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Genettian Narratology of an Idiot's Narrative: Benjy's Narrative

Abstract: *This study examines the narrative techniques of the first section, Benjy's narrative, of William Faulkner's major work, The Sound and the Fury (1929) based on the narrative theory proposed by Gérard Genette in Narrative Discourse: An Essay in Method (1980). The novel consists of four sections. Each chapter is narrated by a different narrator; the first narrator is Benjy, the idiot. This study will be a close analysis of the narratives of Benjy's narration of the events regarding the narratology of Genette's aforementioned book. Such terms as "order," "duration," "frequency," "mood," and "voice" as general terms and also their subcategories will be explained and then will be traced back in and applied to Benjy's narrative and finally will be supported by adequate instances from the text. Due to the narrative techniques used by Faulkner, the novel, especially the first section, is obscure and difficult to read and understand. If this chaotic, disordered, and confusing world, which is created deliberately by the novelist, comes into a systematic and well-structured framework like that of Genette's narrative theory in Narrative Discourse: An Essay in Method (1980), it will be easier to read, understand, enjoy and appreciate.*

Key words: *narrative techniques, Gérard Genette, order, duration, frequency, mood, voice.*

Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle.
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(Macbeth, Act V, scene V, 18–27)

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Introduction

The title of the novel *The Sound and the Fury*, its first section portrayal of the idiot character, Benjy, and such themes as time, death and the nothingness of life are inspired by the famous quotation by the Scottish Macbeth, after his wife's suicide. Betrayed by destiny, Macbeth laments that life is a "tale / Told by an idiot;" the same story is true about the Compsons' life; the story of their life which "signif[ies] nothing" (*Macbeth*, Act V, scene V, 18–27), is narrated by an idiot, Benjy.

Benjy, "the forever-infantile retarded character" (Griffiths 163), is the youngest child of Jason and Caroline Compson; Benjy is a moaning, speechless idiot, and profoundly retarded. He is initially christened Maury after Caroline's brother Maury Bascomb. At the age of five, his family changes his name from Maury to Benjamin when they find out that he is mentally retarded. Emotionally, Benjy is completely dependent on his sister, Caddy, who is the only reliable source of affection, and plays the role of mother for him.

Benjy cannot speak, but it does not mean that in his chapter the tale narrates nothing, quite the contrary, it is in his chapter that Caddy's promiscuity, Quentin's suicide, Dammud's death, the death of some other members of the family and many other incidents and events are narrated through the window of Benjy's chaotic mind. The sequence of accidents and events is not logical and it may tease the reader to follow one thought and flashback while another one is not finished yet. In Benjy's mind people and the events around them are associative. For example Caddy's promiscuity and her loss of virginity are conveyed through memories of things happened in the past. Caddy's loss of virginity upsets Benjy and this reminds him of the time Caddy's underwear was muddy. When Benjy's clothes are torn through the fence yard, his mind quickly travels back to the day he got stuck in the fence and Caddy helped him to extricate himself.

"Although Benjy's moaning seems incoherent at first, he displays, because he is incapable of interpreting, the entire Compson family and its deep tragic problem" (Kinoian 10). Although in his chaotic mind there is no sense of time, he has an inner ability to sense that something is wrong or out of place and his reaction appears through moaning and crying. Through his flashbacks he continuously sees Caddy's muddy underwear and it accelerates his nostalgia for the days he and Caddy were merry together. His longing for Caddy shows that he feels her disgrace and others' reaction to her by banishing her. Although retarded, he has the inner ability to see the gradual decline of his once aristocratic family. Although feeling these bitter events, he is unable to show logical reactions to them and moaning and crying are the only vents to release his inner turmoil. Martha Winburn (1957) believes that the "Benjy section is not addressed to the rational mind but to the sense-perceptions, sharpening them in preparation for the demands to be made on them in a book where plot, character, and symbol are conveyed by sense impressions rather than by ratiocination" (221).

Benjy, "infantile, dependent and subhuman" (Truchan-Tataryn 161), acts like a viewer who only watches things as they occur. He never interprets or judges them. His mind, through which the memories are presented, is like a TV screen, just showing near and far events without any justification or description. This process makes Benjy's section more interesting, since the reader is free enough to follow the descending pathway of the Compson family. It is through his objective eyes that the reader recognizes Caddy's

promiscuity and the moral decay of this family. This dramatic point of view enables the reader to arrange events like pieces of a puzzle and to interpret them objectively. The chapters narrated by Quentin and Jason prove Benjy's unbiased narration of the Compsons' moral decline to the reader.

