CHAPTER - VI

INTERIOR MONOLOGUE

Despite the limitation and difficulties the interior monologue poses for the story teller, it offers the novelist an opportunity for realistic analysis of the way the mind work. If his major interest is in the inner world his characters, he can pay comparatively little attention to external events. As a result we usually do not witness the events themselves but the way they are registered in a particular mind. Faulkner adopted this technique and developed his own variations of it. Three of four section of *The Sound and the Fury* are adaptations of the interior monologue technique. *As I Lay Dying* introduces another variant of the method by telling the story of a burial journey exclusively by means of the monologues of fourteen characters.

However, though Faulkner used the interior monologue effectively in these two early novels, he ultimately abandoned it in favor of telling his stories through narrators. A characters, either one involved directly in the action, or a witness, or hearer of it, tells the story, and author himself is not hears from'. This narrative technique parallels and complements the narrative strutting which tells stories. For instance, if the narrator, as if often the case, is an adolescent, the
reactions of the adolescent to the incident he is recounting constitute another story and expand the significance his concept of time. When the boy recounts events form a time long before he was born we are made aware that these events are as much a part of his own childhood past - that in mind past and present are one.

In reading *The Sound and the Fury*, whose first three chapters are interior monologues we are immediately struck by the overlapping of present events and memories of past events. This is achieved in several unequally important ways. Most commonly, the past is evoked by the present; for example, Bejjiy mentioned. The reader is startled only by the abruptly subjective nature of the past and by the fact that he knows nothing about the character's life except what the learns from such evocations. Thus, through the persistence of past impressions, especially childhood impression, **Faulkner** show that the present is submerged in the past, that what is lived in the present is what was lived in the past, in this case, the past in not so much and evocation as it is a constant pressure upon the present, the pressure of what has been on what is. Consciousness, therefore, is mostly memory. But not the kind of memory which attaches the present to a past known as past and no longer existing. For memory is so much a part of what actually exists
that it does not know itself as memory, does not know itself as anything but the sense of the reality. Since, however, memory cannot possible by anything but the sense of the reality. Since, however, memory cannot possible by anything but the sense of pat, we must conclude and hits lies at the core of Faulkner - that it is the past which is real." I Quentin's monologue in The Sound and the Fury would be a typical illustration of this principle: while Quentin is fighting with another student, we read about a first fight head with his sister's love which took place several years previously, and this is what he is actually experiencing.

The surface story of the novel is rather simple. Mr. and Mrs. Compson have a daughter called Caddy and three sons. Mr. Compson is and intelligent and sporadically affectionate but weak and selfish man who seeks in alcohol refuge from nihilism. Mrs. Compson, a selfish woman who has retreated into hypochondria, gives her children no real affection. In part because of lack of support from these parents, their children lead lives of tragedy or waste.

The Sound and the Fury i an intimate study of four members of the Compson family - representing four type and degrees of degeneracy. Maury (Later called Benjy) is a congenital idiot, dumb and partially deaf, incapable or feeding are otherwise caring for
himself a great hulking man at thirty three who apprehends, but littel
of what goes on about him, though he has the faculty of second sight
and can smell death at a distance.

The novel's first section takes place inside Benjy's head on
Saturday, April 7, 1928 as Benjy has no way of distinguishing past
from present and does not know the names for most of the things he
sees, his section is fairly hard to follow. The book and smell and
sound of things, nor their intellectual aspects, are presented directly
as they occur to him. Whenever he reminded to the loss of his sister
by a golfer's yelling "Caddie!" for instances he begins to bellow.
Among other things, he notices Quentin II with her prospective
seducer, that night, as he is going to sleep, he sees her climbing
down a tree, out of the room in which she has been locked by her
mother.

The second section is narrated by Quentin's thoughts on the
day of his suicide in 1910, unlike Benjy, he can keep time straight.
Like Benjy, he continually flashes back to earlier events, but his
section is easier to understand because he can articulate and explain
himself. For portraying the directions Quentin's thoughts take,
Faulkner has profitably used the stream - of - consciousness
technique, which is helpful in portraying the reality behind Quentin's
peculiar sensibility. Quentin's point of view lays emphasis on a continues moral and intellectual debate in his mind and his over-dependence on the ethical and moral order of the past. This method is very useful in portraying a sensibility, which works is a kind of flux, shifting back and forth all the time.

