct literary techniques in his works. A better understanding of some of these techniques and their use will help us follow the themes in his novels and short stories more easily.
The narrative techniques which Faulkner has introduced in his fiction are as follows; Stream of Consciousness, Direct interior monologue, First person narrative mode, Omniscient point of view, Soliloquy, Multiplicity of narrative voice, Symbolism, View point or point of view, Allegory, Flashback, Imagery, Unreliable Narration, Foreshadowing, Temporal Repetition, Disordered time, Sequences, Counter point or juxtaposition, and Elaborate speculation are the techniques used by Faulkner.

Stream of Consciousness is widely used in narrative fiction. The technique was perhaps brought to its highest point of development in *Ulysses* (1922) and *Finnegan’s Wake* (1939) by the Irish novelist and poet James Joyce. Other exponents of the form were American novelist, William Faulkner and British novelist Virginia Woolf. William Faulkner's works demanded much of his readers to create a mood; he might let one of his complex sentences run on for more than a page. He juggled time, spliced narratives, experimented with multiple narrators, and interrupted simple stories with rambling, Stream-of-Consciousness soliloquies. Although hailed as a genius, Faulkner acquired a reputation as a difficult author to read. American critic Malcolm Cowley in his book *The Portable Faulkner* (1946) concerned that the writer was insufficiently known and appreciated put together. This book arranged excerpts from Faulkner’s novels into a chronological sequence that gave the entire ‘Yoknapatawpha’ saga a new clarity. The collection made Faulkner's work accessible to a new generation of readers.

In literary criticism, it is a narrative mode that seeks to portray an individual’s point of view by giving the written equivalent of the character’s thought processes either in loose interior monologue or in connection to his or her actions. It gives
almost always first person narrator’s perspective by attempting to replicate the narrative character. Often, interior monologue and inner desires or motivations as well as pieces of incomplete thoughts, are expressed to the audience. Examples include the multiple narrators’ feelings in William Faulkner’s *The Sound and the Fury*.

In *The Sound and the Fury* and *As I Lay Dying*, Faulkner employs the Stream-of-Consciousness technique in his characters through a series of thoughts, emotions, images, and memories in spontaneous and illogical order as they occur in life. Faulkner has Benjy, the mentally retarded son whose mother is ashamed of him, uses Stream of Consciousness. Nevertheless, for Benjy, time was not a continuation, it was an instant, there was no yesterday and no tomorrow, it all is this moment, it all is now to him. In Stream of Consciousness, the speaker’s thought processes are more often depicted as overheard in the mind and is primarily a fictional device.

In *The Sound and the Fury*, William Faulkner uses Stream of Consciousness as a distinctly American flavor as he tells the story of the disintegration of a once aristocratic Southern family. True to the modernist ideal, *The Sound and the Fury* abandons traditional character and plot development in an attempt to mirror the fluid nature of time and memory. Benjy, a developmentally disabled thirty three old, is the first of four narrators to tell the Compson family story.

Three of the four sections of *The Sound and the Fury* use interior monologue whereas the fourth section is narrated from an omniscient point of view through Dilsey. The first section is devoted to the Stream of Consciousness of Benjy, a thirty three year old idiot. This section clearly qualifies as a direct interior monologue, representing as it does the psychic content and processes just as they exist before they are formulated for deliberate speech. As a matter of fact, Benjy is unable to speak,
being forced to communicate “by howling, moaning, or remaining placid” (Volpe 87). The monologue ranges in time as far as Benjy’s memory can carry him. These memory scenes, sometimes very long, sometimes only a flash within another memory, are triggered by external stimuli in the present, which is April seventh, 1928.

The second section of *The Sound and the Fury* which belongs to Quentin Compson is also in the form of an interior monologue used continuously. It is much nearer to the standard form of the Stream of Consciousness method, characterized by discontinuity, privacy, lack of inhibition, free associations and lack of punctuation and formal syntax.

> How can I control any of them when you have always taught them to have no respect for me and my wishes I know you look down on my people but is that any reason for teaching my children my own children I suffered for to have no respect Trampling my shadow’s bones into the concrete with hard heels and then I was hearing the watch, and I touched the letters through my coat (Faulkner, *The Sound and the Fury* 59).

