

## 2. ASPECT OF TEXTURAL COHESION

The features of textural cohesion are those grammatical ways by means of which sentences which are structurally independent one another or parts of sentences may be linked together so as to determine their interpretation (1). Such features include those formal devices which are used to combine sentences or parts of sentences in creating continuous stretches of writing.

In scientific writings these devices are frequently used for the purpose of conciseness and brevity, i.e. to shorten the task of description and explanation.

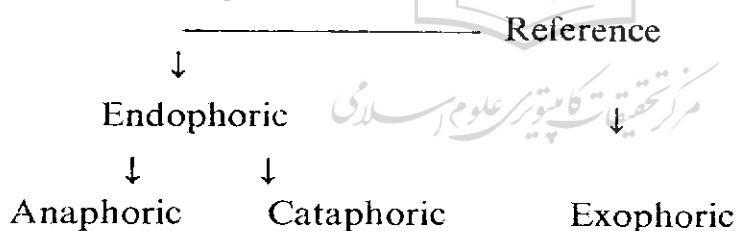
As stated before, cohesion can be achieved by grammatical, lexical and/or (in a spoken text) phonological means.

### 2.1 Syntactic (grammatical) Cohesion

This aspect of textual cohesion involves the following features:

#### 2.1.1 Reference

In EST teaching this feature of grammatical cohesion has been traditionally left untaught and thus has not been given its due importance (2). Reference devices may be classified into two categories as shown in the following diagram:



Consider the two following examples:

1. "Some freshly-prepared precipitates are brought into the collidal state by the addition of small quantities of electrolytes, particularly if the latter contain a common ion. *This* is known as peptisation" (3).
2. *This* can be explained as follows: if a glass tube, closed at one end, has all the air removed from it, and then inverted over a dish of liquid, the pressure of the atmosphere will force the liquid up the tube (4).

Anaphoric as in (1) occurs when reference is made to an item previously mentioned in the text. Cataphoric as in (2) occurs when an item refers forward to something about to be mentioned in the text.

## NOTES

- (1 ) For additional details, see:  
(Robert Humphrey, *Stream of Consciousness in the Modern Novel* Berkeley: University of California Press, 1954) .  
Melvin Friedman, *Stream of Consciousness: A Study in Literary Method* (New Haven: Yale University Press, 1955).  
Wayne Booth, *The Rhetoric of fiction* (Chicago: University of Chicago Press, 1961), p. 54.
- (2 ) See L.E. Bowling, "What is the Stream of Consciousness? PMLA 65 (1950), pp. 333-45.  
See also Erwin Steinberg, "The Steady Monologue of the Interiors", *James Joyce Quarterly* 6 (Spring 1969): 185-200.
- (3 ) Humphrey, p. 33.
- (4 ) Ibid., pp. 35-36.
- (5 ) See James Naremore, *The World Without a Self: Virginia Woolf and the Novel* (New Haven: Yale University Press, 1973), p. 67.  
See also Bowling, "What is the Stream of Consciousness?", p. 333.
- (6 ) Bowling, p. 343.
- (7 ) Ibid., pp. 377-38.
- (8 ) William Faulkner, *The Sound and the Fury* (London: Chatto & Windus Ltd., 1978), pp. 2-3.
- (9 ) Faulkner, p. 70.
- (10) Humphrey, p. 108.
- (11) Faulkner, p. 59.
- (12) Humphrey, p. 108.
- (13) See Naremore, p. 67.
- (14) Faulkner, p. 64.
- (15) Ibid., p. 64.
- (16) Humphrey, p. 63.
- (17) Faulkner, p. 173. The sentences underlined indicate the association of ideas in the character.
- (18) Ibid., p. 74.
- (19) Ibid., p. 77.
- (20) Jonathan Raban, *The Technique of Modern Fiction* (London: Edward Arnold, 1972), p. 47.
- (21) Humphrey, p. 69.