The third section is narrated by Jason, who is say the least - neither as sensitive as Benjy nor as intelligent as Quentin: is actions takes place on Good Friday, April 6, 1928. Here it is established that Jason had been stealing the child - support money, that Quentin II is flirting with a man with a red tie, that Jason had Benjy castrated and intends to send him to an asylum and that the household is being held together only by Jason's dominance and Dilsey's endurance. Jason is easy to understand, but a crass and vindictive, vicious, rigis figure.

The very facts that the thoughts and actions of Jason and easy to follow may lead us to wrong conclusions. There is the danger of accepting his ideas and judgment at their face value. But Faulkner has handled Jason's point of view so skillfully that a careful reader is left in no doubt that Jason's thinking is extremely biased. In reality, Jason is a perfect representation of men how are guided in their actions solely by self - interest, resulting in their alienation from family
and community, Michael Milligate discerningly observes: "Jason's single-minded and ruthless pursuit of material self-interest serves to isolate him not only from his family but from the community as a whole." 2

In Quentin's section, the interior monologue technique poses different problems. Quentin is intelligent, his mind moves rapidly from one thought to another - ideas, allusions, memories flash across his consciousness. Thoughts and memories are frequently fused; "shot his voice through the." By the nose seen'. He thinks in abstraction and symbols. But because Quentin's is an observed mind all his thoughts, images, allusions memories, and reactions to immediate stimuli are related to his obsession. When he awakens on the morning of June 2, 1910, Quentin's psychological illness had just about run its course. He knows that this is to the final day of his life. He has made his decision to commit suicide, and not once throughout the entire in the water recurs constantly as an image of longed - for peace. At about eight - thirty in the morning, less than and hour after he has awakened, Quentin mails his trunk key to his father. Throughout the day, Quentin's thoughts are focused on the events and relationship that fostered his inflexible determinations ot kill himself.
The first impression created by the opening pages of section II is that the thoughts flashing through Quentin's mind have no connection with each other, but one discovers that they are all related. For example, as he stands at his dormitory window listening to the eight o'clock chimes and staring at the sparrow on the ledge, the lingering sounds of the last chime are associated in his mind with the dying light rays of time connecting the pasty and the present through Jesus. The thought of Jesus suggest St. Francis, who called death "little sister Death and sister are associated with hell and punishment fire incest, the insects Quentin did not commit but which the nevertheless confessed to his father. The memory of these confession forces of the surface the thought he is fighting to keep below the level of consciousness - his sister's with the Dalton Ames.

The relationship of these fused thoughts is, of course, not immediately apparent, but gradually, as Quentin becomes involved in the events of his final day. The memories he is trying to avoid surge into his consciousness, and the fragmentary allusions are clarified and their relationship established. Not only do all of Quentin's memories and allusions reflect his anguish, but everything that occurs to him in the present becomes associated with it. Because Spoade, a Harvard senior, Jokes about Quentin's chivalric attitude
toward women, Spoade is automatically associated with Caddy's seducer, Dalton Ames. Whenever he thinks of Harvard, Quentin is led to the memory of Caddy's wedding because Herbert Head, whom she marries, attended Harvard.

Such association form the present stimulate Quentin's memories, and gradually the sequence of events that have driven his to suicide is unfolded. Unlike Benjy, Quentin constantly make judgment, establish relationships, derives significance from remembered scenes and the situations he becomes involved in as the wanders about during his finally day. Quentin's intelligent and anguished mind poses a problem for the reader. The significance of these memories for Quentin is not necessarily their real singificance. If Quentin is not mad, he is on the border madness, and the reader must therefore set Quentin's reflection into their proper perspective.

Another novel in which Faulkner narrates the novel through the device of interior monologue is "As I Lay Dying". this novel is a story of a journey, an account proves adventures on road - this may be the outward form of the novel, but the journey proves exceedingly curios and the adventures disconcert, having died while a son sawed her coffin beneath her window, Addie Bundren is carted away in the
family wagon through the back roads of Yoknapatawpha. The family thereby honors. With as absorb literalness, her reiterated with that she be buried in the Jefferson cemetry. Unwilling adventures, the Bundrens can do nothing well; their journey like their life, is wasteful and erratic. Prompted by awe for the dead, but also by a cluster of private motive, they plod through mishaps both terrible and comic; fire and flood, suffering and stupidly. When they reach the town, the putrescent corpse is buries, the daughter fails her effort to get an abortion, one son is badly injured, another has gone mad, and at the very end, in a stroke of harsh comedy, the father suddenly remarries.