It may be noted that this passage is in italics. The monologues are used generally in this part to relive past scenes. The present time of this section dated June 2\(^{nd}\) 1910 and contains monologues of even more discontinuity.

Quentin section, like that of Benjy, combines the psychic content with external action. The outer events actually are few in number but are detailed; covering his actions on the day he commits suicide. Such minute accounting for his actions provides a tangible framework for the continuous and erratic flow of consciousness.
In the Jason’s section of this novel, we find another type of interior monologue. In keeping with his character, Jason’s narration is much more coherent and sane but it is also self revealing. There is a great deal of external action involving directly other characters who, until now, have been seen only through the consciousnesses of Benjy and Quentin. The passage which reveals the typical nature of this section is given below:

Well, Jason likes work. I says no I never had university advantages because at Harvard they teach you how to go for a swim at night without knowing how to swim and Sewanee they don’t even teach you what water is. I says you might send me to the state university. May be I’ll learn how to stop my clock with a nose spray and then you can send Ben to the navy I says or to the Cavalry anyway, they use geldings in the cavalry. Then she sent Quentin home for me to feed too... I says ... It’s your grandchild, which is more than any other grandparents it’s got can say for certain. Only I says it’s only a question of time. If you believe she’ll do what she says and not try to see it, you fool yourself because the first time that was that Mother kept on saying thank God you are not a Compson except in name, because you are all I have left now, you and Maury, and I says well I could spare Uncle Maury myself and then came and said they were ready to start... (Faulkner, The Sound and the Fury 118).

This monologue depicts a level of consciousness much nearer the surface than those of either Benjy or Quentin. It shows that Jason is shallow, selfish, envious and mean. This section also is a combination of psychic content, mixed time elements, and
external action. A number of questions are answered or clues to the answers are given, as Jason gives his subjective versions of the past.

Direct interior monologue is a form of Stream of Consciousness technique which is always indicated at its beginning by italics in Faulkner’s *The Sound and the Fury*. The italics show 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. For example; Benjy, the idiot is being guided along a fence overlooking a golf course by Luster, his keeper. The following passage begins with Luster speaking aloud to Benjy,

*You snagged on that nail again, can’t you never crawl through here without snagging on that nail, “ 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 .....Keep your hands in your pockets, Caddy said, or they will get froze, you don’t want your hands froze on Christmas, do you. It’s too cold out there. Versh said. You don’t to go out of doors”. What it is now, mother said (The Sound and the Fury 2).*

This passage indicates that Benjy’s unexpected obstacle reminds him of another time, eighteen years before, when he drew back himself while he was with his sister, Caddy. This memory of Benjy is presented in italics. It is a continuation of Benjy’s stream of memory of the past. Whenever italics appear, they indicate a shift of time to the present.
It’s too cold out there”. Versh said. “You don’t want to go outdoors.”

“What is it now” mother said. He want to go outdoors.” Versh said.

Let him go” Uncle Maury said (The Sound and the Fury 4).

The mention of the cold weather just before Christmas carries Benjy's memory back to an earlier scene the same day in 1902. Faulkner's technique often shifts the time sequence back and forth without regard for the chronological order.

Faulkner has used the first person narrative point of view which is expressed through the narrator referring to the central character. We find third person voice in most of the first person narratives. The story is told from the main character’s point of view. This point of narrative sacrifices omniscience and omnipresence for a greater intimacy with one character in particular. In this case, the narrator is also a character who is part of the story, sometimes even the main character. First person allows the audience to see what this main character is thinking. In other words it is called teller-character narration.