On April Seventh, 1928, the date when the narration of the first chapter begins, Benjy accompanies Luster who is after his lost quarter for the circus. Maurice Edgar Coindreau believes that "it is through the atrophied brain of Benjy that Faulkner takes us into his hell" (qtd. in Roggenbuck 581). He cannot distinguish between past and present; therefore, in his recount of the story he mixes them. He remembers events from the past, mostly related to his beloved sister, Caddy. April Seventh, 1928 refers back to Benjy's birthday, which is exactly the day before Easter. This chapter deals with the routine details of Benjy's life, so the flashbacks and his memories become significant and each iota of sound, smell, taste and sight is used to provoke the memory of an event in the history of his family, that is why past and present in this chapter are juxtaposed and the story fluctuates in time. In Joel Deshayes's words (2009), "Benjy is unable to reconcile the past, the present, and the dubious future" (paragraph 8).

Benjy remembers the night of Damuddy's death, when children were under the tree which Caddy climbed to look in the parlor windows and the time they saw her muddy drawers. This is the central image of the novel which foreshadows many later events of the Compson family including the promiscuity and precocious sexuality of Caddy, which has a profound and destructive influence on the family members of which Benjy is one.

The changes in Caddy's life deeply influence Benjy. Benjy feels the changes and reacts to them in his own way, through the sound and the fury. When Caddy is pure, to Benjy, she smells like trees but when she gets involved in sexual relationships she no longer smells like trees. Her precocious sexuality, her promiscuity, her pregnancy, her marriage, and finally her separation from the family shatter Benjy's life; in fact, he has lost his only source of affection. Benjy's life follows a specific routine, and when Luster changes this order, he howls. He cries whenever anyone interrupts the order of his daily routine.

The Question of Time for a Mentally Retarded

The question of time for Benjy is significant in understanding the first section of the novel. In Millgate's opinion (1961), "for Benjy 'time past' and 'time present' are as one, and what happened thirty years ago is as vivid and alive as what is happening in the novel's 'now'" (27). George R. Stewart and Joseph M. Backus (1958) explain the difficult web which is made by Benjy's shift in times:

ANY READER of *The Sound and the Fury* becomes aware that its first section consists of a considerable number of scenes, or fragments of scenes. These are scrambled in time, but certain ones obviously are to be grouped with certain others into chronological continuities. Even the most careful reader, however, is unable to make all these connections by any process of mere reading (440).

Genette in *Narrative Discourse: An Essay in Method* (1980) analyzes Time or Tense under which he explains three subcategories, Order, Duration and Frequency. The three terms respectively deal with three questions: When? How long? And how often? This paper is going to apply these concepts to Benjy's narrative.

The Order of Benjy's Disorder

"Order" deals generally with the story's chronology. Through "order" the events of the story are organized, presented and analyzed too. There is a relationship between the order of the events of the real time and the story's events' order, but since the time of the story and the time of the narration are different, they may be different. Metz explains,

Narrative is a ... doubly temporal sequence ...: There is the time of the thing told and the time of the narrative (the time of the signified and the time of the signifier). This duality not only renders possible all the temporal distortions that are commonplace in narratives (three years of the hero's life summed up in two sentences of a novel...). More basically, it invites us to consider that one of the functions of narrative is to invent one time scheme in terms of another time scheme (qtd. in Genette 33).

In real time the order of events is chronological but the narrator can change the order of events by going forward and backward or using the perspectives of different characters. If there are three events as A, B and C which happened respectively, an arranged chronological narration of the events will run A1, B2 and C3. The opening paragraph of the novel and Benjy's part is,

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. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit (Faulkner 11).

In this paragraph Benjy is in the present time and narrates the events of the present time. As the events of Benjy's part were described above, the events of his narrative in the present time are chronologically narrated; it is a sort of classical way of narrating the events of the story. Therefore the events in his narrative in the present time are chronologically ordered.