That *As I Lay Dying* is something more than a record of peregrine disaster we soon discover. As it circles over a journey in space, in novel also plunges into the secret life of the journeyer. Each of the conducts the action a little way while reciting the burden of his mind; the novel resembles a cantata in the attempt of they Bundrens to define themselves as members of a family at the moment of family is perishing." 3

When questioned about the source of the title, *Faulkner* quoted a line from the *Odyssey* that occurs as Agamemnon, in Hades, relates to Odysseus the manner of his death: "As *I Lay Dying*, the woman with a dog's eyes would not close for me my
eyelids as a descended into Hades." As for the relevance of these words to Faulkner's novel, scholars have frequently observed that Agamemnon's speech stresses in indignity of death, theme certainly evident in As I Lay Dying.

Structurally, As I Lay Dying seems more than most of Faulkner's other good book; but this appearance is deceptive. The chronology of events is interrupted by four substantial flashback, in which we learn of Dewey Dell's seduction by Lafe of Jewl's successful effort to earn his horse, of Cora Tull's discussion with Addie about sin an about Addie's prophecy they jewel will her "from the water and from the fire" (p. 160), and of Addie's recollection and analysis of her life. One section is chronologically displaces, so that we are given Whitfield's overlapping or partial recapitulation or on section by another, or several other, particular at the end of the book, as if he supposedly single stream of time were shown to be more like a many-stranded rope or braid of inter-weaving motion. This effect is reinforced by Darl's narration of several scenes and events as they happen, but at a time when he is somewhere else, out of sight and hearing. The cumulative result is a pervasive and fascinating sense, for the reader, of temporal and epismological disorientation, which is further stimulated by Faulkner's frequent use of language that the
character in whose interior monologues it appears would be unlikely to articulate. These technical elaborations build a complexity of vision which contributes a good deal to the vibrancy of the story.

The first pattern involves character narration, with or without the frame of presiding external narrator. Neither The Sound and the Fury nor As I Lay Dying Openly uses and external narrator (except in the fourth section of the Compson novel.) the narration does not seem conscious, that is, character do not consciously address other individuals or the reader. The merely not physically speak it, because he is dead)"4 Ilse Dusoir Lind's definition of symbolist drama, whose tenets Faulkner adopted to an extent early in his career, aptly characterizes the narration of these two novels; "The symbolist dream play - and symbolist drama generally - was determinedly antirealistic. Its goal was the induce in the viewer a special state of mind, an attitude of profound, entrapped contemplation, in which the viewer has sense the ultimate meanings were being or were about to be glimpsed." This result is a Faulknerian stream of consciousness. Faulkner's characters Benjy Quentin, Anse Burden, and Dewey Dell, for example have a narrower range of interests. Their perspectives centre on a person or a series of related events Caddy Compson or the death of Addie Bundren. The external narrator seems to pay no
role at all. Their thoughts merely exist, on the page, in a kind of narration vacuum, Joycean stream of consciousness functions in a real world, in a realistic narrative context, while the Faulkner's stream of consciousness narrators do not consciously "speak" their stories implies the presence of an external narrator, who treats them as local characters and report their thoughts saving for significantly. The three character narratives of the Compson novel concern events revolving around Caddy. The minds of Benjy and Quentin wander among memories and events which occurred over a period of as many as thirty years. As I Lay Dying, on the other hand, focuses specifically on the events surrounding Addie Bundren's death and burial. It employs fifteen as opposed to three narrating characters. Their interest, with a few significant exceptions, concern the narrative's present time. They also seem more award of the external world that the Compson narrators. Several of them Cora Tull, Doc Peabody and Samson, for example - reflect a social dimension essentially absent in the The Sound and the Fury. Yet their the structure which Faulkner employed during the reminder of his career. They also contain the only authentic "interior monologues" he ever wrote: even Miss Rosa's monologue in chapter 5 of Absalom. Absalom! Differs from then substanlly, after As I Lay Dying Faulkner always provided
his narrative character a realistic social motive for talking, and with listeners of outside observes or witness. The pattern of alternation is complex, depending on both subtle juxtaposition and grand pattern. One narrator's segment can build on preceding sections cast in his voice, relate to the section, which surround it, or build a pattern for the book as a whole. The frequently with which any single voice is heard in almost entirely a function of the controlling pattern of empathy: there is more of Darl and less of Jewel because Darl is more important than Jewel he very way, becoming and shaping which are at the centre of the novel. But that there is so little of Jewel enforces another pattern - he might be reduced by more words, he is more present in our imagination because of his few words and this carries us back to Addie's observation on the distance between word and doing.