In autobiographical fiction, the author himself is the first person narrator. The narrator is still distinct from the author and must behave like any other character or any other first person narrator. Faulkner’s use of first-person narration automatically rules out the methods involving in indirect discourse. In the opening monologue of The Sound and the Fury Faulkner gives the impression that an idiot’s unconscious mind is somehow responsible for the narration. The first three sections are narrated in first person narration in different perspectives. For example, I wasn’t crying, but I couldn’t stop. I wasn’t crying, but the ground wasn’t still, and then I was crying (The Sound and the Fury 13).
“The third-person omniscient is a narrative mode in which both the reader and author observe the situation either through the senses and thoughts…” (wikipedia.org). He is the narrator who knows, sees, and tells all including the inner thoughts and feelings of the characters. Among the techniques of Stream of Consciousness narration, Omniscient author and Soliloquy are the standard and basic literary methods to which the writers of the Stream of Consciousness novel have given special place in their works.

It is the omniscient author method which has made Stream of Consciousness technique more popular to the readers of novels of some kind. Consciousness or psychic life of the characters is the main subject of the description of this omniscient technique. It may be defined “as the novelistic technique used for representing the psychic content and process of a character in which an omniscient author describes that psyche through conventional methods narration and description” (Humphrey 34). This technique is sometimes combined with another basic technique of Stream of Consciousness within any novel as a whole and occasionally it is used alone in extended passages or in the sections of a novel.

The third person omniscient mode or point of view has been most commonly used historically. It is seen in countless classic novels including the works of Jane Austen, Leo Tolstoy and George Eliot and William Faulkner. The last section of the novel The Sound and the Fury is narrated by Faulkner through Dilsey, the maid servant of the Compson. Here, the tale is told from the point of view of a story teller who plays no part in the story but knows all the facts, incidents including characters’ thoughts. An advantage of this mode is that it enhances the sense of objective
reliability i.e. truthfulness of the plot. So, the narrator of this mode is the most reliable one compared to the other narrators.

The last section of Faulkner’s novel *The Sound and the Fury* focuses on Dilsey, but the account is an exterior one told from an omniscient point of view. Perhaps this point of view is used to emphasize the objectivity with which Dilsey is able to view the Compson family. For example:

*She entered the kitchen and built up the fire and began to prepare breakfast. In the midst of this she ceased and went to the window and looked out toward her cabin, and then she went to the door and opened it and shouted into the driving weather* (*The Sound and the Fury* 160).

Faulkner ably walks around this particular hazard by making the conscious decision not to relate the story as told by a character, therefore giving himself greater freedom to exercise his writing skills. These skills are apparent in the long, sometimes seemingly rambling sentences which punctuate the story. It is William Faulkner who makes a conscious choice to use the omniscient point of view in the fourth section or Dilsey section of *The Sound and the Fury* and he does so in order to raise the level of the storytelling. By using this form of writing he can better translate what might be otherwise inarticulate thoughts and concepts formed in the minds of the characters. He is more able to paint the story in delicate strokes than had he chosen a more constricting point of view.

William Faulkner uses the advantages of omniscience to give histories and futures to the characters, something impossible to have done as effectively in many other point of view preferences. William Faulkner uses omniscience in a strange way in the last part of the story intruding upon a character's dialogue in a way that he
hasn't attempted before and introducing his own sophisticated storytelling style to a character that clearly could not be expected to communicate in the way that Faulkner indeed is making him to communicate.

Faulkner has used soliloquy as a Stream of Consciousness technique in As I Lay Dying. This novel uses in a successful combination of interior Stream of Consciousness with exterior action. In other words both internal and external character is depicted in the novel. It is composed entirely of the soliloquies of fifteen characters. “The plot is reduced to a minimum of complexity. It concerns the preparations for a dying woman’s burial and the attempts to get her buried after she is dead. Most of the characters are the members of her family. Sometimes they reflect only the surface attitudes they have toward the proceedings; at other times there is a complex attitude expressed which reveals more of the workings of the whole consciousness” (Humphrey 36). Obviously this novel is greatly concerned with the attitudes that lie on the threshold of consciousness. A single excerpt from it will not reveal the Stream of Consciousness quality as a whole, but it will allow us to know the details of the techniques. For example, Jewel one of the sons of dying woman Addie is stimulated by the sight of his brother, Cash, making the coffin under the mother’s death room window:

It's because he stays out there, right under the window, hammering and sawing on that goddamn box. Where she's got to see him. Where every breath she draws is full of his knocking and sawing where she can see him saying See. See what a good one I am making for you. I told him to go somewhere else. I said Good God do you want to see her in it. It's like when she a little boy and she says if she had some
fertilizer she would try to raise some flowers and he taken the bread-pan and brought it back from the barn full of dung (As I Lay Dying 14).