It was a while before the last stroke  
 ceased vibrating. I stayed in the air,  
 more felt than heard, for a long time.  
 Like all the bells that ever rang still  
 ringing in the long dying light-rays and  
 Jesus and Saint Francis talking about  
 his sister. Because if it were just to  
 hell; if that were all of it. Finished. (19)

Therefore, if we think of the traditional narrative as an arrangement of events in time, then stream of consciousness narrative represents the disorganization of events out of time. (20) The psychic contents of any particular character are incoherent, so the interior monologue in the passage above is incoherent, but within the context of the novel, it is not only psychologically coherent, it is also revealing. (21)

To sum up: in using the method of stream of consciousness, Faulkner depends on three basic elements: the impression, the psychic content of the character, and the interior monologue. Without sensory impression, the psychic content remains in its primitive position and no flux emerges from the consciousness of the character. The final product of the union of these three elements may be termed as "stream of consciousness" in this novel.

Further, the stream of consciousness technique penetrates the privacy of the consciousness to reveal what is hidden in the psychic contents of the character. The final goal of Faulkner in *The Sound and the Fury* is to distill the private implications and incoherence of the character's inner life. In *the Sound and the Fury*, Faulkner presents the stream of consciousness on two levels of consciousness: Benjy's consciousness and Quentin's consciousness. The former belongs to an idiot which represents the psychic content in its primitive shape; the latter belongs to the desperate consciousness of a character who is going to commit suicide. Both cases are deliberately chosen since thematically and technically they suit the stream of consciousness technique.

One may venture to suggest that the stream of consciousness is not a genre by itself, it is, rather, a technical method which depends on many elements in order to reveal unpatterned pre-speech level of consciousness.

....I returned up the corridor, walking  
the lost feet in whispering battalions in  
the silence, into the gasoline, the watch  
telling its furious lie on the dark  
table. Then the curtains breathing out  
of the dark upon my face. A quarter hour  
yet. And then I'll not be. The peacefulest  
words. Peacefulest words. *Non Fui. Sum.*  
*Fui. Non Sum.* Somewhere I heard bells once.  
Mississippi or Massachusetts. I was. I am  
not. Massachusetts or Mississippi. Sherve  
has a bottle in his trunk. *Aren't you even*  
*going to open it* Mr. and Mrs. Jason Richmond  
Compson announce the *Three Times. Days.*  
*Aren't you even going to open it* marriage  
of their daughter Candace *that liquor*  
*teaches you to confuse the means with end;*  
I am. Drink. I was not. Let us sell Benjy's  
Pasture so that Quentin may go to Harvard  
And I may knock my bones together and  
together, I will be dead in. Wasit one year  
Caddy said. (17)

Most of the sentences in the passage above seem incoherent and meaningless as if they are uttered in a state of hallucination. But when we find the key to them elsewhere in the novel, they seem to make sense. The previous interior monologue is revealed by Quentin on page 173. We may find the key to "the watch telling its furious lie" on page 74. It recalls Quentin's father's advice:

Quentin, I give you the mausoleum of all  
hope and desire; it's rather excrutiatingly  
apt that you will use it to gain the reducto  
absurdum of all human experience which can  
fit your individual needs no better than  
it fitted his or his father's. (18)

The bell here takes a symbolic dimension. The bell works as a sensory impression, its key is mentioned on page 77. These bells are the wedding bells for his sister Candace:

fragmental statements. The transitions of thought are rapid and loose, and one sentence leads on to another according to Benjy's psychic processes.

You can look at the fire and the mirror  
and the cushion too, Caddy said. You  
won't have to wait until supper to look  
at the cushion, now . We could hear the  
roof. We could hear Jason too, crying  
loud beyond the wall. (14)

The voices here are confused and mingled in a single situation to generate the final mental impression in Benjy's mind. Caddy addresses him as 'You' while he responds in his consciousness as 'We' 'You' and 'We' leave no room for 'I'. Benjy recognizes himself only partially from other characters' existence:

We could hear roof. Quentin Smelled  
like rain, too. What did Jason do? he  
said. He cut up all Benjy's dolls, Caddy  
said. Mother said to not call him Benjy. (15)

In short, every detail in the external world becomes essential to Benjy's consciousness for it evokes its psychic contents.

