

# Point of View in William Faulkner's *The Sound and the Fury* in Terms of Paul Simpson's Model: a Stylistic-Narrative Study

Prof. Majeed Hameed Jasim. (Ph D)  
MA Student: Hanan Hameed Qadduri  
Basra University, College of Education for Human Sciences  
Department of English Language

## **Abstract**

The current study investigates point of view in William Faulkner's novel *The Sound and the Fury* through applying Paul Simpson's modal grammar of point of view. The study is concerned with conducting a stylistic analysis to the third section of the novel through focusing on the linguistic devices used by the narrator to arrive at his (Jason's) attitudes and beliefs. The term *point of view* stylistically speaking refers to the use of language, representing a particular person's perspective regarding an action or event. In order to do that, this paper focuses on the relationship between POV and modality. Simpson opines that different types of point of view can be constructed in narratives through the diversity of linguistic choices provided by the system of modality. The type of modality can determine the narrative mode, which in turn can determine the narrative shading.

**Key Words:** shade, commitment, categorical assertion, deontic, boulomaic, epistemic, verba sentiendi

## **استقصاء وجهة النظر في فصل جيسون في رواية وليم فوكنر الصخب والعنف**

### **على وفق أنموذج بول سمبسون: دراسة أسلوبية سردية**

أ.د. مجيد حميد جاسم  
الباحثة حنان حميد قدوري  
جامعة البصرة-كلية التربية للعلوم الانسانية  
قسم اللغة الانكليزية

### **الخلاصة:**

تعتبر الدراسة الحالية دراسة أسلوبية سردية تعنى باستكشاف موضوع ذي أهمية بالغة في الخطاب السردية و هو وجهة النظر السردية التي تقترن بالعلاقات التفاعلية بين الأفراد و على الأخص من ناحية الجانب المشروطي في اللغة. تقوم الدراسة بتحليل الجزء الثالث من رواية وليم فوكنر الصخب و العنف على وفق أنموذج بول سمبسون من اجل تقصي نوع وجهة نظر الراوي جيسون كومبسون. تسعى الدراسة الى تسليط الضوء على أنواع محددة من وجهات النظر التي يعتمد بناء الرواية و تطور شخصها عليها. و تتوصل الدراسة باستخدام هذا الأنموذج الى اظهار الأنواع البارزة من أدوات المشروطية و التي يدل كل منها على نوع محدد من وجهات النظر لمعرفة تأثير ذلك على تفسير أحداث الرواية.

حيث يغطي الجانب النظري شرحا وافيا لانموذج بول سمبسون الذي يتكون من الأنواع المحددة للجانب السردية، اضافة الى انواع أدوات المشروطية. أما الجزء العملي فيشمل الية تطبيق الانموذج على الجزء المراد تحليله و الذي يرويهِ شخصية جيسون أحد ابناء عائلة كمبسون. الكلمات المفتاحية: استقصاء، وليم فوكنر، الصخب والعنف، بول سمبسون.

## 1. Introduction

The current study is an attempt to offer an application of Simpson's model. The study attempts to signify the role of modal operators in analysing narrative fiction to show the construction of narration with the various types of point of view, henceforth, POV. The significance of the study relies on the idea that the same event is described differently by different points of view. This opinion is emphasized by Genette (1983:115) states that, in *The Sound and the Fury*, "the same event can be told several times not only with stylistic variations [...] but also with variations in point of view". The study focuses on certain types of POV available in Faulkner's novel *The Sound and the Fury* in which there are four narrators and four different POVs. Stylistically speaking, the study contributes to linguistic interpretation of narrative discourse through a workable model which is based on the interpersonal function of language as adopted by Simpson. Thus, modality has a significant role in determining the degree of commitment to the truth of the propositional content of a statement. Moreover, modality can explore the narrator's beliefs, feelings and attitudes through his preference to use certain linguistic devices when communicating with other characters or in his interior monologues. For example, he can express the degree of his knowledge through the epistemic operators which are of different types: modal lexical verbs, modal auxiliaries, evaluative adjectives and adverbs and others. This investigation of POV is insightful in the domain of narratology and linguistics. The novel *The Sound and the Fury* represents a challenge for the researcher since it is regarded as the novel of the novelists and is viewed as one of the most difficult novels. The study, thus, attempts at investigating Jason's POV as he is the third narrator.