According to the above explanation concerned, the manner in which soliloquy is used as a Stream of Consciousness technique is not surprising to find this passage more coherent than the passages of interior monologue examined. Even here, some unmistakable signs of Stream of Consciousness are present which one would not find in conventional soliloquy.

The introduction of ‘multiple narrative’ is considered to be the innovative technique employed by Faulkner. It means use of multiple narrators or more number of narrators to narrate a single plot in a particular novel. This technique of multiplicity of narrative voices and multipersonal presentation, as Erich Auerbach explains in Mimesis, was originally devised “as an attempt to approach (inner) reality from many sides as closely as human possibilities of perception and expression to succeed in doing so”(Auerbach 536). The emergence of this narrative technique coincided with the spread of the sense of the disintegration of the stable social order and the strong doubts about an objective reality after World War I. The extensive use of this narrative technique was directly linked to the consequent shift of the writer’s concern from the meaningless outer social reality to what Virginia Woolf calls "the flickering of [the] innermost flame which flashes its messages through the brain" (Gunes 184). In Virginia Woolf’s The Waves, for example, where the multiplicity of narrating voices is used as in Faulkner’s As I Lay Dying, each monologue serves primarily to reveal the innermost self of the narrator which is complemented by the thoughts of each one about the other five narrators.
It is found in many stories especially in literature as an alternative between the first and the third person. In this case, an author moves back and forth between a more omniscient third person narrator to a more personal first person narrator. Often a narrator using the first person will try to be more objective by employing the third person for important action scenes, especially those in which he or she is not directly involved or in scenes where he or she is not present to have viewed the events in first person. Sometimes, an author will be multiple narrators. The use of multiple narrators also helps to describe separate events that occur at the same time in different locations.

William Faulkner’s use of multiple narrators in his works such as The Sound and the Fury and Go Down, Moses would seem to create novels that would support a more complete and accurate view of the story. The result of the same is more truthful; something, which historians would like for their accounts of history. In the first novel, four narrators narrate the story from their own perspectives. The perspective differs from one narrator to another. In the second novel, fifteen narrators narrate the fifty nine sections of the short story in their own narrative perspectives. These two novels are told from multiple points of view in the first and third person, although the latter uses a less conventional chronology.

In As I Lay Dying, Faulkner is concerned not so much with exploring the full range of the inner reality of his characters as with capturing their intensely charged emotions or thoughts. Faulkner seldom goes down into his character's fluid unconscious mind as Virginia Woolf or James Joyce does. Even Darl's monologues which seem closest to Stream of Consciousness passages, seldom suggest the workings of the unconscious mind; when he is intensely preoccupied with his own
thoughts. He always looks out at the world around him; as a result, his thoughts always sound objective and even detached from his own mind. His narration sometimes ranges freely in time and space, but it is occasioned less by his introspection at the unconscious level than by his heightened consciousness.

Of course, it cannot be denied that the narrators of *As I Lay Dying* possess their own distinct identities, each with his own self-centered demands and obsessions. Although they are connected with each other as family members or neighbors participating in the communal funeral ritual, each often appears to be closed off in his or her own "secret and selfish thought." (*As I lay Dying* 155) and hardly be able to communicate with the others. Bewildered by their mother's death, Darl, Dewey Dell, and Vardaman in particular within the Bundren family are so preoccupied with their own minds that their journey itself may be seen as a constant confrontation with their troubled consciousness. Nevertheless, they show the persistence of shared attitudes and similar mentalities. For example, the sound of Cash's sawing is likened to ‘snoring’ by four different narrators. Cora and Peabody as well as Darl take note of Addie's eyes before her death, metaphorizing them into the ‘flames’ momentarily flaring up before they are gone.