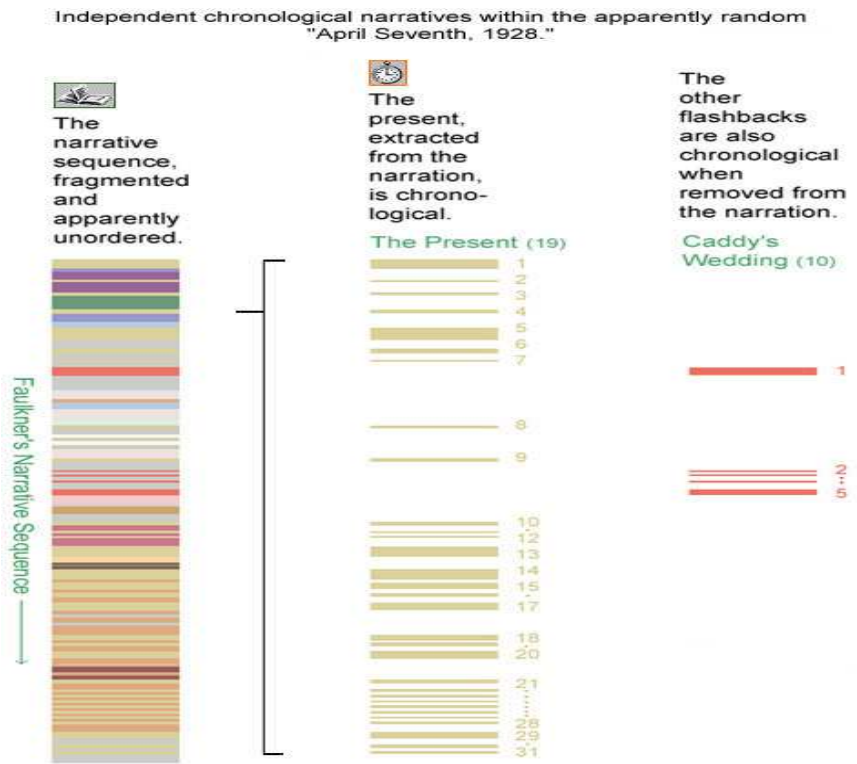
But there is another narrative time. Benjy cannot distinguish past from present. When he sees some hints in the present time which have something in common with the memories and events of the past, suddenly he remembers that memory, and cannot separate past from present. As on the first page of the novel, when the word, "caddie" is mentioned by one of those guys playing golf, Benjy recollects his beloved sister Caddy; or the fence reminds him of the fence in which he was stuck when he and his sister were carrying uncle Maury's letter to Mrs. Patterson.

Faulkner exploits different narrative times for the narration of Benjy's part. As Vartkis Kinois (1964) mentions, "there are . . . exactly 106 time shifts in the entire section" (13). In some parts he uses italic font for the different narrative times in order to make it clear for the readers. The first italicized paragraph of the novel is,

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... We climbed the fence. (Faulkner 12)

Therefore, Faulkner applies chronological order for each part of the first section separately but if the reader considers the whole narrative of the first section, it does not present the kind of order in which the events of the story are chronologically organized, since in Benjy's narrative there is disarrangement. Change of the order is called 'anachrony;' or the disarrangement on the level of order. If A, B and C are considered as three events, the disarrangement in the text may run B1, A2 and C3. Anachronies are either 'prolepses' which are flash-forwards or 'analepses,' which are flashbacks. (Genette 40)

The following visualization (contributed by Joel Deshayé and Peter Stoicheff) shows a compressed version of the color-coded "April Seventh, 1928" narrative on the left:



The middle bar extracts the narrative of Benjy's present day. The right bar extracts are the flashbacks to Caddy's wedding. Although the section seems randomly ordered, within it the present and each flashback reside independently as coherent, chronological sequences (*The Sound and the Fury: a Hypertext Edition*)

Therefore, considering the whole picture, in Benjy's narration, the events and memories are not chronologically narrated. According to Genette (1980) this non-chronological order is "anachrony" (35). Sometimes even "on one page of the novel . . . there occur nine separate time shifts" (Kinoian 43). This disarrangement, in Mick Gidley's opinion (qtd. in Burton), is going to create a sort of "intended shock and confusion" for the reader (609).

From the two types of anachrony which are "analepsis" and "prolepsis" (40) here, due to the presence of the memories from the past, there is analepsis that "tells (or shows) what has happened in the past with respect to the present" (Bae and Young 1). There are some "partial" and some "complete" analepses (62) in Benjy's narrative. The first one is a kind of interruption in an analepsis when retrospection ends without rejoining the first narrative, but in the latter one, the narration rejoins the first narrative at the moment it was first interrupted. From the present event, "an anachrony can reach into the past or the future" of the event. The temporal distance covered is the anachrony's "reach." The anachrony includes a duration, which is usually more or less long, of the story is the "extent" (Genette 47-48).