PRIVACY represents another problem for the stream-of-consciousness writers whose aim is how to present the actual texture of the character's psychic activity and how to distill some meaning from it for their readers. Humphrey comments on this point by saying that the psychic activity is a private thing and should be represented as private by the writer in order to obtain reader - confidence. (16) In *The Sound and the Fury*, Faulkner represents Quentin's private memories as completely egocentric association. But this association or interior monologue needs sensory impression to achieve its final goal as stream of consciousness. In these complex and deep moments of privacy it is hard to find sensory impression immediately as we do in Benjy's interior monologues in the first movement. It is difficult for the reader to grasp the sensory impression since it is mentioned several pages later, while the interior monologue is presented much in advance. The following excerpt shows the interior monologue of Quentin is complex since it lacks to a great degree the immediate sensory impression:

Through Caddy, Benjy can smell the trees, the night, and the rain. To Benjy an external impression has something to do with Caddy's image in his consciousness. However, his mind works in symbols and this symbolic insight gives Benjy's interior monologue, in spite of his idiocy, a certain weight of authority. (10) And most of his interior monologues are provoked by three things that he is fond of: (1) the pasture which was sold to pay for Candace's wedding and to send his brother to Harvard; (2) Candace; (3) the firelight. Psychologically, Benjy represents the 'id'; he sees the external world as primitive and innocent; for him time means nothing. Thus, he can not make out what is going around him. In the following interior monologue the external world and Benjy's materials of consciousness become identical and reflect each other:

Versh set me down and we went into mother's room. There was a Fire. It was rising and falling on the walls. There was another fire in the mirror. I could smell the sickness. It was a cloth folded on mother's head. Her hair was on the pillow. The fire didn't reach it, but it shone on her hand where her rings were jumping. (11)

The real fire and its reflection in the mirror and on his mother's rings are identical to the image of the fire he has in his consciousness, although he realizes it as "there was another fire in the mirror". However his interior monologue is meant to be something more than a verbatim report of his consciousness. Faulkner tries to present the psyche of Benjy in order to distinguish him from other characters for purposes of plot. It is by this interior monologue of Benjy that it is possible for a reader not only to comprehend what happens but also "to become grounded in the materials of the plot". (12) This plot does not focus on statements like "I am walking down the street; there is the house", but it focuses on the sensory images in order to suggest that awareness on this level is not purely verbal. (13) The previous statement is too deliberate for the consciousness of an idiot; therefore Faulkner presents Benjy's consciousness as

snuffering. I expect the're sorry because one of them got killed today, caddy said. The ground was hard, churned and knotted.

Keep you hands in your pockets, Caddy said. Or they will get froze. You do not want your hands froze on christmas, do you. (8)

Snagging himself now, Benjy shifts to the memory of the past. The incident reminds him of another time eighteen years before when he had snagged himself while he was with Caddy. This interior monologue, therefore is evoked by a sensory impression. Benjy's snagging at the present—otherwise it remains a mere interior monologue or a soliloquy.

When the external sensory impression works heavily and effectively on his psychic content, Benjy responds to what happens outside in the shape of interior monologue. Caddy, for instance, holds him at the present time. To him she smells like tree, then abruptly the sense of smell makes him shift from outside to inside:

She smelled like trees. In the corner it was dark, but I could see the window. I equatted there, holding the slipper. I could not see it, but my hands it, and I could hear it getting night, and my hands saw the slipper but I could not see myself, but my hands could see the slipper. (9)

The first statement, which repeated in Benjy's interior monologue, is used as a link between the present and the past, or between the outside and the inside of Benjy. This link leads to further association in the idiot's mind. The dominant presence of Caddy in his mind is always connected with other symbolic materials which represent his psychological alienation. This element distinguishes Faulkner from other stream-of-consciousness writers, since his stream of consciousness depends on a certain symbolic structure and motif to bring about a kind of unity of action.