As Stephen M. Ross asserts, “the articulation of these common metaphors does not individualize the speaker's consciousness so much as it individualizes a manner of talking” (Ross 125). Despite their distinctive individuality, these collective perceptions confirm that they belong to the same social group which shares a common set of values and beliefs. Perhaps the most comically conventional figure among the novel's characters, Cora Tull, habitually justifies her thought and behavior in the name of God. For Cora, religion means a spiritual investment for a rainy day here as well as
after death. Jewel, apparently a stark foil to Cora, also appeals to God in a similar way when he secretly desires to monopolize Cora’s mother:

_If it had just been me when Cash fell off of that church and if it had just been me when pa laid sick with that load of wood fell on him, it would not be happening what every bastard in the country coming in to stare at her because if there is a God what the hell is He for_ (As I Lay Dying 15).

Throughout the novel, Faulkner keeps quoting the rural dialect of the narrators, providing their voices with regional flavor and thus magnifying the real effect. However, his representation of their utterances slightly varies with the situations in which they take place. For example, when Anse's speech is quoted by town people like Peabody or McGowan, it is expressed in dialect, whereas when quoted by his kin or his neighbors, it is less so. In the world of As I Lay Dying, as Stephen M. Ross puts it, "voice is personal, yet also separated from person, to be heard always in relation to others" (Ross 126). Faulkner's South, after all, is built on ties of blood and community and heritage, so that everyone in it affects everyone else.

Among the narrative techniques of William Faulkner, one prominent feature of his fiction is to bring into juxtaposition multiple points of view within the same tale. He makes a frequent use of several character-narrators who tell the story from their own points of view or particular stand points depending on their own interests and biases. It is Faulkner’s interest to tackle the reader with a series of changing view points of the narrators who, in reporting and sometimes evaluating the same set of events, are showing widely different reactions to them. In this respect, the reader witnesses the same incidents several times from several points of view. Most often,
the narrators’ own experiences and obsessions affect their narrations that are, consequently, mixed with a great deal of imaginative recreations or the memories of their own past extracting the hidden meaning. As Longley observes, Faulkner “was so incorrigibly creative that a major episode in his work may be told two or three times and be presented in a different version in each” (Longley 144-150). The spectators are present in almost all of Faulkner’s tales; they may appear as detached observers, involved witnesses, as the heroes of the plot, or as the ones engaged in the act of discovery, trying to reveal the whole story’s meaning.

Comparing to the conventional and passive omniscient narrator, Faulkner’s narrator is very good and active as he is given the opportunity to take an active and dynamic role in the course of the story that is revealed by a set of sensitive voices, who are directly or indirectly involved in its circumstances. Faulkner does not want to make his reader to understand the meaning easily as he wants to make his readers as the author of what he or she reads. Faulkner presents the story solely through the minds of its actors and attempts to make his reader fully responsible for understanding and going into the minds of the characters. In Aiken’s view, the reader of Faulkner’s works, “must simply make up his mind to go to work…to cooperate” (Conrad 200).

In Faulkner’s fiction, the ambiguity undermines the undeniable demonstration of the traditional omniscient narrator. Between the reader and the events described, there are some points of view, which prohibit him from believing the narrative immediately. As Weisgerber puts it, “fiction, rather than being imposed on us as something true… submits itself to our judgments as a conjectural representation” (Weisgerbers 406). That is to say, the reader gives shape to the complicated plot sequences that are relayed by shifting points of view, at the same
time that he understands the interrelation of the character-narrators’ intermediaries whose function in the novel is that of participants and observer-commentators- who desperately try to make sense of the events they are being reported. Sartre suggests in *Faulkner’s Three Decades of Criticism*, “around some central themes… innumerable fragments of thought and act revolve” (Frederick 225).

Faulkner, in one way or other, confronts the reader with the problem of fitting the fragmented pieces of the plots of his stories, at the same time he avoids offering an explicit resolution and insists on keeping his reader in ambiguity and suspense. As Slatoff declares, “instead of moving toward synthesis and resolution, his presentation often provides a suspension of varied or opposed suggestions” (Slatoff 183). Even the endings of his novels not only resolve much suspense provided in the stories but also as Slatoff claims, they seem to be designed to prevent such resolution. To put it in another way, the reader and the author, who has concealed himself behind his obscure materials, take part in a game of imagination; a game in which, as Hoffman quotes from Hicks in William Faulkner: *Three Decades of Criticism*, “Faulkner displays tremendous ingenuity and gives pleasure to the reader by stimulating a like ingenuity on his part” (Frederick 232).