For instance, the novel begins with the present time, April 7, 1928, "Through the fence, between the curling flower spaces, I could see them hitting" (Faulkner 11) up to the part, "Caddy uncaught me and we crawled through. Uncle Maury said to not let anybody see us, so we better stoop over, Caddy said" (Faulkner 12) which is an analepsis that is a flashback to the time of the letter's delivery to Mrs. Patterson, December 25, 1904 or 1905. This kind of analepsis is a "complete" analepsis since it rejoins the first narrative in the present time. "What are you 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" (Faulkner 14).

After the first one, there is another analepsis on the second page of the first section of the novel, to one day before, when Uncle Maury tries to arrange for Caddy to deliver a letter to Mrs. Patterson, December 23, 1904 or 1905, "'It's too cold out there.' Versh said. 'You don't want to go outdoors'" (Faulkner 12). Then there is an "anachrony" which is a prolepsis on analepsis that in "microanalysis," in Genette's words, is a "complex anachron[y]" (Genette 79); it is from 1904 or 1905 to the present time in 1928, as mentioned above. From "'What is it.' Caddy said 'What are you trying to tell Caddy. Did they send him out, Versh'" (Faulkner, 1954, 14), again it rejoins the first narrative. Then in, "Can't you shut up that moaning and slobbering, Luster said. Ain't you shamed of yourself, making all this racket. We passed the carriage house, where the carriage was. It had a new wheel" (Faulkner 16).

There is a return to the present time (prolepsis), and afterwards there is another complete analepsis to the trip to the cemetery, shortly after the death of Mr. Compson in 1912,

"Git in, now, and set still until your maw come." Dilsey said. She shoved me into the carriage. T. P. held the reins. "Clare I don't see how come Jason won't get a new surrey."

Dilsey said. "This thing going to fall to pieces under you all someday. Look at them wheels" (Faulkner 16).

Duration of Time for Benjy

"*Duration*" includes the proportioning of story time and discourse time. Usually the real time of an event and the time used for the narrative are different. It is the disparity between the actual time of an event and the time of its narration. Fludernik (2009) explains "duration" as "depicting events one-to-one with the time they take to happen" (101). So, in duration, there are NT as narrative time and ST for the story's time. There are four movements of narrative which relate the narrative time to the story time which are: 1) ellipsis, 2) descriptive pause, 3) scene, and 4) summary.

1. Pause: $NT = n, ST = 0$; thus: $NT ? > ST$
2. Scene: $NT = ST$
3. Summary: $NT < ST$
4. Ellipsis: $NT = 0, ST = n$; thus: $NT < ? ST$ (Genette 86-112)

In an idiot's mind the world outside and its events are the only things that are important, since, though from different times, his narration is of the events and things that he sees outside, nothing is more than the easy movements of the pictures he sees without any explanation, analysis and contemplation. Therefore, there is no description and explanation when there are no events and movements; that is why there is no "pause," $NT = n, ST = 0$; thus: $NT ? > ST$, in his narrative.

For Genette's concepts of scene, it can be mentioned that there are some parts in the first section of the novel in which there are some dialogues where narrative time and story time are equal, for example, the dialogue between Versh and Benjy's mother:

'It's too cold out there.' Versh said. 'You don't want to go outdoors.'

'What is it now?' Mother said.

'He wants to go outdoors.' Versh said (Faulkner 12).

Or the dialogue between Quentin and Caddy:

'Now I guess you're satisfied.' Quentin said, 'We'll both get whipped now.'

'I don't care.' Caddy said. 'I'll run away.'

'Yes you will.' Quentin said (Faulkner 24).

Since Benjy's narration is mainly of the events and memories of the past and its presentation in some small amount of space in Benjy's words, the chapter mainly can be put into the "summary" (Genette 94) in which the NT is longer than ST, for instance, Benjy's words about getting wet and the time for supper, "I hushed and got in the water *and Roskus came and said to come to supper and Caddy said...*" (Faulkner 23)

"Ellipsis" is a sort of cut or omission in the time of the story represented in the narrative. Ellipses are the breaks in the temporal continuity. There are different types of "ellipsis"; "Definite Ellipsis" is when an ellipsis is indicated, an "Indefinite Ellipsis" is when an ellipsis is not indicated. "From the formal point of view," there are also "Explicit Ellipses," "Characterizing Ellipses," "Implicit Ellipses," and "Hypothetical Ellipsis" (Genette 106-9).

