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Fictional Dialogues Reported by Benjamin in Faulkner's *The Sound and The Fury*: A Taxonomical Stylistic Study

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Abstract

The dialogues reported by Benjamin, the mentally–retarded narrator of the first section in Faulkner's ***The sound and the Fury*** draw attention as to their structuring patterns. Thus, they are analyzed according to a repartee taxonomy proposed and elaborated on by Robert E. Longacre (1996). The taxonomy outlines many types of dialogue paragraphs including simple, complex, abeyance, execution/stimulus–response, and compound. Upon applying the taxonomy to Ben's dialogues, results crop up supporting the exactness and precision of Ben's reports. Handicapped himself and unable to speak, Ben shows mastery over the task of the adequate reporting of dialogues he happens to overhear involuntarily. The dialogues filtered through his damaged consciousness are copied with neither modification nor distortion. The detailed analysis of the internal structure of sample dialogues displays the variety and complexity of the dialogues reported. An array of dialogue types and almost all sub-branches appear in the text. The minute analysis strikes one for the prevalence of compound dialogues where Ben could handle long stretches of speech with many speakers conversing with each other, and on various topics. Ben asserts himself as the objective narrator who records machine like and furtively what is said before him without any intrusion on his part.

Introduction

Retrospectively, discourse analysis used to concentrate on studying the factual linguistic input derived from the linguistic interaction of participants through speech. Dialogue represents, thus, the best and most familiar and reliable data consequently studied in the field. However, discourse analysis has, later on, taken some new turn in its orientation when less factual data came to be investigated resulting in stretching out its domain to subsume the analysis of pre–fabricated dialogues and monologue discourse types.

In drama, dialogue lies at the heart of the fictional world as it is almost its sole medium except for the dramatist's instructions that are usually meager and scanty. In narrative discourse proper, though dialogue is not an obligatory component, yet most narratives include long stretches of speech. Moreover, the

scanty. In narrative discourse proper, though dialogue is not an obligatory component, yet most narratives include long stretches of speech. Moreover, the progress of the story is often signalled by the occurrence of certain thematically significant turns of character's speech. It is worth stating that speech is part of the storyline whether it is reported or dramatic unless the reportive clause proves otherwise (Longacre, 1989: 816). This observation stems from Austin's clear assertion that ***" to speak is to do"*** (1962: 14).

It is assumed that in narratives, dialogue could not be introduced and accomplished except for some necessity of its own. Leech and Short (1981: 288) assure that ***" an analysis of how characters communicate with one another can also contribute to our understanding of the higher level, one-sided conversation between author and reader."*** Accordingly, the author may not choose to convey his message directly, but map it into his characters' speeches rather obliquely (ibid.: 203). Noguchi (1994: 123) talks about fictional conversation as interpretively urgent since conversation as a form of interchange between speakers involves an exchange of thoughts, sentiments, and the like (ibid.: 129). Dialogues, moreover, may work on their own to build the fictional world especially when narration proper is reduced to the minimum, a case that happens in extradiegetic narratives. The narrators tend to keep aloof relating distantly what happens without any mind-prying on their part in a rather dramatic stance. Then, dialogue becomes one among few means that can help the conveyance of the story and the progress of the plot.

In a narrative work like Faulkner's ***The Sound and the Fury*** and particularly in the first section where a mentally-retarded baby-man shoulders the task of narration, dialogues have multiple importance. The dialogue is a means of reporting actions and advancing the plot and it is Ben's only means of narration at all. The dialogue is not a mere realization of mentally-retarded wit and memory. Contrarily, it is carefully and accurately designed and wittingly manipulated to fulfill thematic ends set forth by the author. The dialogues reported by Ben show no sign of mental disorder. A mute himself, Ben is unable to speak or verbally communicate with others. Being not deaf, he is capable of reporting dialogues accurately. However, Ben is reticent when it comes to reporting his own actions even the non-verbal among them.

Depending on the observation above elaborated on, the present paper focuses on at least two lines of investigation. The first is pertinent to the linguistic accuracy of Ben as a narrator. The dialogues replicated by an insane narrator are normally assumed to carry the signs of insanity. The second has much to do with Longacre's repartee taxonomy, its applicability to Ben's reported dialogues and their thematic/interpretive significance.

The study is carried out by minutely inspecting the speeches reported by Ben to detect signs, if any, of self-imposition practiced by Ben. Many characters' exchanges are, consequently, examined and analyzed. Additionally, the signs of the narrator are scanned to prove the impersonality of the narration. As for the second hypothesis, Longacre's taxonomy for repartee types is resorted to as a means for the internal analysis of dialogues into related exchanges combined to form complex and compound dialogue paragraphs. The analysis is shown on diagrams a well as charts.

Dialogue in Fiction

Prince (1987: 20) views dialogue as "***the representation (dramatic in type) of an oral exchange involving two or more characters.***" The characters' speeches are presented as they are supposed to be uttered with/without the presence of the tag clauses, which are related to the use of the reportive clauses like (he said, she thought, he asked, etc...). Dialogue plays a crucial role in fiction, Page (1973:1) contemplates, for its being interesting and memorable. Moreover, it contributes to the supposedly true-to-life portrayal of the story circumstantiality. As characters speak, they create in speech the fictional world for the reader. They tell about themselves as much as about others and they paint vividly the world of words (Rossen-Knill. 1999: 20).

Experimental analysis of conversation tries often to draw a sort of analogy between live and fictional conversations on the ground of shared basis of origin (Bernstein, 1994: 121). However, the general definition posited by Austin, Derrida, and Searle of dialogue in fiction emphasizes its being "***one type of parasitic speech act***" (Rossen-Knill. 1999: 20). It is consequently identified as "***a verbal re-presentation whose accurate characterization depends on locating character speech in proper frame, and as a result, in proper relation to author and reader.***" Thus, the author resorts to exploit certain mechanics of fictional speech to create the fictional world as well as to lead, disorient, shock, and show the reader (ibid.).

It is worth quoting how Austin (1962: 22) defines parasitic utterances, which he excludes due to their being "***hollow or void if said by an actor on the stage, or if introduced in a poem, or spoken in a soliloquy.***" They are hollow or void because they are not ensued by a perlocutionary act and they do not attempt to prompt action, i.e., make one act. However, dialogue can be still investigated for its own merits as it can illuminate the phenomenon of interaction in the fictional world, and in the long run, uncover the author-reader communication.