It is one of the crucial aspects of Faulkner’s technique that the same characters and events do appear in multiple perspectives; consequently, the reader is over and over taken from a different viewpoint, while each of the character narrator reveals his own impression to him, “each man creates his own truth as Olga Vickery maintains in *The Sound and the Fury*” (Vickery 28). Thus, the reader attains a gradual clarification of events and grasps a situation of the story.
A closely related technique is the use of ‘counterpoint’ that is the juxtaposition or alternation of superficially unrelated matters, in such a way that aesthetic tension is build up between them. Faulkner’s *The Wild Palms* is an excellent example in which two completely separate series of events take place in the alternative chapters. The three main stories that make up Faulkner’s *Light in August* are not as closely tied as the two in *The Wild Palms*; the four narrators of *The Sound and the Fury* are so different in their attitude, temperament and point of view, that they give quite different versions of the situation. Similar effects are achieved by the several narrators of *As I Lay Dying* and *Absalom*, *Absalom!* by the various points of view in ‘Hamlet’ and by the assembly of loosely related stories in *Go Down Moses*, all these devices serve the same purpose.

Most of his novels are set in the same Oxford-inspired Yoknapatawpha county, it is not surprising that certain characters appear again and again in his work. Likewise, Faulkner also revisits similar themes and repeats certain narrative patterns. By juxtaposing a character type with other characters or community, Faulkner is able to create real possibilities for exploring human nature.

Faulkner has used Juxtaposition technique in *The Sound and the Fury* as it shows it’s facts into temporary fragments. The story is not told in a chronological order. The fragments told by the characters belong to different moments happened in the past which take their correct place not in the writing but in the memory of the reader. In continuation, to create a similar narrative technique Faulkner uses inner monologues. Faulkner does not identify the character exactly who is narrating because each narrator presents different reality. It’s the reader’s responsibility to set each part of the story to find the essence of the writer’s message. This is the technique with
which the writer shares his views on his works. The stories get started as the reader
commences reading the ending of the story but the writer is in charge of providing a
narrative technique by going forward at times and going backwards at other times. In
this way the reader must take into account the memories and facts that happened in
the past to understand the meaning of the stories.

In the essay ‘William Faulkner : The Problem of Point of View’ Michael
Millgate remarks on a development in Faulkner’s work away from interior
monologues as used in The Sound and the Fury, towards what Millgate calls
‘interrupted monologue.’ In contrast to interior monologue, which is situated in the
mind of the narrator, interrupted monologue is spoken out loud to an audience. The
narrator addresses a listener who is free to interrupt the monologue to supplement or
to criticize it.

The angle of vision from which a story is narrated is called point of view or
view point. A work's point of view can be first person in which the narrator is a
character or an observer, if it is objective, the narrator knows or appears to know no
more than the reader, if it is omniscient, the narrator knows everything about the
characters, if it is limited omniscient, the narrator knows something about the
characters but not everything.

There are four points of view revealed throughout the story of The Sound and
the Fury. The four narrators are: Benjy, Quentin, Jason and the final section ends with
a third person narrator. Each perspective helps to shape the meaning of the novel as
the characters reveal to us their thoughts. There is some commonality throughout each
section.
Investing things with a symbolic meaning so that a word, character or sign may be recognized as representing a concept or attribute. Suggesting or expressing the invisible, intangible or spiritual concept by means of visual or other sensory system input. Imagining the thoughts feelings and inferential reasoning of the characters is symbolism.

In *As I Lay Dying*, Cora is the first to touch on Addie’s eyes, which she calls two candles when you watch them gutter down into the sockets of iron candlesticks (*As I Lay Dying* 08). Peabody says the same thing: "Her eyes look like lamps blaring up just before the oil is gone" (*As I Lay Dying* 44). Then Darl puts in his very similar two cents to describe the moment of Addie’s death: "She looks at Vardaman; her eyes, the life in them, rushing suddenly upon them; the two flames glare up for a steady instant. They go out as though someone had leaned down and blown upon them"(ibid. 47).

