

The Use of Point of View as a Device to Communicate a New Understanding of Reality in William Faulkner's *The Sound and the Fury*

L'utilisation du Point de Vue comme Moyen de Communication d'une Nouvelle Compréhension de la Réalité dans *Le Bruit et la Fureur* de William Faulkner

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Abstract

In order to demonstrate how William Faulkner's *The Sound and the Fury* portrays a fractured and perpetually changing sense of reality, this study examines the use of multiple points of view, or polyphony, as a key narrative technique. The research examines how the novel's various narrative voices and focalisations interact to influence the reader's understanding of time, character growth, and the illusive concept of truth. The theoretical foundations particularly reference Mikhail Bakhtin's theory of dialogism, which stresses the coexistence of multiple, frequently conflicting, voices within a text, as well as Gérard Genette's narratological framework, particularly his concepts of focalisation and narrative levels. By incorporating subjective points of view that break up the narrative structure and cause temporal disruptions, Faulkner's inventive narrative technique subverts conventional linear storytelling and makes it more difficult for readers to interact with the text. The intricacy and erratic nature of human awareness and experience are aptly reflected in this multifaceted discourse. The novel presents reality as a fluid and contested construct by capturing the fragmented nature of memory and perception through this polyphonic approach. The analysis highlights the novel's lasting significance in modernist literature by arguing that Faulkner's narrative complexity challenges readers to re-evaluate and question their own presumptions about truth and the accuracy of narrative representation.

Keywords:

Point of View; Reality; Dialogism; Narrative Discourse; Polyphony

Resumé

Afin de démontrer comment *Le Bruit et la Fureur* de William Faulkner dépeint un sens de la réalité fracturé et en perpétuelle évolution, cette étude examine l'utilisation de multiples points de vue, ou polyphonie, comme technique narrative clé. La recherche examine comment les diverses voix narratives et focalisations du roman interagissent pour influencer la compréhension du temps, de l'évolution des personnages et du concept illusoire de vérité par le lecteur. Les fondements théoriques font particulièrement référence à la théorie du dialogisme de Mikhaïl Bakhtine, qui souligne la coexistence de multiples voix, souvent conflictuelles, au sein d'un texte, ainsi qu'au cadre narratologique de Gérard Genette, en particulier ses concepts de focalisation et de niveaux narratifs. En incorporant des points de vue subjectifs qui fragmentent la structure narrative et provoquent des disruptions temporelles, la technique narrative inventive de Faulkner subvertit le récit linéaire conventionnel et rend plus difficile pour les lecteurs d'interagir avec le texte. La complexité et la nature erratique de la conscience et de l'expérience humaines sont habilement reflétées dans ce discours multifacette. Le roman présente la réalité comme une construction fluide et contestée en capturant la nature fragmentée de la mémoire et de la perception à travers cette approche polyphonique. L'analyse met en lumière la signification durable du roman dans la littérature moderniste en soutenant que la complexité narrative de Faulkner pousse les lecteurs à réévaluer et à remettre en question leurs propres présomptions sur la vérité et l'exactitude de la représentation narrative.

Mots-clés :

Point de vue ; Réalité ; Dialogisme ; Discours narratif ; Polyphonie

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1. INTRODUCTION:

Modernism redefined social understanding of reality, focusing on the human aspect of reality. This led to the invention of the stream of consciousness technique, which helped relate reality. The Great War in 1914 was a tragic event, but artists saw the power of ideas to transform nations. Post-war, writers and poets sought to create a different concept of life, using point of view in fiction to portray reality through multiple perspectives. This paper addresses how people understand and respond to their reality, and how literature communicates this development. Modernism revolutionized how people interact with life and themselves, and its impact continues to this day. Studying

pioneering narratives can inform contemporary writers and individuals on addressing their own challenges.