In Benjy's narrative, there are some "ellipses" in which some parts of the real story are not narrated at all and in which the NT is 0 while there is ST. Benjy has no idea of time. He jumps from one memory to another without any date and any hint to help the reader distinguish the time of the narration and the order of the events occurred at that time. Therefore, this complex kind of ellipsis is "hypothetical" in which it is "impossible to localize" but "revealed after by an analepsis" (Genette 109). For instance, here is the part Benjy goes to different times when the reader does not know the date,

Cry baby, Luster said. Ain't you shamed. We went through the barn. The stalls were all open. You ain't got no spotted pony to ride now, Luster said.

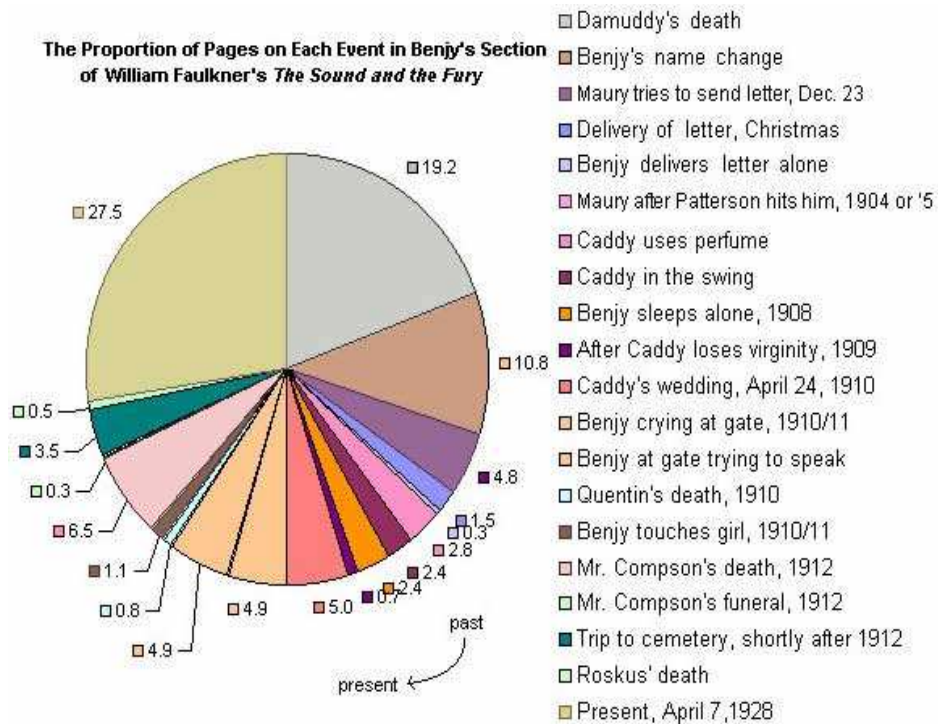
'Keep your hands in your pockets.' Caddy said, 'Or they'll be froze. You don't want your hands froze on Christmas, do you?' (Faulkner 19)

The first date is April, 7th 1928 when Luster is looking after Benjy and through his presence one can distinguish the past from the present time. The second extract belongs to the time of the delivery of the letter to Mrs. Patterson, December 25, 1904 or 1905.

Frequency of Events in Benjy's Narrative

Genette describes "frequency" as the relation between the number of times an event happens in the story and the number of times narrated in the narrative (Genette 113-4). The most usual kind of frequency in Benjy's narrative is "repeating" in which an event occurs once and is narrated n times. The following picture shows how Benjy narrates different events from past and present. For example, Damuddy's death includes 19.2 % of the whole narrative, it is narrated 18 times. Or Caddy's wedding, April 24, 1910 which takes up 5% of Benjy's narrative and is narrated five times.

The following graph was contributed by Kathleen Murphy, based on page numbers from the Norton edition of the novel. (*The Sound and the Fury*: a Hypertext Edition)



But there can be found some instances of “singulative” type in which an event occurs once and is narrated once (116), like the trip to the cemetery which takes 3.5% of Benjy’s narrative and is only narrated once. This type is used mainly when Benjy narrates events from the present time. For example in the following instances the “singulative” type is used by Benjy, “Where you want to go now, Luster said. You going back to watch them knocking ball again. We done looked for it over there. Here. Waite a minute. You wait right here while I go back and get that ball. I done thought of something” (Faulkner 48).

Benjy’s Mood

Genette describes “mood” through two concepts: of “distance” (162) and “perspective” (Genette 185). According to the ideas mentioned in Plato’s *Republic*, if “the poet himself is the speaker” the text will be “pure narrative”: Homer, and if “the poet ‘delivers a speech as if he were someone else’” it will be “imitation or *mimesis*”: Ulysses telling a story (163).