Now, it’s interesting that different narrators describe certain characters’ eyes in exactly the same way. Dewey Dell and Anse both talk about the land running out of Darl’s eyes. Peabody, Darl, and Cora all think that Addie’s eyes are like burnt-out candles. *As I Lay Dying* is very much about looking at the world through different people, yet, the one thing that unites these different perspectives is the way they view each other’s eyes, or maybe even each other’s perspectives.

Recalling the past memories to lead the present is nothing but a flashback. It is a literary or cinematic device in which an earlier event is inserted into the normal chronological order of a narrative. The episode or scene is depicted by means of this device. Psychologically it is a recurring, intensely vivid mental image of a past traumatic experience. Writers use flashbacks to complicate the sense of chronology in
the plot of what happens and what is expected to happen in life and in literature. Faulkner uses series of Flashbacks in Benjy section of *The Sound and the Fury*. Benjy reveals much about his family through flashbacks interspersed with images of the present. Although Benjy’s inability to place events in sequence makes his account difficult to follow, his vivid memories and his images of the present are in many ways the most reliable reflections of his family’s reality. For example “what you are moaning about, Luster said. You can watch them again when we get to the branch. Here. Here’s you a jimson weed. He gave me the flower. We went through the fence, into the lot” (*The Sound and the Fury* 5).

At the end of the above passage, Benjy's memories of his sister, Caddy, cause him to start moaning in the present (1928), and Luster, his attendant, cannot understand this sudden moaning because naturally he cannot know what is transpiring in Benjy's mind. Consistently, Benjy's moaning is the result of his remembering Caddy.

The intellectual Quentin is obsessed with escaping time. His associations between past and present are less concrete than Benjy’s and Jason’s Stream of Consciousness narration takes place almost completely in the present. Faulkner uses the techniques of flashbacks to emphasize the past in his works of fiction like *The Sound and the Fury*, and *As I Lay Dying* and two short stories, *A Rose for Emily* and *Barn Burning*. Faulkner suggests that the past and the present work in conjunction, influence each other, and often cannot be distinguished from each other. Writers use flashbacks to complicate the sense of chronology in the plot of their works and to convey the richness of the experience of human life.
The use of flashback in *The Sound and the Fury* is to make the reader see the decline of a Southern family clearly through the memories of its character, Benjy. Readers must reconstruct the story by themselves because it is not in chronological order. The fourth part of the novel is told in the third person, by the Compson's maid Dilsey, this being the most coherent part of the narrative. Faulkner presents *The Sound and the Fury* as in real life, pieces of story, fragments that make no sense on their own.

Despite occasional flashbacks, and Faulkner’s decidedly decorative writing style, the plot of *As I Lay Dying* is resolutely linear. The initial chapters chronicle Addie’s death and the preparations for the funeral journey. The bulk of the chapters that follow present the journey and it’s obstacles. The last chapters outline the Bundrens’ arrival in Jefferson (and in true Faulkner style, the ostensible purpose of the journey, Addie’s burial, is not presented).

Interior Monologue is a form of Stream of Consciousness technique and also it is a kind of presenting a character’s inner thoughts and emotions in a direct sometimes disjointed or fragmentary manner. This technique admits the presence of the author acting as a kind of mediator between the characters' mind and the reader, and at the same time keeping control over the whole story in its progress.

In *The Sound and the Fury* there are interior monologues that create a similar narrative technique. In this work the writer does not identify exactly who is narrating because each narrator presents a different reality. It's the reader’s responsibility to set apart each part of the story to find the essence of the writer’s message. This is a technique that the writer shares on his works.
Faulkner’s monologists are also narrators of the physical events taking place around them. In many cases Faulkner creates characters who are themselves detached witnesses of the main action and whose monologues are interior in form only. Even in genuine Stream-of-Consciousness passages there are many shifts to ordinary discourse and conventional flash-back description. For example:

*Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree* (The Sound and the Fury 2).