The Structure of the Dialogue

Longacre (1976:165) declares that "***we must view dialogue as a basic function of language: viz., conversational interchange between people communication.***" The taxonomy consequently proposed by Longacre aims not at live conversations but composed conversations that occur in oral and written texts. They may occur in the form of relatively small chunks, which constitute dialogue paragraphs (ibid.: 166). Consequently, dialogue constitutes a paragraph unit as any other sorts of paragraphs encountered linguistically. Just like any other paragraph types as contrast and reason in that they are often binary, the dialogue paragraph is structurally binary. However, its two members might be accompanied by ***outer periphery*** represented by setting and termination and/or ***inner periphery***, which is dialogue material reporting comments whether preposed or postposed (ibid.).

It is generally accepted that the basic unit of dialogue or conversation is the **exchange** first proposed and elaborated on by Sinclair and Coulthard (1975), and Halliday (1977) (Wells et al, 1981:74). Consequently, the exchange is "***the minimal unit from which longer stretches of discourse are constructed***" (ibid.). The exchange involves at least two participants exchanging speech in terms of a binary node with two utterances to initiate and conclude the dialogue (Longacre, 1976: 169; 1996: 126). Any dialogue must obey certain formula of linguistic structure, which initiates the utterance and then resolves it. Wells et al (1981: 73) support the belief that dialogues are patterned and ordered "***in the succession of contributions of which they are constructed***", i.e., there exists "***a sequential organization***" of dialogue in a discourse.

There are varied approaches of analysis adopted to see how the sequential organization of discourse unfolds. Many of them agree on the existence of ***adjacency pair*** as the pivot of a dialogue where a pair of structurally and functionally linked utterances represents the exchange. A rough analysis of the adjacency pair dissects it into one of the three formulas, viz., question–answer, request–comply, and inform–acknowledge (ibid.). Longacre (1976:166; 1996: 125-51) takes the above observation as his starting point towards a deeper and more elaborate analysis of exchange and consequently dialogue or what he prefers to term as ***repartee***; both the binary internal framework and the three-fold exchange types are acknowledged. However, the former is slightly modified since Longacre prefers to speak in terms of dialogue paragraphs. The latter undergoes wider modifications to yield the three dialogue paragraphs of repartee types of **Question–Answer, Proposal–Response, and Remark–Evaluation**. More specifically, the Question, Proposal, and Remark fall in with the first member of the adjacency pair of exchange termed the initiating utterance (**IU**) while the rest with the other member of the resolving utterance (**RU**) (ibid.). Dialogue paragraphs are further classified into simple, complex, abeyance, execution, and compound.

A. Simple Repartee

It limits itself to the binary structure of initiating and resolving utterances, for instance, a question–answer exchange:

- *'where'd you get it." He said.* (IU: Q)
  "Found it." Luster said. (RU: A) (P: 33)

Or proposal–response:

- *"Push me up, Versh." Caddy said.* (IU: Pro)
  "All right." Versh Said. (RU: Res) (P: 24)

Or remark–evaluation:

- *"Remember, you're got to keep your strength up,"* (IU: Rem)
  "I know." Mother said. (RU: Ev) (P: 5)

The Adjacency pair may be accompanied by additional utterances at the beginning as setting and/or in the end as termination. The latter can be further analyzed into acquiescence and rejection depending on the first speaker's agreement or denial (Longacre, 1996: 122-30). In simple repartee, the addresser–addressee communication follows linearly and smoothly without any twisting on the part of the second speaker. S/he complies with the first speaker by accepting to carry on the dialogue according to the terms suggested by the that speaker, i.e., s/he yields the appropriate resolving utterance to the first speaker's initiating utterance. However, the second speaker does not necessarily comply with the first speaker, a matter resulting in other repartee types (ibid.).

B. Complex Repartee

Here, the second speaker does not comply with the first speaker's initiation of the dialogue. S/he does not tend to produce the expected resolving utterance. Consequently, complex dialogue paragraphs involve "***counter tokens***", which can be called "***continuing utterances***" as an attempt on the part of the second speaker to "***evade or moderate the force of the previous speaker's utterance; he wants in some way to blunt its point***" (ibid.). As a result, the second speaker resorts to thwart or counteract the initiating utterance by inserting a continuing utterance (**CU**) to suspend the resolving utterance. The continuing utterance itself could encode either a counter question (CU: $\overline{Q}$), or a counter proposal (CU: $\overline{Pro}$), or a counter remark (CU: $\overline{Rem}$).

Theoretically speaking, an infinite chain of continuing utterances may intervene between the initiating and resolving utterances. Moreover, the choice of resolving the dialogue is left to the second speaker, i.e., the resolving utterance may not appear at all. The speakers get so fed up of sparring with each other that they might give up the dialogue altogether leaving it unresolved or suspended. The continuing utterances encode the second speaker's attempt to play some active role in the conversation trying to force it into her/his own favoured direction and shape (ibid.):

- *"Mother was crying." Quentin said. "Wasn't she crying Dilsey."* (IU: Q)
  "Don't you come pestering me boy." (CU: $\overline{\text{Pro}}$) (P.: 17)

It is very clear that Dilsey wants to avoid answering Quentin's question by wedging her own utterance in which she protests demanding him to stop worrying her.

C. Abeyance Repartee

Longacre (1996: 131) maintains that an abeyance repartee manifests "***a characteristic stepped in, i.e., a chiastic dialogue paragraph.***" It is marked by the presence of ***a sub dialogue*** or an ***included exchange*** that "***intervenes within the main exchange, which is held in abeyance, i.e., suspended, until the included exchange is resolved***" (ibid.).

The most obvious type of abeyance repartee is clarification repartee. The second speaker has no intention to obstruct, avoid, or moderate the force of the initiating utterance. Obviously, the second speaker requires to be better informed intervening with a continuing utterance restrictively in the form of a counter question. The clarification paragraphs represent a variety of complex repartee different only in the two features already explained (ibid.: 132). It is worth mentioning that the complexity of the dialogue can be infinite since the participants can variably use a theoretically indeterminate series of counter questions (ibid.):

- *"Let me have two bits." Luster said.* (IU: $\overline{\text{Pro}}$)
  "What for." Jason said. (CU: $\overline{\text{Q}}$)
  "To go to the show tonight." Luster said. (RU: $\overline{\text{A}}$) (P.: 41)

D. Compound Repartee

Longacre (1980: 13) explains that compound dialogue paragraphs include simple and/or complex dialogue paragraphs put into "***larger wholes***", where each part of a compound paragraph is called an **exchange**. Longacre (1996: 133) asserts that the surface structure "***consists of two or more linked exchanges, each of which is expounded by a simple, complex, or abeyance dialogue paragraph.***" That is why it is possible for this dialogue type to "***link into larger and still more involved units.***" The joint separating between exchanges is decided by some markers pertinent to the occurrence of a change of speaker in the dialogue. Generally, this dialogue paragraph type constitutes a point of controversy as to whether it should be regarded as a series of simple and/or complex dialogue paragraphs mapped into the wider framework of a compound repartee.