Beyond the simple matter of frequently, section are ordered to form complex sequence, apparently determined by a uniform controlling design. Any single segment may share and continue what comes before it is contrast design need for immediate combination or contrast or for more remote thematic. Between Vardaman (P. 239) there is an almost perfect continuation of style and substance."
Through the monologue of Darl we came to know about the relationship between Jewel and Addie. And how much jewel has been attached to his mother. We can see jewel from the eyes of Darl as when Darl learns his mother is dead, he thinks immediately of Jewel: "I say, she is dead, Jewel, Addie Burden is dead." The first word of the book, uttered by Darl is "Jewel" on the same page Darl quickly sketches Jewel:

"Still staring straight ahead, his pale eyes like wood set into his wooden face. In another scene in which Addie's coffin being carried in the house:

It is light, yet the move slowly; empty, yet they carry it carefully: lifeless, yet they move with hushed precautionary works to one another, speaking of it as though, complete, it now slumbered lightly alive, waiting to come awake. On the dark floor their feet clump awkwardly, as though a long time they have not walked on floors ..... Here hands laying on the quite like two of hem roots dug up and tries to wash and you couldn't get them clean. I can see the fan and Dewy Dell's arm. I said it you'd just let her alone. Sawing and knocking, and keeping the air always moving so fast on her face that
when you're tried you can't breathe it. And that goddamn adze going on lick less. On lick less.

Although Jewel is the most closely connected with Addie and the most active during the journey, only one section is devoted to his stream of consciousness. The reason for this is that his world is least assessable to public scrutiny since it consists of a Walter of emotions, centering on Addie, which cannot to communicated. These emotions are not subjected to the control of planned moves, are the producers of spontaneous reflexes. Whether the results chance. Thus, his is the blame for perpetuating the horror of the journey and his the credit for forcing into a successful conclusion. It is significant that when the stimulus to action is removed, when Addie's corpse is buries and Darl committed caused by some word or gesture of Anse's, then, become the sole centre of his emotional life. There is, however, no way in which Jewel's violent feelings violent feelings can be channeled into socially acceptable rituals. Seeing as usual, only the surface meaning of actions, Core Tull mistakes his despair for indifference. But when Jewel's own thoughts are revealed, they are seen to devoted entirely to Addie. He imagines the two of them defiantly and violently isolated from the world and its interference. Most of jewel's subsequent actions are, in effect, attempts to make
this fantasy a reality and so to claim exclusive possessions of Addie. Dewey Dell, Vardaman, and Anse, he simply ignores: but each time he meets Cash it is to override the latter's caution with his own impetuous activity. As for the neighbors, they are kept a distances by his coldness and his deliberate insults. Even the genuinely helpful and sympathetic tull is repulsed. Only Darl cannot be exclude from his private world and he is finally eliminated by being sent of Jackson.

The process of exclusion merely intensifies Jewel's emotional attachment to Addie without providing a release for it permitted to feed, care for, or even touch it. In a sense, the horse perpetuated Addie's emotional relationship with Jewel. Because of this identification, jewel insists on bringing the horse with him despite Anse's protest and Darl's oblique taunts. And when he finally rescuing Addie's coffin out of the river, whereas during the fire all his energies are directed solely toward saving it.

The different level of consciousness are rendered by Faulkner through variations in style ranging form the dialect of actual speech to the intricate imagery and poetic rhythms of the unconscious. When the characters are engaged in conversation or concerned with concrete objects, the vocabulary used is limited and repetitious and
the style realistic and colloquial. These same qualities, though to a lesser extent, characterize the expression of conscious thought, for whatever a person is aware of, he articulated in his habitual way, which is a number of instances involves a groping for words. There is, however, some loss of immediacy and vividness since on this level language strives to achieves the impersonal order clarity of reason rather evoke rather than to define reality. Thus, Faulkner is above to indicate the particular combination of sensation, reason, and intuition possessed by each of his characters as well as their range of awareness through a subtle manipulations of language any style.