The narrative in the first section of the novel is “mimetic” because of the “maximum of information and ... minimum of the informer” (Genette 166).

In the analysis of the distance from the five types of speech, “narratized speech,” “transposed speech, indirect style” “transposed speech, free indirect style,” “reported speech” and “immediate speech” (Genette 171-4), Benjy’s narrative is “immediate speech” which is related to “reported speech”; it is, in fact, the same as “interior monologue.” In this type, “the narrator is obliterated and the character *substitutes* for him” (174). According to Abrams (1999), “interior monologue” is a kind of “stream of consciousness” in which “the process of consciousness” of the character’s mind, “sense perceptions, mental images, feelings, and some aspects of thought,” will be presented (299). This technique, as Weisgerber (1968), explains, “enable[s] the novelist to substitute for the direct painting of the things the reflection preserved in the psyche and to jump from clock time to lived time” (112); regarding Benjy’s interior monologue, as Beach (1960) mentions, this technique is used for “those of unbalanced mind” (529). There are some instances of reported speech, which are uttered speeches by other characters of the novel and reported by Benjy (186). “You snagged on that nail again. Can’t you never crawl through here without snagging on that nail” (Faulkner, 1954, 12), or, “*I going to take this here ball down home, where I won’t lose it. Naw, sir, you Can’t have it*” (36), or, “*They’re gone. You keep on like this, and we Ain’t going have you no more birthday*” (71), are some instances of “reported speeches” of Luster narrated by Benjy.

Regarding the term “perspective,” according to Cleanth Brooks and Robert Penn Warren, under the term “*focus of narration*” there are four possible types, 1. Narrator is a character in the story, internal analysis of events: Main character tells the story. 2. Narrator is a character in the story, outside observation of events: Minor character tells the main character’s story. 3. Narrator is not a character in the story, internal analysis of events: Analytic or omniscient author tells the story. 4. Narrator is not a character in the story, outside observation of events: Author tells story as observer (Genette 186); the first one is true about Benjy as the narrator and character of the first section of the novel. Readers face the events and things through the world of Benjy as the character-narrator; it is to see the world of the novel and its events, actions and happenings thorough the eyes of Benjy, the idiot narrator.

From Norman Friedman’s “much more complex classification with eight terms”: “two types of ‘omniscient’ narrating with or without ‘authorial intrusions’”; “two types of ‘first person’ narrating, I-witness . . . or I-protagonist”; “two types of ‘selective omniscient’ narrating . . . with restricted point of view, either ‘multiple’ . . . or single”; “Finally, two types of purely objective narrating . . . ‘the dramatic mode’ . . . and ‘the camera,’ a recording pure and simple, without selection or organization,” Benjy’s section belongs to the second group, the first person type of narrating in which there is “I-protagonist.” Benjy’s section is a first person narrative while he is the protagonist of his section (qtd. in Genette 187).

In Stanzel’s typology which is taken and completed by Bertil Romberg, “narrative with omniscient author,” “narrative with point of view,” “objective narrative,” and “narrative in the first person,” *The Sound and the Fury*’s first section’s narrative is the fourth type. Then in Genette’s use of Jean Pouillon’s “vision” and Tzvetan Todorov’s “respect,” which is “three-term typology”: 1. “Narrator > Character,” “narrative with omniscient narrator,” or “vision from behind” in which “the narrator knows more than the character.” 2. “Narrator

= *Character*,” “narrative with a ‘restricted field,’” or “vision with” in which “the narrator says only what a given character knows,” the narrative of Benjy’s section is of this type in which “*Narrator = Character*,” who is Benjy. 3. “*Narrator < Character*,” “‘objective’ or ‘behaviorist’ narrative,” or “vision from without” in which “the narrator says less than the character knows” (Genette 189).

Genette explains three types of focalization or in Brooks and Warren’s expression “focus of narration,” 1. “*Nonfocalized* narrative” that is a narrative with *zero focalization*; in fact, it is the classical type which is without restrictions. 2. “Narrative with *internal focalization*,” what Barthes calls “the *personal* mode of narrative,” whether a) *fixed*, b) *variable*, or c) *multiple*. 3. “Narrative with *external focalization*.” Benjy’s section is a narrative with “internal focalization.” Benjy’s section is an “interior monologue” and as Genette (1980) believes, “internal focalization is fully realized only in the narrative of ‘interior monologue’” (193). Benjy, as the narrator, is a character in the story and consequently there is an internal analysis of events. The focus is on the narrator who is also a character in the novel; it is focused on Benjy; and other point that “the point of view is constant,” in Uspenski’s terms, the point of view is “fixed on a single character.” In this section, the focalization is “*fixed*,” but considering the whole novel, the four sections, the focalization is “*variable*”; it changes from Benjy to Quentin, Jason and finally Dilsey (Genette 189-91).