E. Quote Paragraph

Longacre (1980: 16) defines the quote paragraph as "***a two – sentence system***" indicating that a speech act has taken place and showing the source and/or direction of that speech act. The quote paragraph consists of two members labelled as quote (**Q**) and the quote formula (**QF**). The former represents the speech literally quoted and the latter is the source directly or indirectly indicated. The quote formula is either preposed or postposed, i.e., it either precedes the quote or follows it. The shifting of position is expected to be thematically significant (ibid.: 17). The quote formula is often clearly marked by a reportive clause, which implies a clear verbal action by such verbs as **say, tell, speak, greet, shout**, etc. However, it could be indicated only obliquely when the reportive clause does not make clear the verbal action that has taken place. The verb, in such cases, may be neutral, yet the contextual elements of reference decide the attribution of speech. It is important to state that all the sample dialogues analyzed consist of direct quotation sentences with or without the presence of reportive clauses.

VI. Execution and Stimulus–Response Paragraphs

Longacre (1996: 135) points to a type of non–verbal resolution paragraphs in which the verbal initiating utterance is non–verbally resolved, i.e., it is concluded by executing a non-–verbal activity in case of execution paragraphs or by a non- verbal response for stimulus–response paragraphs. Thus, instead of giving a verbal answer to a question, for instance, the speaker tends to perform some activity in reply to the question. Execution paragraphs are distinguished from the stimulus–response paragraphs by the fact that in the former, one speaker states verbally his intention to do something (IU) and then proceeds to carry it out non-–verbally (RU). On the other hand, stimulus–response paragraphs require two participants to initiate the utterance by one speaker and resolve it non-–verbally by the other, for instance, instead of a verbal answer to a question asked by the first speaker, the second speaker performs an action:

- *"Don't be afraid Cat, Come on."* (IU:Pro)
  They come on in the twilight. (RU: Execution) (P.: 33)
- *...", You sit down here...."* (IU: Stimulus)
  I sat down. (RU: Execution) (P.: 34)

Out of Phase Relations

It is impossible to have a full agreement between the notional and surface structure features of the repartee. There are many cases in which the more or less linear orderliness of the paragraph is violated. Consequently, there are many deviant cases that posit a sort of complexity and overlap. One instance is that

paragraph type where an initiating utterance is resolved by more than one resolving utterance voiced by more than one speaker. Alternatively, a number of initiating utterances voiced by different speakers may be resolved by one resolving utterance voiced by one speaker. A further complication is introduced when the same utterance consists of two parts, for instance, one resolving and the other continuing (Longacre, 1996: 140-2):

- *"Versh."* (IU: Pro) ..... **(Exch 1)**
  "Sir." Versh said behind my chair. (RU: Res)
  "Take the decanter and fill it." (IU: Pro) **.....(Exch 2)**
  "And tell Dilsey to come and take Benjamin up to bed." Mother said.
  (IU:Pro) (P.: 27)

  Versh is given orders to fulfill by both Mr. and Mrs. Compson, but Versh does not respond verbally. It is expected that he perform what he is ordered to do rather non–verbally.

- *"Candace." Mother said.* (IU: Pro)
  "Yessum." Caddy said. (RU: Res)
  "Why are you teasing him." Mother said. "Bring him here." (IU: Q/Pro)
  (P.: 25)

  Mrs. Compson's utterance is both a question and a proposal. However, it is generally regarded a proposal due to the fact that the utterance is resolved non - verbally by Caddy's bringing Ben to his mother.

Dialogue Reported by Benjy: An Internal Taxonomical Analysis

Benjamin, Benjy, or Ben is the only narrator in the first section of ***The Sound and the Fury*** subtitled "**April Seventh, 1928.**" He is, in fact, the first of the four narrators who take up the business of relating the story. The novel opens up with Ben who introduces the whole work establishing what Faulkner himself (Minter, 1987: 245) terms as "***the groundwork***" of the novel. Moreover, some pieces of the plot, which Ben is assigned to narrate, are not going to unfold elsewhere in any of remaining sections along the novel. Though confused, disorderly, and awkward Ben's narrative seems to be, yet he is the only available source of information trusted more often than expected or even endured! Retrospective information necessary to reconstruct the plot after reading the novel through has to be gathered or at least inferred from Ben's clumsy bungling of a story.

Generally, the plot extends over at least three generations of the once – eminent southern family, the Compsons, with their associates and retinue of black people. Ben has the privilege of being a contemporary of all the three generations: the fathers– Mr. and Mrs. Compson, Uncle Maury, the Pattersons (next door), Dilsey, and Roskus; the children: Quentin, Jason, Caddy, and of

course, Ben himself in addition to their black servants– Dilsey's children: Versh. T.P., and Frony; and the grandchildren: Quentin–Caddy's daughter and Luster, Dilsey's grandson. Incomprehensible, mentally–retarded, a baby–for–ever though Ben is, he is shouldered the task of establishing the ground history of the accursed family.

Faulkner throughout the novel has an incessant resort to the stream of consciousness or what Cohn (1978:247) calls "***memory monologue***" to communicate the story. None of the first three narrators is granted the prerogative of voicing his words loud enough to be heard. All the narrators have their words pent–up boiling inside except for the last section where Faulkner often tends to identify the narrator with himself (Minter, 1987: 241). Ben is even a more handicap in this area than any of the other partners who dare or choose not to speak up. Ben, however, is not deaf and dumb as Luster observed (P.: 31); but all the same. Ben is indeed dumb, but his hearing faculty proves infallible, i.e., he is never hard of hearing.