The twentieth-century modernist novel underwent meticulous experimentation. This process covered almost all aspects of the fictional narrative. These radical literary changes applied to the novel were stimulated by the radical social and historical changes of the era. Accordingly, the traditional techniques of rendering reality became inadequate. There was a pressing need for a new method(s) of representation. These ambitions were formulated in the movement of Modernism. The latter instigated a series of new experimental techniques that represented a break from the earlier traditions. Chief among the novelistic aspects influenced by the Modernist trend are narration and point of view. The latter are considered two of the most debated, most discussed areas of fiction. Their significance stems from the fact that the first thing the writer ponders is how to tell his story. The deliberate decision as to the manner of storytelling determines readers' understandings. Different perspectives towards events and characters are produced in accordance with the narrative techniques and point of view employed.

Numerous studies have focused on Faulkner's novel *The Sound and the Fury*, with ongoing academic publications highlighting its enduring significance and influence on contemporary literary innovations. Vickery (1954) notes that this novel marked a shift in literary discussion from theme to form. Faulkner's attempt to pioneer a new method of communication was ultimately deemed a failure, as Kuminova (2010) argues, because the experiences he sought to convey were incommunicable. This struggle reflects modernist concerns about reality, as individuals grapple with understanding themselves and their experiences. Layman (1973) elaborates on Faulkner's experimentation with point of view, emphasizing that truth cannot be fully captured by a single perspective; rather, it requires the integration of multiple viewpoints for a more comprehensive understanding. Chillur (2021) proposes examining *The Sound and the Fury* as akin to a

modernist cubist painting, illustrating how modernism influenced both literature and visual arts. Just as painters began to manipulate reality subjectively, Faulkner experimented with technique and form, resulting in a narrative that, like cubist art, is challenging to comprehend due to the inherent fragmentation and meaninglessness in the writing process.

2. Point of View in Modernist Fiction

In the context of narrative, point of view has undergone radical changes in Modernism. Both the world and the individual's perception of it have altered; thus, a new way of perceiving and representing reality was required. Cubist painters represented reality on canvas as a composite painting that welcomes multiple dimensions. They preached a multiplicity of perspectives by fragmenting the parts of a scenery and recomposing them in a disorganised manner. The world, it follows, defies the one or two-dimensional perspectives. It has evolved into a "cube" whose multiple angles all require a perspective of their own. With regard to literature, reality is represented as a cube requiring multiple points of view to account for its whole (Orr, 1991).

In a cube-like narrative, different perspectives must be represented. Each character supplies their private perception of what they experience. Then, it is the interplay of these divergent perspectives, which can ultimately produce narrative truth (Bruner, 1991). The function of narrative, then, is not to select the "right" perspective. Rather, it is to portray this multiplicity through point of view and multiple narrators. The reader, then, is engaged in a process of proving the "rightness of one reading of a text in terms of other readings" (p. 7). Engagement in such process means the reader's perspective is also welcomed. Further, multiplicity of points of view and resulting conflicting accounts provokes readers' "interpretative" involvement. The preference of process (interpretation) to product (the real Real) is demonstrated by the rejection of the traditional omniscient narrator. In fact, this took place in the period of early Modernism

when Flaubert introduced “perspectival relativism”, which disobeyed the absolutism inherent in the singular true account of the omniscient narrator.

3. Modernist Perspective on the Nature of Reality

Modernist novelists elevated James’ innovations in point of view to a new level. First, they explored and emphasised consciousness as the primary reality worthy of representation. Modernists did not pioneer the discussion about consciousness, but they advocated it as their primary source of subject matter. Characters’ innermost thoughts, feelings, sense perceptions, and memories constituted the raw material for Modernist narrative. Second, they discarded the “centre” and kept consciousness. All characters were represented through their interaction with their inner world instead of the outer. Every characters’ consciousness is as valid as any others’. Keeping this idea in mind, a challenge arises: if all of them are valid, then they should all be represented. The solution suggested was to use the first person point of view, which renders each characters’ individual consciousness. Interestingly, the presence of any authorial representation is as minimised as possible. Thus, each consciousness is endowed with its point of view via which they can think, express, and interact. In such a narrative, a multiplicity of point of view prevails as the different voices express divergent thoughts and perspectives.