*The Sound and the Fury* is divided into four movements. The first movement deals with the consciousness of Benjy who is thirty-three years old, but whose mental age is hardly three. This is labelled "April 7, 1928". The second movement is entitled "June 2, 1910"; its action is concerned with Quentin's preparation for suicide. The third movement is labelled "April 6, 1928" which deals with Jason's life. The last movement is called "April 8, 1928", and is told by the author himself.

Most of the events of the first quarter of the novel are presented as interior monologues in Benjy's memory, an idiot who can switch back to the past as it is stored in his mind. This movement operates on two levels: the past and the present. The first level deals with Benjy's psychic background, and it is provided with sensory materials by the second level. Benjy, the idiot, is guided along a fence overlooking a golf course by Luster. Benjy hears the golfer call "Caddy", the person who carries the golfer's clubs for him round the course. Benjy suddenly becomes conscious of the present moment of the call, but he flies off at a tangent to an event eighteen years earlier when his sister Candace, whose nickname is caddy was with him. This external present moment evokes in Benjy's mind the memories of the past as he is flung into the jumble of consciousness. We hear Luster rebuke Benjy:

You snagged on that nail again. Can't you never crawl through here without snagging on the nail.

Benjy immediately responds:

Caddy uncaught me and we crawled through.  
Uncle Maury said to not let anybody see us. So we better stoop over, caddy said.  
Stoop over, Benjy. Like this, see. We stooped over and crossed the garden, where the flowers rasped and rattled against us. The ground was hard. We climbed the fence. where the pigs were grunting and



achieve the stream of consciousness as a final product of the whole process. But *how* the stream-of-consciousness technique is achieved through interior monologue calls for a closer examination.

Bowling offers an answer to this query. He emphasizes the function of the sensory impression as an organic element in achieving the final effect of the stream of consciousness. He believes that the stream of consciousness is "something of a mixture of interior monologue and sensory impression....It incorporates interior monologue, and augments it by suggesting another mental activity. And this other activity is presented in such way as to indicate that it takes place on a different level of the mind than the making of speech." (5) Further, he distinguishes the term of stream of consciousness from what he calls "internal analysis", where "the author stands as an interpreter between us and the character's mind and gives us his interpretation of what the character thinks". (6) To clarify his view, Bowling writes:

As we walk down the street and pass a house, we are aware that we are walking and we are aware that we see the house, but we do not bother to say silently ourselves, 'I am walking down the street; there is a house; I am passing the house.' This type of awareness we do not normally express to ourselves in Language form, and any attempt on the part of a writer to lift such phenomena to the Same level of consciousness as ordinary internal monologue seems cumbersome and formal (7).

Accordingly, when the unuttered jumble of the mind is presented as interior monologue evoked by the sensory impression of an external phenomenon, the stream of consciousness is accomplished as a whole. In other words, the achievement of the stream of consciousness is subject to the occurrence of sensory impression, a factor lacking in Humphrey's investigation.

**THE STREAM OF CONSCIOUSNESS**

**IN**

**THE SOUND AND THE FURY**

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Since there is no basic agreement on the definition of the term "stream of consciousness", it remains one of the most controversial of the literary terms. The aim of this paper is not to complicate the matter by offering a new definition, but to attempt to harmonize some contradictory points of views which may enable us to examine the validity of applying the term to a study of *The Sound and the Fury* by William Faulkner.

Critics like Robert Humphrey, Malvin Friedman, and Wayne Booth believe that the stream of consciousness should designate a literary genre which includes the interior monologue and such other possible devices (1). According to them the interior monologue is the essence of the stream of consciousness. Other critics like Lawrence Bowling and Erwin Steinberg argue that the term is a new technique, different from what we call interior monologue (2).

Robert Humphrey defines the term as a "novelistic technique used for representing the psychic content and processes of a character in which an omniscient author describes that psychic through conventional method of narration and description" (3). According to this definition, consciousness in its pre-speech level is inchaote, inactive and unpatterned. The function of the interior monologue here is to reveal the psychic content and processes of the pre-speech level and to communicate this psychic identity rather than to communicate emotions and ideas related to a cause and effect action (4). The interior monologue is thus one of the devices that