Ben could tell what nobody else can, simply, for the lack of information, i.e., he did not hear the story or see its event happen. The whole story, which he relates inwardly, is only overheard by him involuntarily. He had no intention to eavesdrop or watch. At the same time, nobody has intended to let him hear what he has unconsciously overheard only to relate later in his crooked, clumsy, incomprehensible way. However, Ben is not much of a help when it comes to narrative information relevant to events beyond his sight and earshot even though he is the most accurate informant when a witness. That is why he has honestly nothing or at best very little to tell about such events as Quentin's suicide, Caddy's future, and Jason's succession to the family's helm, the incidents that are to reconstructed from other sources though with obvious shortcomings. Quentin's suicide, for instance, is brewing along the second section when Quentin himself meditates his own death. However, his actual death, in the end of that section, cuts the information short. The same incident is passed over indifferently, almost silently, by the third narrator, Jason, being self–centered. The neutral narrator of the last section has, it seems, so many things in hand to be aware of or go over Quentin's death. Besides, there is the sense affirmed by Faulkner himself that there is an inevitable shortage of information unless Caddy and her daughter are given the floor to testify for themselves and take over the same business of narrating. Thus, Ben's version of the story is by no means dispensable.

Compared to other lunatics in literature, Ben seems to be overcharged with the task of reporting the chronicle of a whole family whether he knows it or not and likes it or not. Any missing parts of the chronicle are not his fault for he tells what he sees and hears. The chronicle of the Compsons is left over for Ben to

accomplish impersonally and detachedly. Ironically, in Ben's retarded mentality, there are stored the events that led to the downfall of the once – powerful family that had past its heydays. Through Ben, one comes to know the hidden family secrets, e.g., Maury's deteriorated moral and psychological status represented by the Patterson's affair and his dipsomania respectively. Ben also records the darkies' complaints, which they dare but whisper to themselves never minding Ben's presence, for instance, Roskus' view on the family curse and Versh's loathing for having to tend Ben himself, all said to Ben's face.

The honesty of such narrator is indomitably beyond doubt. His objectivity is the by product of a vicarious mind that relates the pros and cons without any shade of emotional involvement for he neither feels not thinks and he is capable of neither benignity nor malice. Even his tormenting affection and attachment to his sister, Caddy, appear only in the form of spontaneous fits that are both instinctive and casual. The past breaks through Ben's blurred mental view only in glimpses. His attachment to Caddy appears in the course of her importune presence in Ben's mind where she is placed in the same lot with the sold pasture to deepen the sense of loss. Both seem to be ravished and laid waste and the victims of some genealogical disorder or **curse** to quote Roskus.

Ben, upon inspection, overdoes what is expected of a mentally–retarded narrator for there is some method in his madness. Of course, he shares the latter's aloofness and indifference though the invincible objectivity of Ben's is by no means consciously imposed upon the narrative. If Ben is objective, he is only so by virtue of the impossibility of being otherwise. Only sane and most conscious narrators contrive to impose objectivity by assuming a middle course or else choose to adopt some biased view instead. Again Ben excels mentally–retarded narrators. More properly, Faulkner designed him to outstrip the other lunatic of the narrative if Faulkner's observation that Quentin is equally in a way insane (Minter, 1987: 247) is taken for granted. Quentin's suffering from the sense of impotence and lethargy baffle his narrative while Jason's egotism and utilitarian trends distort his version. Ben's version, of course, has its own flaws since the story filtered through the consciousness of an idiot or a baby–narrator must be incomprehensible! Thus, any error committed must be attributed to a faulty memory for there is no room for comprehension. It is impossible for Ben to misunderstand and least of all to misinterpret for he does without the former and has no need for the latter. Generally, Ben's memory does not err; it is tremendously healthy and Ben's flow of narrative is never blocked.

Ben's language is neither primitive nor unrefined or disorderly. It suits what motivates him to report. It is noticed that he tends to drop the objects of the transitive verbs (Fowler, 1977: 105). If he does not use an object after the verb ***hit***, that does not necessarily imply that Ben has no sense of transitivity. Well,

he might have none, but it could be that he is more concerned with the action performed, hence the progressive –ing form (P.: 3). Elsewhere, he can use sentences without neglecting transitivity patterns:

- *He put my hands into my pockets.* (P.: 4)
- *She opened the gate....* (P.: 4)
- *She buttoned my coat....* (P.: 6)
- *She took the letter out of my pocket.* (P.: 9)

Of course, there are problems with Ben's sentences, but they are almost always relevant to the fact that Ben's store of vocabulary is limited and that he reports what catches his distracted attention. His use of intransitive verbs like "**went, ran, moved**" and others are bound to their dynamic nature where actual spatial action takes place and succeeds to capture his attention. That is why also his transitive verbs fall in with the same category for he could follow dynamic action closely and accurately. His memory, likewise, proves to be flawless for it could report admirably complete dialogues minutely down to the cipher. His memory records what he overhears without even the slightest modification on his part. That is why the language of his Negro associates carries all the characteristics of Black English. Thus, when third person singular 's' is dropped, it has not slipped unconsciously out of Ben's memory and so is the case with every linguistic anomaly:

- *"I **knows** what you thinking." Dilsey said.* (P.:18)
- *"He **know** lot more than folks think." Roskus said.* (P.: 20)
- *"He **knowed** the time...."* (P.: 20)

On the other hand, Ben records the English of his white associates, but nothing described as a slang, Black, or southern English seeps into the dialogues he reports particularly when he records the utterances of his father's, mother's, or uncle's. The Compson children's speech is no guarantee for their black subordinates practise a noticeable influence upon their version of English. It is note worthy to draw the attention to Jason's language as appears in the section devoted to his narrative where his language differs from that of his educated family:

- *"He don't like the prissy dress." Jason said.* (P.: 25)

Ben's memory copies exactly without assimilation, therefore, he does his reporting with accuracy and precision. His memory can restore whatever Ben happens to hear. It can handle Latin as in "***Et ego in arcadia***" or such complex or scientific vocabulary like "***putrefaction***" (P.: 27) both said by his father and which he is unable to produce himself, but does not fail to recall, though. Ben is even able to distinguish his own vocabulary from others, a matter that makes him use the correct form "**library**" when it is his turn to comment after reporting it twice mispronounced "***liberry***" by Dilsey (P.: 38). Reporting dialogues spoken

in his presence, Ben does no real active part, as he appears altogether passive. This observation makes inevitable the question whether Ben, as a narrator, has been assigned to perform any active role or he is a mere witness narrator. The golf player's call "**caddie**" is not addressed to Ben, but the word **caddie** itself reminds Ben of his sister, Caddy, that is why he reacts with cries. Ben, however, fails to report his own reaction and the reader is informed on Ben's response by Luster's complaint as he orders Ben to hush up. Ben's verbal as well as physical responses are passed over by the narrator who happens to be Ben himself in silence:

- *The man said "Caddie" up the hill....*
  [Ben reacts by crying.]
  "Now, just listen at you." Luster said. "Hush up." (P.: 4)

Ben's actions are moulded in some execution or stimulus–response dialogue paragraphs where the initiating utterance is resolved nonverbally by an action. Of course, the possibility of leaving the utterance unresolved is quite expected as the last example cited above makes clear where Luster's order to hush up is unresolved since Ben does not tell any thing as to whether he hushed up or refused to:

- *Caddy said. Stoop over, Benjy. Like this, see.*
  We stooped over.... (P.: 4)

Here occurs an execution in response to Caddy's proposal to stoop over; Caddy is the speaker and executor. On the part of Ben, it is a stimulus–response paragraph where Caddy's initiating utterance stimulates Ben to respond with a physical action. Other than this, Ben is virtually able to do nothing more. To do, he has to be externally motivated either verbally or nonverbally by having some one perform the action for him or at best help him perform it:

- *"Sit down." I sat down.* (Stimulus–Response)
- *"Now, git in that water... and see can you stop that slobbering and moaning."*
  I hushed and got in the water.... (Stimulus–Response) (P.: 11)

Here, Ben is able to resolve the initiating utterances (proposals) made by Luster by nonverbal responses. However, Ben does not always cope smoothly with his addressers. Many times, he spares himself the effort of resolving utterances neither verbally nor nonverbally:

- *Hush up that moaning.* (IU: Pro) (P.: 4)

[Ben does not mention his response.]

He is unable to use freely his ***I*** not even grunt or moan it –being dumb. It is certain that he prefers to use ***we***, which combines him with others. He can not, in effect, produce any sound beyond crying, moaning, and slobbering. However,

the problem lies in the fact that he does not resolve the initiating utterances leaving them suspended. Other times, he chooses to report to the effect that he accepts the proposal or rejects it telling: "***I hushed***", or "***I did not hush***" (P.: 16). Cohn (1978: 247) affirms that "***the monologic presentation itself is reduced to zero here, to a kind of vanishing point of mnemonic process.***" Accordingly, Ben's section effaces the identity of the narrator, as Ben himself appears, at times, forgetful of his own presence. He is neither in the habit of affirming his existence, nor used to the act of speech whether articulate or inarticulate. But though he has himself often edged to the margins, yet there are occasions when he is caught unaware informing on his own actions, for instance, in the onset of the novel and twice later in the course of the narrative when he was made drunk by T.P. However, other characters' speeches and actions, which Ben himself does not fail to report, inform on Ben's verbal responses (crying, slobbering, and moaning) and nonverbal ones (actions). Practically, he is not a participant in any verbal exchange.

Ben's narrative act is made plausible by assuming his ability to reproduce others' dialogues, which may include him or demand his participation as to agreement or refusal. Otherwise, the presumption that he tells the story could be nothing but a mere figment of imagination. He takes his cue from others or even the surroundings, that is why, he sees, hears, and smells others. Such verbs of perception involve no voluntary action on the part of Ben. They convey perceptive experiences undergone by, or acted upon the experiencer. The perceptive experience impinges on Ben's consciousness without exerting him at all, hence his passivity and restricted view. Moreover, they assert his blind dependence on the five senses responsible for comprehending the tangible world. He resorts to all the five senses to know Caddy, i.e., by the sight, touch, hearing, and smell. The last of which ***smell*** is reported over and over again providing further evidence to his animalism (Minter, 1987: 241). Like an animal, he deals with the surrounding through an impulsive animal instinct for he knows his world probing blindly like an animal:

- *She smelled like trees.* (P.: 4)
- *I could hear Queeni's feet....* (P.: 8)
- *I could smell Versh....* (P.: 17)

The linguistic report of the story shows Ben able to record accurately and minutely whatever said in his presence and to register it in the form of the dramatic monologue with or without the use of reportive verbs. Generally, reportive clauses like "***Caddy said***, ***he said***, etc," which make clear the act of speech and identify the speaker, abound in the text. However, indirect dialogues do not exist as the text depends on directly reported dialogues. There exist in the text some indirect dialogues, which are reported indirectly not by Ben but by some other character, Caddy, for instance:

- *Uncle Maury said to not let anybody see us. So better stoop over, Caddy said.* (P: 4)

Most of the dialogues in Ben's section are directly reported by the constant use of the reportive clauses, which show a management on his part to identify the speaker along with the act of speech. That is why it is difficult to call Ben's, sometimes, random use of pronouns as inability on his part to manipulate these linguistic units (Fowler, 1984: 77). Right from the very beginning, Ben establishes himself as the official narrator asserting his identity by the use of the first singular pronoun ***I***:

- *T*

  hrough 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. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along. (P.: 4)

Had the narrator been unknown, the excerpt above may be expected to belong to a child or a baby–narrator and, indeed, Ben is actually referred to as a baby by his mother. The baby–narrator makes effort to capture the incidents but fails terribly at communication because of his oversimplification. An adult's mind contorts and complicates whereas a baby's mind oversimplifies and trivializes instead. The onset quoted above shows Ben's mastery of language and exclusively pronouns for his *I's*, *they's*, and *we's* are all but defective. He recognizes the barrier between himself and others. However, Ben's use of pronouns is far outweighed by his preference to first names. His ignorance of the identity of the referents compels his random use of pronouns occasionally. The pronoun **they**, for instance, is repeatedly used in the example above in reference to the golf players with whom he is never concerned due to the fact they are never among his acquaintance. The problem with pronouns, for there is one, lies in fact somewhere else. With the exception of three orthographic paragraphs, Ben hardly uses his ***I*** when he can replace it by ***we***. Collective ***we*** makes him feel at ease to attribute action that can not be solely his to a partner like Luster or Caddy. In his deficient mental state, Ben can scarcely initiate or conclude action. Ironically, in addition to the onset paragraph quoted above, Ben uses his ***I*** freely and, relatively, extensively in two other paragraphs when he was made drunk by T. P. and without knowing it himself:

- *I wasn't crying, but I couldn't stop. I wasn't crying, but the ground wasn't*
  still, and then I was crying. (P.: 13)
- *I tried to get up. The cellar steps ran up the hill in the moonlight and T.P.*
  fell up the, into the moonlight, and lain against the fence.... (P.: 25)

Ben's effacement of his personality and consequence passivity unfold strikingly in his use of contingencies where an action emits from a member of the body or some inanimate entity in the form of mechanical or sub – autonomous actions:

- *A long piece of wire came across my shoulder...it went to the door,....* (P.: 36)
- *The bowel came back.* (P.: 48)
- *The cushion went away.* (P.: 40)
- *My voice was going loud every time.* (P.: 37)

All the examples, above, manifest sub–autonomous actions that emit from a subject/patient entity. Ben's use of contingencies is thematically interesting for the actual human agent is glossed over by his distracted wits. The human agent is assumed and implied in the activities reported, i.e., the movement of the wire by Luster, the bowel by Caddy, and the disappearance of the cushion and Ben's yells respectively. Ben's attention is tightly engaged in the dynamism of the action and the objects that attract his audio–visual faculties.