The nature of the novel, it is argued, is intrinsically hybrid and heterogeneous. In a pioneering study on Dostoevsky’s narrative, Bakhtin put forth the argument that the novel as a discourse welcomes the presence and the interaction of multiple and divergent voices. This narrative feature was called polyphony. The different voices cooperate, as do the members of an orchestra, to advance and transmit the total narrative plot. Besides exerting influence on story and its communication, multiple point of view manifests implications on (fictional) reality. The latter is perceived from as many angles and perspectives as possible. Each character views reality differently in accordance with their consciousness. Hence, the perspective is inherently subjective, and emphasis in this

context is inverted from the total objective to the biased individual viewpoint. Therefore, reality itself becomes a subjective construction of each character's consciousness. The reader, unable to compromise all these divergent perspective, will attempt to synthesise and construct his/her own perspective of that reality.

A novel becomes a field where a multiplicity of independent voices interact and contribute to advancing the story. In addition, this heterogeneity evidences the dialogism inherent in fiction, particularly Modernist narrative. There is no single voice dominating the scene; instead, numerous voices declare their independence of any authorial authority. The latter tends to turn the voices into objects manipulated and silenced as they wish. Hence, the implications of polyphony on narrative, point of view, and narration are significant and relevant to any discussion of Modernist fictional narrative. In Modernist narratives, the distinction between voice and point of view must be indicated. Hence, while voice refers to the agent (s) who speaks, point of view of view denotes the perspective through which the narrative is filtered.

The other focus of chapter one is narrative. Narrative embodies narration, which is the act of transmitting a story. Both the story and the act of telling it belong to the area of narrative. Obviously, consciousness occupies a significant area of discussion in Modernist fiction. Representing consciousness implies rendering biased and inherently subjective thoughts uninterrupted by logic or rational processes. Consciousness is home to all the mental processes that flow incessantly through an individual's mind. When these subjective thoughts, feelings, and memories are depicted, then it implies the unreliability of any account of events. Individuals perceive reality according to their consciousness and previous experiences and construct their individual versions accordingly. Any narrator whose account of fictional reality is focalised through his consciousness can be unreliable. In fact, unreliability is measured when the account of the narrator is at odds with the general design intended by the implied author. A

multiplicity of point of view and voices sheds doubt on the reliability of any account, and forces the reader to formulate their own account of reality. The reader, too, can use his/her consciousness to construct a point of view of the reality and have an independent voice himself.

Modernism has striven to understand and render the complex sense of reality. The "Real", as a motif, has been fascinating novelists since the early twentieth century (Orr, 1991). Its most captivating aspect is change. This is manifest in the protean relationship of society and art and in the disintegrated fragmented individual and community in the face of immense freedom brought about by evolution. However, change is only one distinctive facet of Modernism; the other feature is crisis. Modernist literature has always been signalled as a narrative of crisis (Childs, 2016). It has sought to depict the tragedies of modern Man. These tragedies contrast sharply with the classical ones in the sense that they have become highly private and intricately subjective, poised in the vagaries of consciousness. In fact, Faulkner was hailed, by the French intelligentsia like Albert Camus, as the only Modern author capable of constructing an authentic twentieth century tragedy (Boudraa, 2014).

Modernism, it follows, is an attempt to express life and all the intricacies associated with it. Elusiveness is one defining feature prevalent in Modernist narrative. The text is ever fluid and inconclusive. It defies the conventional concept of an ending and prefers infinity to conclusions (Orr, 1991). It is a narrative engaged in an infinite process of becoming. Experience is jammed into a text, which embraces a hybridity of styles and narrators. The impact of elusiveness is the acknowledgement of every experience, perception, and representation; nothing can be either "neglected or repressed (p. 620). The fragmentation of narrative mirrors the disintegration of reality, of society, and of modern life. Representing this reality is a challenging duty. The withdrawal to consciousness as a ground for experience is a recognition of the collapse of human

communication and the relative isolation of experience and its perspectival nature (Degenfelder, 1973).