A writer's choice of a certain type of narrator is crucial to the way a work of fiction is perceived by the reader. There is a distinction between first-person and third-person narratives. In this regard, Gerard Genette views narration as two different modes; the first is conducted by a participating character, who relates the events and describes other characters. In this mode, referred to by Genette as *homodiegetic*, the description of events are processed through the consciousness of the narrator. The second mode is called heterodiegetic narrative where the narrator is invisible and remains outside unable to access the consciousness of any of the characters. This paper is restricted to investigate point of view, henceforth POV, on the psychological plane, as pointed out by Simpson (2005:10), as "the ways in which narrative events are mediated through the consciousness of the teller of the story."

### 1.1 The Questions of the Study

1. What is the narrator's attitude to the events and characters in the Jason section of "*The Sound and the Fury*"?
2. What is the system of modality that is commonly used and identified in the Jason section of the novel?
3. Does the modality system have the capacity to show the narrative shading of the novel, whether positive, negative or neutral?



## 1.2 Methodology

The third section, the Jason section of William Faulkner's "The Sound and the Fury" is going to be analysed stylistically through applying Paul Simpson's framework—modal grammar of point of view. Concerning the theoretical part, the modal grammar of point of view is explained in detail considering the four systems of modality. The researcher is going to adopt a selective strategy of certain passages in which a certain type of modal markers is dominant. Moreover, the passages chosen have something to do with the development of the characters and can add new dimensions to the themes of the novel. Then the results show the narrator's point of view. The modality system framework proposed by Simpson, is the cornerstone of the study. By applying the modal framework, the type of narrative shading is determined.

## 2. Paul Simpson's Modality System

Paul Simpson makes a comprehensive and a self-contained (inclusive) modal 'package' framework which can be assumed as a workable model to investigate features of modality that are related to the analysis of POV. In other words, it helps its practitioners comprehend how a fictional world is slanted towards the implied reader in a particular way. In addition, it investigates how these linguistic features give a text an individual sense or a particular feel. This model encompasses four modal systems of English (2005:43):

1. Deontic System
2. Boulomaic System
3. Epistemic System
4. Perception modality (a subsystem of epistemic modality)

### 2.1 Deontic Modality

Simpson states that deontic modality is "the modal system of 'duty' as it is concerned with a speaker's attitude to the degree of obligation attaching to the performance of certain actions". Thus, it concerns itself with what is possible, necessary, permissible, or obligatory according to some system of regulative principles. In this regard, Palmer (2001:9) claims that with deontic modality, the conditioning factors are imposed by an authority upon the relevant individual out of his control. Deontic modal auxiliaries fulfil a continuum of commitment from (a) to (c) Simpson (2005:43) as follows:

1. You *can* have it for a nickel. (permission) (*SF*, p.167)
2. You *should* take your umbrella. (obligation)
3. But she *must* never know. (requirement) (*SF*, 131)
4. So I *had to* stop there at the forks. (*SF*, p.156)
5. You *ought to* see her if she stays on the streets. (*SF*, p.119)

Deontic expressions can also be realized in structures that have a combination of adjectives and participles in 'BE... THAT' and 'BE...TO' (Simpson, 2005:44), such as:

- 6.that they *were allowed* too much freedom, (*SF*, p.171)(BE+ participle +TO)



7. It is *necessary* that you go to bed early. (BE+ adjective +THAT)
8. It is *essential* to keep up-to-date records. (BE+ adjective + TO)
9. I *was forced* to sell our furniture and the rest of the pasture. (SF, p.171)  
(BE + participle + TO)
10. You are *required* to answer three questions. (BE + participle + TO)

It is obvious that such expressions denote an interpersonal dimension to communication among individuals and refer to certain forms of persuasion and politeness.