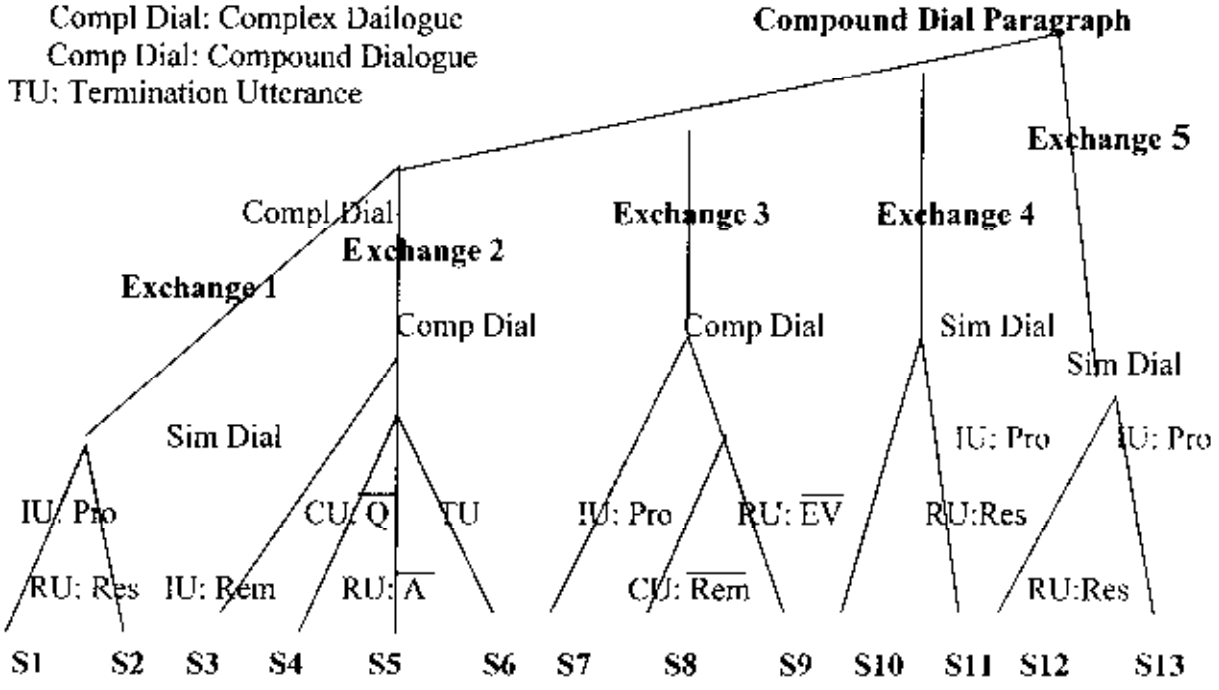
Ben's section is made up of, some times, fragmentary, other times, complete resolved dialogues that are by no means his own. The taxonomical analysis affirms a management to reproduce dialogues intact though he is never a partner in them. His damaged consciousness, which treats time topsy–turvy is capable of handling interactional situations with many speakers conversing without confusing their words or turns. The speakers are precisely identified and so are the contents of their specches. The diagrams below illustrate the taxonomical analysis of three sample dialogues reported by Ben.

The first diagram below spells out the analysis and notional/deep structure of one compound dialogue paragraph made up of direct quotation sentences. It is composed of five exchanges representing one compound dialogue paragraph, a complex dialogue paragraph, and two simple dialogue paragraphs. Most cases show that one speaker utters one sentence each time. However, two cases deviate from the expected formula when Caddy is the speaker.

Diagram (1): A Compound Dialogue

S	Text	Analysis
S1	"Git on the box and see is they started."	IU: Pro (Exch 1)
S2	"They haven't started…." Caddy said.	RU: Res
S3	"They ain't going to have no band." Frony said.	IU: Rem (Exch 2)
S4	"How do you know.: Caddy said.	CU: $\overline{Q}$
S5	"I knows what I knows.) Frony said.	RU: $\overline{A}$
S6	"You don't know anything…." She said.	TU: Rejection
S7	"Push me up, Versh."	IU: Pro (Exch 3)
S8	"Your paw told you to stay out of that tree." Versh said.	CU: Rem
S9	"That was a long time ago."	RU: EV
	"I expect he's forgotten about it…."	Coordinate
S10	"Did he say to mind me tonight…."	Paragraph
S11	"I'm not going to mind you…." Jason said.	IU: Pro (Exch 4)
S12	"Push me up, Versh." Caddy said.	RU:Res
S13	"All right." Versh said.	IU: Pro (Exch 5)
		RU: Res

S: Sentence
Sim Dial: Simple Dailogue
Compl Dial: Complex Dailogue
Comp Dial: Compound Dialogue
TU: Termination Utterance