3.1. Polyphony as a Dialogic Technique to Convey the Multifacetedness of Truth

Polyphony represents one deliberate authorial decision as to the way the story is to be told. It corresponds to the perspective(s) of the different characters within the narrative. Indeed, the most important choice any author has to make is to choose the point of view or perspective from which the story is conveyed (Lodge, 1992). The reason behind is that point of view influences readers' emotional and moral responses to the events and existents of the story. An event can be experienced by a multitude of characters simultaneously, but their disparate perspectives are only framed successively one after the other. The outcome of this process is polyphony. Mikhail Bakhtin, a pioneer in narrative studies, refers to the latter literally as "multi-voicedness" (Bakhtin, 1999, p. 34). There exists a group of characters in the story each with its distinct coloured voice. Bakhtin's discussion of his concept of polyphony is essentially focused on Dostoevsky's works. The latter, Bakhtin claims, is the originator of the polyphonic novel. For Bakhtin, polyphony designates a multiplicity of equal and unmerged consciousnesses each expressing autonomy yet all contributing to the story. Polyphony is usually used interchangeably with "dialogism" or heteroglossia. The latter was coined by Bakhtin (1999) in his later works. All terms are used to convey the existence of a dialogue and interaction among the different independent voices or consciousnesses in the novel. This interaction takes place not only among the characters but also among the diverse narrators, styles and registers (Lodge, 1992). The particular voice represented as "I" expresses "simultaneously a polyphony of languages derived from diverse social contexts

and origins" (Childs and Fowler, 2006, p. 52). Each voice is represented, and fully outlined, using a style appropriate to his character and culture. The outcome is a "pastiche" or a "medley" of styles and registers all combining to create a complex world of "interacting, authorial and narratorial presences" (Lodge, pp. 376-129).

The deliberate use of polyphony can have several motivations and implications. It is the technique whereby a writer can connect in a single work multiple characters in order to generate a narrative. This "image of many unmerged personalities joined together in the unity of some spiritual event . . ." characterises the polyphonic novel (Bakhtin, 1999, p. 13). The monologic homophonic novel, contrary to the dialogic polyphonic, one unified authorial consciousness dominates the fictional world. All events and existents are channelled through the eyes of a monologic personality who, besides enforcing an "authorial field of vision" seeing all inside and outside the characters' minds, objectifies them, too (p. 56). Hence, active characters in the narrative are rendered passive objects subject to the wills of authorial discourse. Reality, the world of the story, in this context becomes is objectified implying that it can be interpreted objectively and factually. The monologic homophonic novel, mainly the Romantic, preaches this ideology through the use of the monologic authorial consciousness, namely the omniscient narrator. A single perspective towards reality or events is imposed upon characters and readers alike. The polyphonic novel, on the other hand, celebrates flexibility and diversity. Reality is rendered dialogically implying an interaction among different character perspectives. Thus, any attempt to establish a so-called objective reality is a futile task. The "artist's" choice of polyphony is an intention to connect many individual wills each expressing an autonomous perspective. Authorial presence, then, is minimised to the extent that their presence is unobservable. They lose their authority over the diegesis and occupy a position similar to the character's.

4. Methodology

This study conducted in the spirit of the qualitative approach to examine how the elements of point of view, narration, and characterization interact in the narrative of *The Sound and The Fury*. Relying on insights from Genette' (1980) and Bakhtin's (1999) discussions of narrative and polyphonic discourse, the researcher examined how Faulkner problematized reality or truth, concepts that are crucial to modernist literature. Close textual examination and character dialogues are exploited to deconstruct and reconstruct an incoherent narrative and attempt to extract meaning from multiplicity.

5. Point of view and Reality in *The Sound and the Fury*

The novel consists of four sections, each narrated by a different voice. The polyphony is initiated by the narrative of Benjamin Compson, shortened Benjy. He is a thirty three year old man but with the mind of a child. Apparently, Benjy suffers from dementia, a mental disability that affects his speech and thinking abilities. Thus, the first narrative of *The Sound and the Fury* is inaugurated through the consciousness of the idiot Benjy. Most of his narrative consists of fragmented reminiscences of the past usually instigated by sense stimuli like a sound or a touch. The second voice is attributed to the senior Compson brother, Quentin. His narrative is a flashback that offers a perspective on his family and himself eighteen years before the actual discourse time. All narratives, except Quentin's, take place on April 1928. His section is represented in interior monologue along a series of other flashbacks that serve as childhood memories. Unlike Benjy, Quentin is an intelligent young man with bright prospects in Harvard.