The term “alteration,” according to Genette, is “variable focalization of omniscience with partial restrictions of field.” In fact, alterations are “variations in ‘point of view’ that occur in the course of a narrative can be analyzed as changes in focalization.” “Alterations are isolated infractions, when the coherence of the whole still remains strong enough for the notion of dominant mode/mood to continue relevant.” The two kinds of “alterations,” are “*paralipsis*” and “*paralepses*.” “*Paralepsis*” are taking up information that should be taken up and “*paralipses*” is the information that is left aside but should be given. As Genette, himself mentions, “the classical type of paralipsis . . . in the code of internal focalization, is the omission of some . . . actions or thought of the focal hero,” in his narrative, since Benjy jumps from one event or memory to another, he omits many events and many actions and things are not mentioned but usually will be revealed and mentioned sometimes in the same section of the novel and the following chapters (Genette, 1980, 194-96).

Benjy’s Voice

Vendryès explains voice as “the mode of action of the verb considered for its relations to the subject” (qtd. in Genette 213). The subject can be “the person who carries out or submits to the action” as well as the one who reports it; these two persons can be the same. Voice is concerned with the narrator of the story, in fact, with the question of who narrates, and from where.

The four-term classifications of the narrating time by Genette are: 1. “Subsequent”: “The classical and the most frequent position of the past-tense narrative.” 2. “Prior”: “Predictive narrative, generally in the future tense.” (Dreams, prophecies) 3. “Simultaneous: Narrative in the present contemporaneous with the action.” 4. “Interpolated: Between the moments of

the action—the most complex one” (Like epistolary novels). Since Benjy’s narrative is mainly of memories and actions in the past, the time of the narration is of “subsequent” (217) which is the classical and the usual sort of past-tense narrative. But, since the story also has the present-tense narration, there is also simultaneous narrative in which the narrative is in the present contemporaneous with the event (Genette 216). Therefore, Benjy’s section is divided in two parts, with two different times of narrating, for the parts he narrates the past and his memories, though for him it seems as present, the time of the narrating and the time of the happening of the events narrated are different; for instance, one can consider the following cases; this quotation is related to 1989, the time of Damuddy’s death narrated at the present time 1928,

“If we go slow, it’ll be dark when we get there.” Quentin said. “I’m not going slow.” Caddy said. We went up the hill, but Quentin didn’t come. He was down at the branch when we got to where we could smell the pigs. They were grunting and snuffing in the trough in the comer. Jason came behind us, with his hands in his pockets. Roskus was milking the cow in the barn door (Faulkner 25-6).

The extract mentioned above is the instance of “Subsequent” type in which the narrative is past-tense and the following extract is the instance of “Simultaneous” narrative that is a contemporaneous type that is the present-tense narrative of the first section of the novel:

Cry baby, Luster said. Ain’t you shamed. We went through the barn. The stalls were all open. You Ain’t got no spotted pony to ride now, Luster said. The floor was dry and dusty... What do you want to go that way, for (Faulkner 19).

From the two categories of 1. Intradiegetic, and 2. Extradiegetic narration, Benjy’s narration is a kind of “diegetic” or “intradiegetic” (Genette, 1980, 228); since it is “inside the . . . narrative” and the narrating events and the narrator are the first level, the fictive level (Genette 228). And regarding the person or the narrator, there are two main types 1. “*Heterodiegetic*”: the narrator is not a character in the story and 2. “*Homodiegetic*”: the narrator is a character in the story. Because of the presence of the narrator, Benjy, as a character in the story, the narrative of the first section of the novel is a sort of “*homodiegetic*” one and since the narrator is the hero of the story, he is called “*autodiegetic*” (245). In Benjy’s case, the “hero” and the “narrator,” in Genette’s terms, are the same; in fact, “the narrating I” and “the narrated I” are identical (252). From the five functions Genette considered for the narrator of the narrative, Benjy, as the narrator of the first section, has only the “narrative function” (255). The “narratee” of this narrative is at the same level of the narrator; but, s/he is not clear and finally merges with the implied reader of the text (259).