Quite naturally, the three modes of response to experience — words, actions and contemplation — are implemented not by the style but by the series of events with which the characters are confronted. Each of the Bundrens is concerned with Addie's death and wit her funeral, events which are by no means identical. As doctor Peabody suggest, the former is a personal and private matter: "I can remember how when I was young I believed death to be a phenomenon of the body; now I know it to be merely a function of the mind and that of the minds of the ones who suffer the bereavement," (368) thus, it is Addie nor as a mother, corpse, or promise but as an element in the
blood of her children who dominates and shapes their complex psychological reactions. Their motivation lies within her life, for she is source of the tension and talent violent which each of with her as a person and with what she signifies in their own consciousness.

Of all Faulkner's novels, As I Day Dying is the warmest, the kindliest and most affectionate. The notion the Faulkner is a misanthrope wallowing in honours is possible only to those who have not read the book or have read in with willful obtuseness. In not other word he is so receptive to people, so ready to take and love them, to hear them out and record their turns of idiom, their melodies of speech. Smaller is scope than Faulkner's other important novels, As I Lay Dying lacks the tragic consisting of The Sound and The Fury, the grandeur of Absalom, Absalom! The power of Light of August. But is shines with virtues distinctly its own."

Light of August is character dominated as is no other of Faulkner's books not event. The Sound and the Fury or As I Lay Dying. One result of this is that each character carries how own structure with him and to a certain extent imposes it on the book. The structure of the whole can not completely rule any of these individual narrative patterns. So the book has thus been taken to.
In Light of August though we have mainly the external narrator but in some scenes the internal is in involved. And through his involvement they depict their thoughts about the other character. However, the long monologues (631-65) may also mark a flaw in the novel's structure. Out of context the remarkably exemplify Faulkner's storytelling talent, but they do not fit smoothly into the narrative. The same can be said of the long speech which Hightower, in chapter 20, remembers having delivered to his wife during their train ride to Jefferson (pp. 457-59). On one level the narrative present important firsthand information. Only Mr. and Mrs. Hines could reveal the events surrounding Joe Christmas's birth, only Joanna could tell her own story, not merely because she knows it better than anyone eles but also because it dramatizes so well her personality and her guilt-ridden attitude towards Negroes and the town of Jefferson. Her narrative proves cumbersomely long, however and passion for Christmas seems almost an awaked excuse for getting her to talk. But Gavin Steven's disquisition is undoubtedly the most aberrant element in the novel. Apparently he symbolizes community and his analysis of Christmas may day of death." 9 though narrative evidence suggest that Stevens does not speak for Faulkner, his totally unheralded intrusion creates a disturbing imbalance. He
provides one of several illustration of Christmas's impact on the community, but at some cost to the novel's artistry.

Faulkner's use of translated narrative has attracted considerable critical comment. It has been called the direct voice of a character's mind as well as a mixture of traditional narrative with stream of consciousness techniques. The mind, of course, especially the unconscious mind, has no voice of its own. Without an actively translating narrator, stream of consciousness cannot depict the contents of the unconscious mind. The third section of The Sound and the Fury, and Faulknerian stream of consciousness monologue, occasionally hints at what lies beneath the surface of Jason's conscious mind, but it never lays his subconscious open. Subconscious thoughts occasionally well up during Quentin's narrative but only because of his insanity (in a sense, the confused commingling of conscious and subconscious thoughts). Faulkner and the Fury, a theme which stream of consciousness can effective explore.