Yet, his interior monologue suggest a troubled consciousness due to some childhood experiences related to his nihilistic father, Mr Compson, and his sister Caddy. The third section is rendered by another Compson brother, Jason. The latter provides a present perspective on the decayed family. In contrast to the two initial narratives, Jason's manifests less complexity as it reflects his personality though his consciousness. This is also troubled but, unlike Quentin's, he is not preoccupied with memories or family

values. Rather, his is haunted by the present context and material benefit. He is driven by his obsession with money, which alienates him from any emotional communion with the members of his family and other people. The final section is recounted in the traditional third person omniscient point of view. It externally focalised through the character of Dilsey, a black servant of the Compsons. Her narrative attempts to present an objective perspective about the decline of a Southern family. She represents a foil to the Compsons because of her nature. Dilsey is humble, stoic, religious woman who manifests none of the worries that torment the other Compsons.

6. The Compsons' Myriad Perspectives of Reality

6.1. Perspective of Time

The words above are spoken by Macbeth when he was told his wife committed suicide and shows his obsession with time. Faulkner transferred this obsession to *The Sound and the Fury*. A great deal of thought and space are dedicated for time in the narrators' consciousnesses, particularly Quentin's. The novelist plays with time by highlighting the four sections using a time frame by the beginning of each. All of the narratives and the mental actions occur in one day. However, the time frames are deliberately disordered as they break the chronological nature of events. Thus, Benjy's narrative is rendered on the seventh of April 1928. However, Quentin's second narrative act occurs much earlier as a narrative flashback on the second of June 1910. Then, the reader is brought back to the present with Jason's narrative which takes place one day prior to Benjy's on the sixth of April 1928.

All experience is filtered through the Compsons' consciousnesses. This implies that any interpretation of experience is inherently connected to their subjective mental processes like memory and fantasy. Likewise, time is subjected to the forces of their minds and becomes a subjective entity itself. Consequently, any subjective understanding of any concept can be distorted and detached from reality (David, 2010).

A Character, which serves as a mimetic representation of real human beings, is affected by his/her life circumstances. These influence how one constructs his/her reality by subjectively appropriating it in accordance with the personal experience. In the Compson brothers' context, they confront the pain that is caused by the decay of their once glorious family, and deal with the loss of traditional Southern values and the loss of the source of love and stability for the family, Caddy Compson. These feelings are captured by the three narrators and rendered similarly, but with a taint of subjectivity. They all present different versions of identical facts which stand as the truth and a distortion of that truth simultaneously (Vickery as cited in David, 2010). The idea of the fictive nature of imaginary structures and of man's attempt to render them real is echoed in Quentin's account of the boys who are trying desperately to catch fish: "making of unreality a possibility, then a probability, then an incontrovertible fact, as people will when their desires become words" (Faulkner, 1956, p. 98).

6.1.1. Benjy's Sense-Tied Time

Benjy is a challenging character because he is represented as an idiot. His narrative is a chaos of varied memories about which he understands nothing. His inability to cast order on the chaos is explained by the fact that his mental abilities are severely limited (David, 2010). His consciousness reveals an ordinary series of daily activities like roaming around the property, spoken to by the boy Luster who looks after him, and going to bed. However, it also reveals a set of memories as Benjy's mind is sensitive to sense stimuli that force his mind into living past experiences. For Benjy, time signifies nothing because he is aware of nothing but a few disjointed recollections related mainly to his sister Caddy. For instance, in the opening page to his narrative, he mind flows back to a memory about Caddy when he hears one of the men playing golf on the ex-Compson pasture calling on his caddie. Whenever the image is of his sister is brought to his attention, Benjy produces a moaning sound as though he were furious at

something. When he and Luster try to move, Benjy is caught on a nail. Luster reprimands him saying, "Cant [sic] you never crawl through here without snagging on that nail" (Faulkner, 1956, p.9). Luster's word "crawl" alerts his memory. Then, in an italicised passage, Benjy's consciousness wanders backwards to a memory when Caddy helped release him. Benjy is only subject to his senses and the past experiences which they trigger in his consciousness (David, 2010).