Conclusion

The Sound and the Fury (1929) is one of the great masterpieces of fiction in the twentieth century, the fourth and the most remarkable novel by William Faulkner who, as Beach (qtd. in Millgate) puts it, is "one of the greatest literary talents of our day" (103). Part of its fame is indebted to its narrative techniques which makes it suitable for different kinds of narrative theories and approaches.

Considering Faulkner as an experimentalist in the form and techniques of writing precipitates our perception of his Avant Garde deeds in novel writing. His too much fuss over diction, cadence, musicality of the language and various narrative techniques, experimenting with narrative chronology and shifts between the present and past tense, voice, different points of view and multiple narrators, and also use of long and complex sentences, etc., all can be counted as his innovative deeds.

Three of the four chapters of the novel are set during the Easter weekend, 1928, while the second chapter, Quentin's section, is set in June, 1910. Generally, the events and memories the narrators' recollection include 1898 to 1928. Benjamin, or as he is called Benjy, is the first narrator, then Quentin and the third by Jason, but the fourth section is somehow different in which though Dilsey, the black servant of family narrates, her voice is assumed to be Faulkner's own voice choosing Dilsey as a mask.

Narratology and structuralism as two fields of Genette's prolific activity, in the second half of the 20th century, were highly influenced by his theories of narratology and narrative theory. *Narrative Discourse: An Essay in Method* (1980) is his masterpiece wherein all key terms and concepts in narratology are posed; terms such as "Order," "Duration," "Frequency," "Mood," and "Voice" are significant here. The terms "Order," "Duration" and "Frequency" are sub-branches of a broader term, "Time" or as some times is called "Tense." In this sense in its general terms Genette's division includes Time, Mood and Voice.

In Benjy's narration, regarding Genette's concept of "*order*," the events and memories are not chronologically narrated. According to Genette (1980) this non-chronological order is "*anachrony*" (35). From the two types of "*anachrony*" which are "*analepsis*" and "*prolepsis*" (40) here there is, due to the presence of the memories from the past, "*analepsis*" that "tells (or shows) what has happened in the past with respect to the present" (Bae and Young 156). There are some "*partial*" and some "*complete*" analepses (62) in Benjy's narrative; the first one is a kind of interruption in an "*analepsis*" when retrospection ends without rejoining the first narrative; but in the latter, the narration rejoins the first narrative at the moment it was first interrupted.

In "*duration*," there are NT as narrative time and ST for the story's time. Since the narration is mainly of the events and memories of the past and its presentation in some small amount of space in Benjy's words, the chapter mainly can be put into the "*summary*" (Genette 94) in which the NT is longer than ST. Furthermore, there are some "*ellipses*" in which some parts of the real story are not narrated at all and in which the NT is 0 while there is ST (Genette 43).

Genette's concept of "*frequency*" is the relation between the number of times an event happens in the story and the number of times it is narrated in the narrative (Genette 113-4). The most usual kind of "*frequency*" in Benjy's narrative is "*repeating*" in which an event

occurs once and is narrated n times. But there can be found some instances of “*singulative*” type in which an event occurs once and is narrated once (116).

The term “*mood*,” in Genette’s analysis, is mainly related to subcategories which are “*distance*” (162) and “*perspective*” (185). The analysis of the distance in a narrative is the analysis of “*narratized speech*,” “*transposed speech, indirect style*” “*transposed speech, free indirect style*,” “*reported speech*” and “*immediate speech*” (Genette 171-4). In Benjy’s case the narration is of “*immediate speech*” which is related to “*reported speech*”; it is, in fact, the same as “*interior monologue*.” In this type, “the narrator is obliterated and the character *substitutes* for him” (174). There are some instances of reported speech, which are uttered speeches by other characters of the novel and reported by Benjy. Regarding the term “*perspective*,” Benjy’s section is a narrative with “*internal focalization*.” Benjy, as the narrator, is a character in the story and consequently there is an internal analysis of events (189).

Considering “*voice*,” Benjy’s narration is a kind of “*intradiegetic*” (Genette 228) since it is inside the text. Because of the presence of the narrator as a character in the story, the narrative is a sort of “*homodiegetic*” (245). Since the narrative is mainly of memories and actions in the past, the time of the narration is “*subsequent*” (217) which is the classical and the usual sort of past-tense narrative. But, since the story has also the present-tense narration, there is also *simultaneous* narrative in which the narrative is in the present contemporaneous with the event (Genette 216).

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