Tree Diagram (1): Notional (Deep) Structure

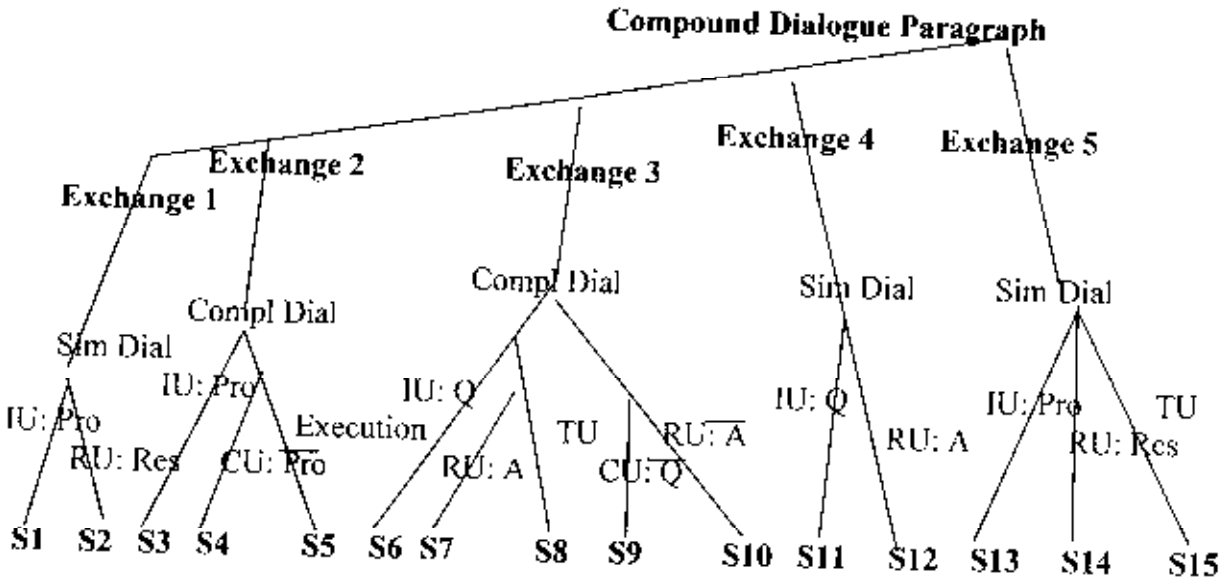
In case of sentences (6) & (7), Caddy terminates the exchange with rejection then sets forth a new exchange on the spot addressing another speaker. As for sentences (9) & (10), Caddy resolves the utterance produced by Versh providing a reason "***I expect him…***" and starts a new exchange with a proposal as its initiating utterance. However, the dialogue includes some cases of uncertainty or those that yield various analyses. For instance, it is rather indeterminate whether

to consider sentence (10) a question or a proposal in which Caddy seeks confirmation. It is obvious that Caddy's utterance is a proposal though moulded in a tag question due to the sure tone with which Caddy poises her speech. Jason's utterance –sentence (11), in turn, could be an answer to a proposal misunderstood as a question, or else, a response to clarify his attitude towards Caddy's proposal. The nature of the exchange is already determined by the first speaker, i.e., Caddy whether the second speaker, Jason, does or does not comply with the first speaker by obeying or flouting the terms suggested by the latter consecutively.

The second compound dialogue paragraph is made up of five exchanges in the form of three simple and two complex dialogue paragraphs as thje diagrams below illustrate. The first of the complex paragraphs includes an execution paragraph where the initiating utterance (IU) is nonverbally resolved by an action rather than a verbal response. As the golf player expresses his wish to see the golf ball, which Luster has found and intended to sell back to its original owner, i.e., the golf player, the latter readily makes towards the ball and seizes it executing, thus, a physical action in the way of resolving the exchange. As for the second complex paragraph, the golf player entertains doubts about the answer, which Luster gives him by poising a continuing utterance in the form of a question.

Diagram (2): A compound Dialogue

S	Text	Analysis
S1	"Mister." Luster said.	IU: Pro (Exch 1)
S2	He looked around…. "What" he said.	RU: Res
S3	"Want to buy a golf ball." Luster said.	IU: Pro (Exch 2)
S4	"Lets see it." He said	CU: $\overline{Pro}$
S5	He came….	Execution
S6	"Where did you get it"	IU: Q (Exch 3)
S7	"Found it." Luster said.	RU: A
S8	"I know that." He said.	TU: Acquiescence
S9	"Where, in somebody's golf bag."	CU: $\underline{Q}$
S10	"I found it…." Luster said.	RU: A
S11	"What makes you think it is yours" He said.	IU: Q (Exch 4)
S12	"I found it." Luster said	RU: A
S13	" Then find yourself another one." He put it in the bag…	IU: Pro (Exch 5)
S14	"I got to go the show tonight."	RU: Res
S15	"That so."	Termination



Tree Diagram (2): Notional (Deep) Structure

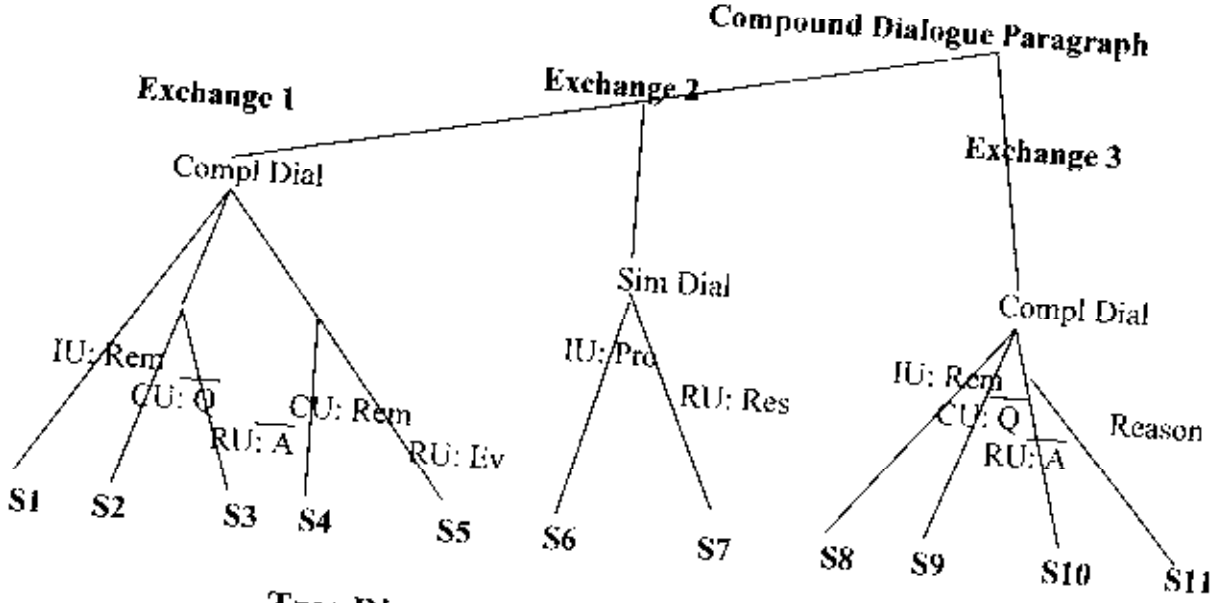
This compound dialogue also poses cases of uncertainty that act similarly in that they cause bewilderment as to what type of exchange they might be best attributed. First of all, the ***what*** of sentence (2) could be regarded a question that initiates the exchange to ensue if the nonverbal response " ***he looked around…***" is taken for a resolving utterance to the call in sentence (1). However, it is more apt to be the verbal response to ***Mister***, i.e., a sort of *yes* in the form of a question word though it is also possible to consider it a continuing utterance that

encodes the second speaker's impatience. Similarly, sentence (14) could be either a response that resolves exchange (5) or else a continuing utterance in the form of a remark to which sentence (15) is an evaluation. However, it is obvious that sentence (14) is a response voiced by Luster that resolves sentence (13), a matter that justifies assigning it to Exchange (5) as its resolving utterance.