6.1.2. Time as a Threatening Force

Quentin, on the other hand, is obsessed with time. He engages in a conflict with time as a concept represented by the artificial watch. The watch belongs to his grandfather and was given him by Mr Compson when he was moving to Harvard. The opening sentence of Quentin's reveals his preoccupation with time when he describes the morning light as it peered into his dormitory room. He says, "it [sic] was between seven and eight oclock [sic] and then I was in time again, hearing the watch" (Faulkner, 1956, p.67). Quentin implies he lives in time, completely absorbed by its influence on his consciousness. In fact, his thoughts are all antagonistic to time because of an early influence by his father. Mr Compson, in Quentin's interior monologue and account of him, gave him the watch and lectured him on how meaningless experience and life are in light of time, for which the watch stand as symbol. "I give it to you not that you may remember time", Mr Compson instructs Quentin, "but that you might forget it now and then for a moment and not spend all your breath trying to conquer it" (Faulkner, 1956, p.67). Yet, Quentin spends the rest of his remaining life attempting to conquer both time and his father's concept of it. His first attempt at stopping time is to break his watch. He crushes the glass but the wheels remained intact and kept clicking. This, too, is echoed in his father's hostility and nihilism to time and life, "because Father said clocks slay time. He said time is dead as long as it is being clicked off by little wheels; only when the clock stops does time come to life" (Faulkner, 1956, pp.73-74). However, his second attempt is

successful as he decides to commit suicide to terminate his torment with time that gnaws his consciousness. His narrative is filled with representations of time, which emphasise his obsession like clock, watch, ticking, and his encounter with the watchmaker on his way to the river where he decides to drown himself. Quentin's consciousness abides in memories of the past like Benjy although they are different. Benjy is mentally disable while Quentin is an intelligent youth with a promising future. Nonetheless, he sees no hope in the future and chooses to dwell in the past with what it holds as traditional decaying values of a Southern agrarian aristocracy.

6.2. The Compsons' Perspective of Caddy

Caddy, originally Candace, is the only Compson female sibling. Unlike her brothers, she is not represented as a distinct voice in the novel. Her perspective is lacking in the overall narrative. Yet, her presence in all four narrative movements is undeniable. She is represented differently by her brothers whose consciousnesses she predominates, especially Benjy's and Quentin's. She is an influence on her the family, arguably a good and a bad one depending on each character's perspective. Despite her obvious narrative significance, Faulkner chooses to shower her with the perspectives of other characters and simultaneously deny her a distinct perspective. Surprisingly, the novelist declared Caddy was his "heart's darling" and the reason he decided to write the novel in the beginning (as cited in Burton, 2001, p.622). Her absence from the narrative as a voice and her equal presence in the characters' consciousnesses may stand as a symbol. Caddy may represent a "vigorous and futile energy that left the south" (David, 2010, p.42). Her role is stressed by becoming the object towards which the three brothers' "innermost feelings are distilled and hoarded" (Mainar, 1999, p.65). In narrative, she is not endowed with an independent voice to tell her version of the story. She is an object, "an empty signifier" whose meanings are dictated by her brother's perspectives and attitudes (David, 2010, p.27).

6.2.1. Caddy the Honourable

Quentin is equally obsessed with Caddy whose presence permeates his troubled consciousness. He is often described as a “dandy who inhabits an ivory tower of symbols against the harsh reality of the mediocrity of modern life” (Mainar, 1999, p.68). Quentin detaches himself from reality and withdraws to the realm of symbols and reveries where he constructs a new reality (Orr, 1991). In fact, he echoes his own ironic remarks about the teenagers fishing on in the river “they all talked . . . making of unreality a possibility, then a probability, then an incontrovertible fact, as people will when their desires become words” (Faulkner, 1956, p. 98). His sense of self is as fractured and divided as the narrative of the novel. He symbolises the sophisticated aristocratic Southerner alienated by the advent of modernity and new lifestyle (Mainar, 1999).