As steam - of consciousness narrator simply reports what the mind is thinking (though such reporting obviously involve some organization); the translating narrator, on the other hand explains and articulates the mind's contents. The difference proves crucial to Light
of August which examines causative proves crucial to Light of August which examines causative links between the unconscious motive, conscious thoughts and physical acts of Joe Christmas. When the translating narrator intrude into a character's mind, he moves from reporting spoken words to conscious thoughts to unconscious memories and impressions." 10 when he reports speech and conscious thoughts, the focal character's idiom and personality pervade the narrative but in the deepest translated intrusion the character's instructions the character's voice fades and is replaced by the typical voice of a Faulkner narrator. When Christmas first enters Joanna Bundens's Kitchen at the end of the tenth chapter the gropes to identify the food which he finds there, to remember what the strange kitchen reminds him of indomitable bullet head the clean blunt bred they too bent and I thinking how can be so not hungry and I smelling my mouth and tongue weeping the hot salt of waiting my eyes tasting the hot steam from the dist "It's peas, " he said, "For sweet Jesus. Field peas cooked wit molasses." (P. 127)

Christmas reaches this conclusion after his memory both consciously and subconsciously analyzes numerous vague sensory impressions and image. The passage literally portrays Christmas's act of remembering but its voice belong to the narrator, not to
Christmas. The narrator speaks for Christmas. The kitchen scene occurs at the end of the five-chapter account of his early life in the orphanage and with a McEachern's, a time when he comes to see the eating of food (of its refusal) as a self-assertive, rebellious act. The narrator's translation symbolically summarizes the content of the retrospective chapters by showing their accretive impact upon this one moment of Christmas's life. The scene also provides transition between the past and present time of the novel. Joe Christmas has entered another house hold where he will resist what he regard another woman's.

In *Absalom, Absalom!* We have also some monological voice. The highly charged oratorical style of *Absalom, Absalom!* A style called a regional curse, drives all the text's voices toward a single voice all listener, all speakers generated by the over determined, cumulative rhetoric. The result is an excess, a plentitude of voice. Even when assigned to a particular character narrator, voice is too rich or too dense, too resistant to variation to be considered the possession of any one character. The dramatic illusion in *Absalom, Absalom!* That we are hearing different characters narrate the start in often clouded by the text's dense figural rhetoric while many commentators have emphasized the difference among the narrators
and the high level of speculation in their stories, I would argue that
the narrative discourse with its monological over voice creates
tremendous authority an implies and truth - uttering presence. The
oratorical discourse, as discourse are - presents, Sutpen's authority
as father in the novel; Quentin may tell us that all the narrators
(Shreve himself even Roas) "sound just like father" but the word
"father means a principles of authority for greater than the our voice
is a discursive representation of Sutpen's symbolic role.

Quentin especially wants to escape this voice he had heard, in
its various forms, all his life. Shreve and Quentin most obviously
participle in a single voice when the share speculations between
them when they thing as "one the voice which happened to be
speaking the thought only the thinking become audible among
various discourse with in a polyphonic text - these became masked
and difficult to articulate. The oratorical rhetorical of Absalom bushes
the text's voices towards the boundary where the dialogical becomes
the monological will all the Absalom in fact become monological or
that it loses it polyphonic complexity. The pressure exerted by
oratorical discourse actually makes the interweaving of various
voices in the novel all the more complicated all the more dialogical.
What we have is polyphonic text, one traversed by man voices.
Mainly the novel consists of Quentin's recalling how he came to be familiar with the Sutpen story through his father and Ellen Sutpen's sister and of his telling the story in his room.

In the first chapter, then, we begin where memory intersects the past at a point very close to the present, with Quentin becoming actively involved in the story whose general outline he has known for as long as he can remember. Almost at once we move back into the more distant past with Miss Roas, without however being allowed to forge the present in which Quentin sits in the stifling room and listen. Then this frame, this telling, is replaces by a frame supplied by father's account of Sutpen and his speculations on the meaning of the letter he give Quentin. Again we move back and fourth between past and present - the present of the telling of the story as only another version, and not without its distortions. Shreve and Quentin talking in their college dormitory room now supply the frame to replace Miss Rosa in her "office" and father on the gallery. Miss Rosa's inadequacy as interpreter - her bias - has been apparent interpretations and speculations too the unacceptable." ....... neither Shreve nor Quentin believed that the visit affected Henry as Mr. Compson seemed to think ......" but on another matter "maybe this was one place when your old man was right". As the frames are the
search in which Quentin and Shreve involve the reader, the search for a truth beyond and behind distortions." 12.
REFERENCES


4. Faulkner in the University, P. 75.


(The university of Georgia 1983 Press Asthens)

12. William Faulkner: From Jefferson to the world by Hyattwaggoner (Lexington, Universtiy of Kentucky Press, 1958)

PP. 148, 153.