In the opening monologue of *The Sound and the Fury* 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 devoted to actions which the idiot cannot understand and to conversations which do not involve him. Instead of trying to explore an idiot’s mind, which would be an absurd task, Faulkner adopts a narrative point of view which follows Benjy’s actions but reports in a detached and impersonal manner what the idiot sees and experiences. The events which are narrated occur in several contrasted layers of time. Each layer or chronological grouping is divided into fragments, which are re-arranged to give the impression of a primitive chain of associations. These disorganized episodes are later recognized by the reader as introducing key-scenes or symbol-patterns which recur in more intelligible contexts.

Many of the interior monologues of *As I Lay Dying* are more rational in their appearance. Frequently these interior monologues seem like conscious and rational
dramatic monologues. The monologues of neighbors and people met in or along the journey to Jefferson generally have the appearance of dramatic monologues, while the monologues of the Bundrens particularly those of Darl, Vardaman, Dewey Dell, and Jewel share the features of the interior monologue. Faulkner uses the interior monologues of his rural folk to convey the action in the novel. One of the interior monologues of Darl is, “I cannot love my mother because I have no mother. Jewel’s mother is horse” (As I Lay Dying 89).

Unreliable Narration is an unworthy, incredible and untrustworthy narrative mode which is narrated by the narrator who has same characters or features. This mode may be employed to give the audience a deliberate sense of disbelief in the story or a level of suspicion or mystery as to what information is supposed to be true and what is false. William Faulkner uses unreliable narrators to create the novels that reflect a historical perspective.

This unreliability is often developed by the author to demonstrate that the narrator is psychologically unstable, unknowledgeable, ignorant or childish who purposefully tries to deceive the audience. Usually the first person narrators are unreliable narrators. Even child narrators can fall under this category.

On more than one occasion, William Faulkner used an unreliable narrator for one of the perspectives in his novels. Faulkner’s method of combining Stream of Consciousness, multiple narrators, and unreliable narrator’s results in a narrative that is both a commentary on history and a reflection of history. In William Faulkner’s landmark novel The Sound and the Fury, Faulkner uses (Benjamin) Benjy Compson as the first narrative voice in the novel. Benjy is the mentally impaired youngest Compson child. The novel has no introduction to prepare the reader; it simply begins
with Benjy’s thoughts. “You are not a poor baby. Are you. Are you. You have got your Caddy Haven’t you got your Caddy?” (The Sound and the Fury 6).

It doesn’t take long for the reader to lose nearly all sense of time because for Benjy, everything is the present. His memories of the past combine with the present moment to make up his ‘day.’ Benjy seems at first like unreliable narrator because he cannot interpret what he sees.

In As I Lay Dying, Faulkner has employed many unreliable narrators to reveal the progression of the novel. One of the most interesting of these narrators is the youngest Bundren child, Vardaman. Like the rest of his family, Vardaman is mentally unstable, but his condition is magnified due to this lack of understanding of life and death. He doesn’t grasp the basic concepts of life and death. He attempts to understand his mother’s death as one of the most compelling aspects of the novel. Over the course of the novel, Vardaman attempts to rationalize his mother’s death through animals, particularly a fish. The following thoughts of Vardaman indicate that he is an unreliable narrator.

*But my mother is a fish. Vernon seen it. He was there. Jewel’s mother is a horse, Darl said. Then mine can be a fish, can it, Darl? I said. Jewel is my brother. Then mine will have to be a horse, too, I said. Why? Darl said. ‘if pa is your pa, why does your ma have to be a horse just because Jewel’s is? (As I Lay Dying 94-95).*

Towards the conclusion, we can notice how Faulkner as an innovator of narrative techniques has succeeded in his novels and short stories to make them easy and convincing to the readers. At the same time he has tried to bring out the problems and inner sufferings of the people of the American South. In the modern American
literature he is arguably the only writer who has made the best use of these techniques successfully and skillfully. Without proper setting and background, a writer cannot write any novel or stories. Here, in Faulkner’s novels, American South and Yoknapatawpha County, the fictional land created by Faulkner is the major setting for his novels.
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