These traits, besides being the senior Compson, mirror his behaviour and obsession with Caddy. He regards her as the symbol of the family honour and he its protector. He is disgusted at the epiphany of her sexual relationship with a local youth named Dalton Ames. The result of this is Caddy’s loss of virginity discovered by the idiot Benjy when she no longer smelled like trees “Caddy put her arms around me, and her shining veil, and I couldn’t smell trees anymore and I began to cry” (Faulkner, 1956, p.38). This time she could not “hush” him. Quentin’s preoccupation with the traditional honour is related to Caddy’s virginity. As the older brother and inheritor of the Tradition, he tries to cover for the outrageous behaviour of his sister. He constructs, again echoing his comment on the fishing boys, an incestuous myth in his mind and attempts to convince both Caddy and his father he is responsible for her loss of virginity. Yet, his mental efforts to redeem himself and his family honour are rejected by Addie and ridiculed by his father who explains to him how he “wanted to sublimate a piece of natural human folly into a horror and then exorcise it with truth” (Faulkner, 1956, p.144).

Quentin’s interest in his sister’s body, however, is symbolic because his

consciousness is constantly drawn to ideals rather than real physical objects. He associates virginity with honour as Faulkner explains that Quentin is nostalgic to the traditional "concept of Compson honor", which is associated "precariously and only temporarily [with] the minute fragile membrane of her maidenhead" (as cited in Burton, 2001, p.606). Caddy's later arranged marriage to the Harvard cheating graduate Herbert Head and their subsequent divorce because of her premature pregnancy intensify the conflict in his consciousness. His is a struggle of manhood and Caddy used to be the symbol for that, until she engaged in promiscuous extramarital relationships.

6.2.2. Caddy the Profitable

"Once a bitch always a bitch" are Jason's inaugural words of his narrative that refer to Caddy. In contrast to his proclaimed words, he establishes a relationship with a prostitute called Lorraine, again alluding to a money-based engagement. As previously noted, Jason is a ruthless pragmatist and money monger who tries to squeeze the value of anything and anyone to the value of money. Caddy asserts to him that "you never had a drop of warm blood in you" (Faulkner, 1956, p.167). Jason harbours hate and bitterness for Caddy because she is a symbol of missed opportunities. Jason was promised a cosy money breeding job at Herbert's bank. Nonetheless, when the latter learned about her pregnancy, he divorced her and the hope of being a banker vanished along with it. Jason ends up working in a modest hardware store, but continues with ventures with money in the market. Her tries to profit or revenge his loss of an opportunity of a bright future by using the money Caddy sends monthly for her daughter Miss Quentin. He collects the cash and uses some as investment, but spends meagrely on his family of whom he is a supposed head. He scorns Caddy's actions and believes they affect the family's good name but he receives and stocks her money secretly because when it comes to cash, he has "got every respect for a good honest whore" (Faulkner, 1956, p.186).

Jason's inhuman and ruthless treatment of Caddy the mother is evidence of how

an “economically rational mind” depletes the world of “beauty, compassion and warmth” (David, 2010, p.36). In an excruciatingly painful scene, he allows Caddy to see her daughter when she offers him a sum of money, only to fool her later. Meeting his sister, he observes how he “could see where her hands were moving under her cloak, then she held her hand out. Dam if it wasn't full of money. I could see two or three yellow ones” (Faulkner, 1956, p.163). Caddy hands him a hundred dollars and he promises her she can see Miss Quentin. Yet, he passed Caddy in a car and just held the daughter to the window so she can glimpse her, if she manages. He reports, “Then I took the raincoat off of her and held her to the window and Caddy saw her and sort of jumped forward” (Faulkner, 1956, p.164). Then he muses how fast the car was and neglected Caddy who was hopelessly running after them, “Mink gave them a cut and we went past her like a fire engine . . . I could see her running after us through the back window . . . When we turned the corner she was still running” (Faulkner, 1956, pp.164-145). In an even more humiliating scene, Caddy appeals to her brother’s pragmatic nature and offers a thousand dollars in exchange for her daughter, to which he shows no signs of shock or compassion. Caddy tells him “If you'll get Mother to let me have her back, I'll give you a thousand dollars.”, and Jason tests her claim saying, “You haven't got a thousand dollars ... I know you're lying now” (Faulkner, 1956, p.167). Clearly, his consciousness is led by greed and he fails to show any sympathy or horror at the atrocious scene. By the end, Miss Quentin steals and rather retrieves the money and escapes with the man wearing the red tie. Pathetically, he embarks on a ridiculously ironic quest to bring back the money (Hollister, 2013).