The next dialogue paragraph analyzed (P.: 15) is again compound. It consists of three exchanges in the form of a single simple paragraph and a couple of complex ones as diagramed below. It is worth mentioning that sentences (5)& (6) are both said by the same speaker, Versh; Sentences (7) & (8) are said by Caddy within one utterance and so are (10) & (11). Accordingly, one sentence resolves the antecedent exchange and the other initiates the next at the same time except for sentence (11), which is only a reason given by Caddy to the thesis of sentence (10). However, the separation is inevitable because the two sentences are orthographically separated by a reportive clause, a matter that demands treating them as two separate utterances.

Diagram (3): A compound Dialogue

S	Text	Analysis
S1	"They got company tonight." Versh said	IU: Rem (Exch 1)
S2	"How do you know," Caddy said.	CU: Q
S3	"With all them lights on." Versh said.	RU: A
S4	"I reckon we can turn all the lights on withou a company, if want to." Caddy said.	CU: Rem
S5	"I bet it's company." Versh said.	RU: EV
S6	"You all better go in the back and slip upstairs."	IU: Pro (Exch 2)
S7	"I don't care." Caddy said.	RU: Res
S8	"I will walk right in the parlour I'll walk right in the dining room and eat supper."	IU: Rem (Exch 3)
S9	"Where you sit." Versh said.	CU: Q
S10	"I'd sit in Damudd's chair." Caddy said.	RU: A (Thesis)
S11	"She eats in the bed."	Reason



Tree Diagram (3): Notional (Deep) Structure

The sample dialogues already analyzed prove the possibility of leaving the dialogues unresolved or suspended. The intervening continuing utterances make it impossible some times to resolve the dialogue. Either the second speaker loses the track and lets the dialogue go astray or the first speaker pursues her/his question, proposal, or remark no longer yielding complex dialogue paragraphs. The last sample is a case in point as to the pertinacity with which the second speaker, almost always Caddy, flouts the rules of dialogue by the manipulation of the continuing utterances (2)& (4) that hinder the speech flow and distracts the first speaker.

Results and Conclusion

Along Ben's section, dialogues reported prove Ben's meticulous re–production of whatever his memory records. In spite of Ben's confusion of time where the past and present are signalled orthographically in Italics, Ben is never confused as to speakers, turns, or words. Ben is capable of identifying the source of speech and referent accurately and can rehearse the contents and wording with exactness. His language is designed to assume his restricted view and his failure to manage mental processes, hence the heavy reliance on dynamic action. The dynamic or even the kinetic nature of the activity muffles some times the source and even the receiver. His use of pronouns is a matter of necessity when names are unknown to him; otherwise, he is more at ease with first names. However, the referents of pronouns are never confused though they are already unknown to him, i.e., he is able to draw clear–cut lines between himself and others and among the referents themselves to whom Ben uses the pronouns.

The dialogues chosen to fill in Ben's section are cut to track the story from the origin to the end. Ben recollects his early childhood where the signs of imminent tragedy loom up, for instance, in Caddy's indifferent bold character and Jason's precocious hostility and egoism. Thus, dialogues trace Caddy's love affairs and later her daughter's as well. Through dialogues, one becomes aware of the dilapidated state of the Compson household and reads into their inevitable down fall. Jason's tyrannical, corrupted nature stinks in the early dialogues and unfolds apparently towards the end. However, most of the dialogues have to be supplemented from the three other sections.

The taxonomical analysis reflects the machine–like exactness of Ben. The three sample dialogues all contain resolved and unresolved simple and complex dialogue paragraphs, which combine within larger compound dialogue paragraphs. Ben himself is a partner only in stimulus–response paragraphs where a physical response is elicited from him. Executions are never his own simply because he does not plan beforehand to do an action and to perform it next. All the execution paragraphs are, thus, reserved to characters other than the narrator. As for the stimulus–response paragraphs, Ben does not fail some times to report to the effect of that he obeys an order or involuntarily flouts it, i.e., whether he cooperates or goes his own way. In wording and content, the dialogues Ben is made to report are assigned the task of establishing the groundwork of the plot, characters, events, and ambience of the entire novel. They shed the light on the roots of the disaster and its consequences on all participants including Ben.

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الخلاصة

تسترعي الحوارات و الأحاديث التي ينقلها بينجامين كومبسون الراوي المتخلف عقليا" في القسم الأول من رواية وليم فولكنر الصخب و العنف الكثير من الاهتمام فيما يتعلق بأنماطها التركيبية. و لهذا تسعى الدراسة الحالية إلى البحث في أنماط تلك الحوارات وفق أنموذجا" تحليليا" اقترحه روبرت لونغكر عام (١٩٩٦). يصنف هذا النموذج الحوار بشكل رئيسي إلى بسيط و معقد و مركب و تنفيذي وغيرها. وبعد تطبيق النموذج، جاءت النتائج لتبرهن على دقة و أمانة نقل بينجامين و هو ابكم للحوارات التي حدث ان استمع لها سواء بإرادته أم بغيرها. و رغم ا إن بينجامين معاق عقليا" و لغويا"، فقد اظهر اتقانا" في تسجيل الحوارات التي حدث ان سمعها عرضيا" إذ لم تتعرض اي منها الى أي ضرر او تحريف او تعديل بعدما تمت معالجتها و حفظها في عقل معتوه مثل بينجامين. بل على العكس من ذلك ، اظهر التحليل الدقيق لتلك الحوارات قدرة بينجامين على التعامل مع و معالجة حوارات و أحاديث في غاية الطول و التعقيد. فبينجامين كراو للجزء الأول نقل كما لو كان جهاز تسجيل ما استرجعته ذاكرته التي لا تشوبها شائبة مما يدل و يؤكد على ان فولكنر قد صمم هذه الشخصية و وظفها لخدمة أغراض سردية و نصية.