
Narrative Strategies in the Novels of William Faulkner

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William Faulkner is a novelist who had won a place of distinction in American letters in spite of peculiarities which might naturally have alienated every group of readers the whom he looked for a packing. He is one of these great writers of the 20th century who have attempted to portray the human situation through skillful handling of point of view demonstrating thereby how the technique can be a useful and effective means of evoking defining and illuminating human nature in all its complexity and variety. Narrative is produced by "a person who bears some relation to the action, either as observer or participant, and whose intelligence serves the readers as a kind of guide to the action." The Technique of point of view can be profitably studied in the context of the organic view of art and a complex interplay of various view of art which underlines a complex interplay of various Clements in work of art. The narrative technique which has greatly found favour with William Faulkner is a different point of view.

Writers of prose fiction often use the omniscient narrator technique to narrate an action or they put the entire narrative into mouth of a character who relates the story in the first person. Through there two devices it is easy to achieve unity of plot and action. Faulkner however took bold leap and often discard the conventional techniques in favour of the multiple narrative techniques which he successfully employed in many of his novels particular in "Absalom, Absalom". "The Town", "As I Lay Dying" and "The Sound and the Fury". William Faulkner is one of those writers of the 20th century who have attempted to portray the human situation through skillful handling of point of view demonstrating thereby how the technique can be a useful and effective means of evoking, defining and illuminating human nature in all its complexity and variety. His novel *The Sound and the Fury* attempts to render reality in a way no traditional novel could hope to try, much less achieve.

Narrative structure in the 1932 novel helps delineate the community and its interaction with individual characters. It also reflects a change in Faulkner's perspectives that stories should not be presented in a logical or chronological order, forcing the reader to reconstruct the actual sequence of events using internal evidence.

Reconstruction directly confronts the reader with fragmentation which the novel records. Faulkner's 'Absalom, Absalom' is, on one side, the story of the rise and fall of Thomas Sutpen, who was born in 1807 in the mountains of West Virginia and died in 1869 at Sutpen's hundred, northwest of Jefferson. He was born into a poor white family, in a primitive mountains community where the concept of property does not even exist.

Faulkner's narrators are of different ages and have different backgrounds. Their opinions also differ on so many points, but it is very remarkable how, in spite of inconsistencies, they build up as legend which is of cosmic proportions. Faulkner's concern in this novel seems to be a gradual revelation and reconstruction of the truth about Sutpen through several points of view.

Reconstruction of truth is also based on reported narrative as it also works prominently to obscure the facts of Thomas Sutpen's life in *Absalom, Absalom*.

The narrator is the most critical component in point of view, but the first and third person categories create difficulties in discussing the existence. First Person at least established the narrator as a character person at least establishes the narrator as for character who bears some relation to the events he describes. Third person, however, suggests not a character of human personality but, a kind of disembodied intelligence before whom the events are played out. Faulkner's third person narrative often appear to be produce by a very concrete, discernible personality - a human personality, with frequently human imitations.

Giving over subjective parochialism, Faulkner turns to the third person to finish the novel. The final section must be third person for some of the same reasons that have determined the other tactics of the book. In *The Sound and the Fury* the fourth and the final section is narrated in third person and takes place on Sunday, April 8, 1928, *Light of August* is technically one of the most brilliant and daring of Faulkner's novels - so much so that the first were unsure that the novel possessed any real unity, thematically, *Light of August* (1932) is closely related to *The sound and the Fury and Sanctuary*. In this later novel, Faulkner examines the absolutism that plunges. Quentin Compson and Horace Benhow into despair, and he dramatizes it as a rigid, life denying force that makes its victims seek death as a longed for boom.

Community narration is one of the salient features in the novels of William Faulkner. Narrative structure keeps the intersection of individual; and community whether harmonious or not, constantly in view. It especially emphasizes the desire and need of character to talk to one another, to pass back and forth information about themselves and others. No individual can adjust fully. In one way or another, he is always at odds with his community. The struggle between preserving one's integrity and trying to conform to social standards fosters a constant tension between community and individual, which subtly underlines most of Faulkner's novels. Moreover, the individual is nearly always pictured in conflict with himself and his community. Changes in narrative structure show a gradual evolution in Faulkner's treatment of the individual. In *Light of August* Faulkner defines the individual not only from the individual's viewpoint but from the ways other people - members of the community see him too.

Faulkner's novels are full of interior monologue. As a novelist Faulkner has described the way the mind of his character works. If this major interest is in the inner world of characters, he can pay 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. However, though Faulkner used the interior monologue effectively in these two early novels, he ultimately abandoned it in favour of telling his stories through narrators. A character, either one involved directly in the action, or a witness, or hearer of it, tells the story, and the author himself is not heard from. Faulkner is also able to dramatize his concept of time.

Faulkner is a creative genius having a rich and powerful imagination. Very few writers can match Faulkner's inventiveness. He can picture a scene in its entirety and describe it vividly to the minutest detail. His place in the world of letters is assured.

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