6.3. Reality through Dilsey’s Third Person Omniscient Point of View

The last section of the novel is told through the eyes of Dilsey, the Compson’s black servant. The three first Compson interior monologues are characterised as highly subjective, bounded in self-reverie, and senseless (Hollister, 2013). With Dilsey’s

omniscient perspective, clarity and serenity substitute confusion and chaos. Further, her narrative replaces Compsons' sound and fury with the divine power and glory. The reader "[surges] out of poetic darkness" to encounter "the light at the end of the tunnel" (Orr, 1991, p.621). In her narrative, there is a shift from representing the internal world to a detached descriptive view. Also, there is a shift from rendering bewildering versions of reality to recounting "a consistent portrait of the Compson family" (David, 2010, p.38). Dilsey is represented as a foil to the Compsons in many respects. Her stoic nature contrasts sharply with the family's impatience and intolerance. Their selfishness diverges from her generosity, their idiocy from her practicality, and their corruption to her endurance (Hollister, 2013).

Similarly to Caddy, however, Dilsey is not attributed a distinct voice. She simply stands as a focaliser through whom the last perspective is filtered. Her name is captioned above the final narrative, but the latter is conveyed extradiegetically. The narrator is outside the diegesis or the narrative. This fact positions the work into the realist tradition, which depends on omniscience. However, an implicit rejection of an unchanging understanding of reality permeates Dilsey's section, too. Omniscient or otherwise, it still offers a subjective perspective on the events from the realist point of view, which alleges objective representation of (fictional) reality (Mainar, 1999).

Dilsey's perspective of time is opposed to that of the three previous narrators. Hers embodies the natural world and faith. Unlike Benjy, she manifests none of the worries for the past and only dwells in the present. Allusions to time and the clock are less pronounced. She can intuitively predict time without recourse to the clock in the kitchen. She declares it is "eight oclock" when hearing the clock tick for five times (Faulkner, 1956, p. 216). Her transcendence of clock time originates in her faith. She leans on a commonly constructed myth that, as opposed to Quentin's private one, preaches acceptance of the overwhelming power of the passing of time. Attention is

allocated to exploiting time through work, which renders it valuable, and not to engaging in metaphysical ventures about it (David, 2010). She is aware of the passage of time in its artificial linear process without relating it to her consciousness.

Unlike Quentin's private subjective constructs, the communal religious ones that grant time its order liberate Dilsey's consciousness from the burden of constructing its own myths. Dilsey has her religion, which represents to her an appropriate channel of expression (Faulkner, 1956, p. 40). This is evidenced by the presence of the reverend Shegog who is described as having "a wizened black face like a small, aged monkey" (Faulkner, 1956, p. 231). When he preaches his Easter sermon, Dilsey weeps. Then, she continues to cry all along the way home while "her face did not quiver as the tears took their sunken and devious courses, walking with her head up, making no effort to dry them away even" (p. 243). Dilsey finds her salvation in religion, embraces, and endures life, while the Compsons deal with life and loss on their depending on their consciousness. Regarding Caddy, Dilsey manifest no interest in her as far as her omniscient narrative is concerned (Burton, 2001). The perspectives generated by the three Compson voices and Dilsey's focalisation mirrors the fact that "a core immutable reality to be shared" is inexistent because there is not a single "keystone to an understanding of reality" (Mainar, 1999).

7. Conclusion

The Sound and the Fury is a novel featuring multiple narrators and complex characters, chronicling the decay of the traditional Southern Compson family. The novel explores the downfall of the old South through multiple perspectives, revealing the true reasons behind the tragedy. Faulkner's narrative addresses the challenge of communicating experience, with fragmentation and inconsistencies reflecting a crisis with meaning. The use of point of view helps alleviate this crisis, influencing generations of writers and individuals, and finding affinities within individualistic beliefs in the west.

For Faulkner, there are as many realities and truths as there are points of view and individuals.

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