## 2.2 Boulomaic Modality

This modality system is said to be mostly intertwined with deontic modality; boulomaic can be realized in constructions which indicate 'desire'. It refers to what is possible or necessary to fulfil someone's desires. These expressions which signify wishes and desires of the speaker, are represented mainly by:

a. **Modal lexical verbs** such as *hope*, *regret* and *wish*:

11. I *wish* you could be kinder to her. (SF, 170)
12. I *hope* it wasn't anything serious. (SF, p.161)
13. I just *want* to hit them one time and get my money back. (SF, p.154)

b. **Adjectival and participle** constructions can also provide boulomaic commitment in a 'BE...TO' or 'BE...THAT', in addition to **related modal adverbs** (Simpson, 2005:44):

14. It is *recommended* that you follow the steps. (BE +participle+ THAT)
15. It is *hoped* that you give up smoking. (BE +participle+ THAT)
16. It is *regrettable* that you will go to her party. (BE+ adjective+ THAT)
17. It's a *good* thing the Lord did something. (SF, 157) (BE+ adjective+ TO)
18. *Regretfully*, I will let you leave. (modal adverb)
19. *Fortunately*, you will look fat. (modal adverb)
20. *Luckily* we were near an alley. (SF, 124) (modal adverb)

## 2.3 Epistemic modality

Epistemic, as defined by David Crystal (2008:171), is a term adopted by linguists as part of a theoretical framework to analyse modal verbs. It denotes the logical structure of statements which signifies the truth of propositions (2008:171). For example, 'The agenda must be ready' indicates that the speaker is sure of his judgement. Likewise, Coates (1983:41) comments, "In its most normal usage, epistemic modality conveys the speaker's confidence in the truth of what he is saying, based on a deduction from facts known to him".

Palmer states that judgements can be of three degrees in English. The first is 'uncertainty', the second is 'inference from observable evidence', and the third means 'inference which is related to general knowledge; The three degrees are represented by the three modal verbs 'may', 'must', and 'will' (2001:24-5):

22. You *may* think you can run over me. (SF, 121)



23. There *must* have been fifty dollars' worth. ( *SF*, 133)

24. You *will* never know the suffering. ( *SF*,131)

The first expresses *uncertainty* of the speaker about the situation. The second speaker feels *confident* and *sure* of his information depending on solid evidence. The third judgement is based on what people usually *know* about Quentin.

Simpson emphasises the special importance of epistemic modality to the analysis of literary texts with respect to POV since it shows the extent to which an individual is certain of his/her knowledge or information, i.e., the truth of a proposition in a sentence s/he makes. As such, there may be certainty, absence of certainty, or confusion. There are more than way to show such type of modality (2005: 44-5):

a. **Modal auxiliaries:** which occupy a special importance in comparison with other grammatical forms in this system. They can demonstrate different degrees of confidence of a proposition or what is also called a categorical assertion:

25. You think a team *can be* that lucky forever. (*SF*,165)

26. It's only right that he *should* expect obedience from you. (*SF*, p.170)

27. They *must have sent* the news out over the Western Union. (*SF*, 149)

28. It *might* be better to simply restore this sum to the bank at some further date. (*SF*, 147).

29. I *might have been* mistaken. (*SF*, 156)

30. I'll tell you some news. (*SF*, p.160)

31. "You *may* think you can run over me like you do your grandmother and everybody else,". (*SF*, p.121)

b. **Modal lexical verbs:** can show the attitude of the narrator or (POV) in the story s/he is telling; here s/he transmits her/his opinion to the implied reader, supposing the occurring of an event on the basis of probability. For example:

32. I *expected* you back right away. ( *SF*, 149)

33. You have a right to, I *suppose*. ( *SF*, 148)

34. I *think* the marshal'll find it's a mistake. (*SF*, p.94)

35. I *reckon* Parson Walthall was getting a belly full of them now. (*SF*,p.162)

36. .... I *believe* there is something else... . (*SF*, p.)

37. "Gone to the show, I *imagine*," ( *SF*, p.162)

c. **Adjectives:** can be incorporated into such constructions as 'BE...TO' and 'BE...THAT':

38. and now even the Lord doesn't know that for *certain* probably. (*SF*, p. 151)

39. *Sure*, you can go. ( *SF*, p.170)

40. I wasn't *sure*. ( *SF*, p.156)

d. **Epistemic modal adverbs:** include a variety of adverbs like: maybe, perhaps, possibly, probably, certainly, supposedly, allegedly or arguably (Simpson, 1993:45). There are many examples in the novel *SF* such as



the following:

41. Then they'd send us all to Jackson, *maybe*. (SF, p.123)

42. I thought *maybe* you were sick. (SF, p.155)

## 2.4 Perception Modality:

This type is treated as a sub-category of the epistemic modality as suggested by Simpson (2005:46), where the focus is on the human visual perception. Thus, the degree of commitment to the truth of a proposition is determined by what an individual can perceive in a certain situation. This type can be manifested in constructions contain adjectives in 'BE...THAT' forms, in addition to related modal adverbs:

43. He *seemed* to be the only person she had any consideration for, (SF, p.171)

44. "It *seems* his sister's husband was out riding ... ." (SF, p.169)

The verbs *seem*, *appear*, and others are included within 'words of estrangement' as referred to by Uspensky (1973); these words can reflect the negative shading of the narrative. They show the position of the narrator as being outside or camera-eye viewpoint.

The table below shows the correlates between some categories of the modal systems which are the focus of this study, and the non-linguistic concepts which explain each category as proposed by Simpson (2005:47):



Modal System	Non-linguistic concepts represented
DEONITIC	Obligation, duty and commitment
BOULOMAIC	Desire
EPISTEMIC	Knowledge, belief and cognition
PERCEPTION	Perception

Table (1) the Four Systems of Modality

The four modal systems above as explained by Simpson (2005:47), represent the basis for the framework of point of view that is used by the researcher to conduct a narrative-stylistic analysis. In addition, Simpson's modal grammar of POV is proposed on the concept that the four systems of modality in English are distributed in different proportions across the different POV categories, and specific types of modalities are rather more frequent in a certain category of POV than others a matter that gives certain narrative shadings (2005:47).

## 3. Paul Simpson's Model of POV

Simpson's framework represents an expansion of Fowler's taxonomy. Simpson focuses on Fowler's categories of narration and makes a more precise details about each category. Fowler explains how modal commitment can be manifested through a linguistic means such as evaluative adjectives and adverbs, modal adverbs, modal auxiliaries, generic sentences and verbs of perception, prediction and evaluation (2005:43). However, Simpson attempts to widen Fowler's work on

modality by exploring and examining in detail the different types of modality recognized in English (2005:39). He explains that there must be a distinction between what he terms category A narratives and category B narratives through explicit (transparent) linguistic specifications (Simpson, 2005: 50).

### 3.1 Category A

Category A narratives are characterized by being first person narration in which events and characters are depicted through a participating character in the story. It is, therefore, considered as homodiegetic as termed by Genette. By depending on three systems of modality, accordingly, this type can be subdivided into positive, negative and neutral.

- a) Positive (A+ve): this type of narrative is clearly identified through the use of *verba sentiendi*: 'think, see, hear, smell, touch, feel, know, realize', and others; in addition to evaluative adjectives and adverbs, and generic sentences. It is considered positive as a consequence of using a specified type of modality providing positive shading. This modality features are represented by the dominance of deontic and boulomaic systems foregrounding a narrator's obligations, duties, desires and opinions *vis-à-vis*—with regard to— events and other characters. These linguistic criteria are called modal operators. Propositions are not based on limited knowledge of the narrator. Therefore, epistemic modal adverbs like *maybe*, *possibly* and *perhaps*, and modal auxiliaries like *might have been* and *must have been*, and perception modal adverbs maybe found in a text but not so prominent. In addition, 'words of estrangement', as is taken from Uspensky-Fowler taxonomy, may exist, and consequently, the implied reader is actively addressed by the narrative(2005:51-2).
- b) Negative (A—ve): is characterized by the prominence of epistemic and perception modalities indicating the narrator's uncertainty about characters and events. These modal operators can be epistemic modal auxiliaries, modal adverbs and modal lexical verbs like *suppose*, *assume*, *imagine*, *wonder*, *think* and *propose* or can be perception adverbs: *clearly*, *apparently*, and *obviously* or modal lexical verbs of perception '*seem*, *appear*'. There are also comparative structures which are associated with human perception (it seemed *as if*). The estrangement here comes from within the confines of a participating character's consciousness and results in a negative shading (Simpson, 2005: 53).
- c) Neutral: it is described as being totally absence of modality operators. It means that the narrator draws on categorical assertions instead of qualified statements and subjective evaluation. The narrator resorts to describe physical, not psychological, development. This type of POV, which is also called *flat feel*, has a completely unmodalized, non-reflective and categorical tendency (Simpson, 2005: 55).

### 3.2 Category B

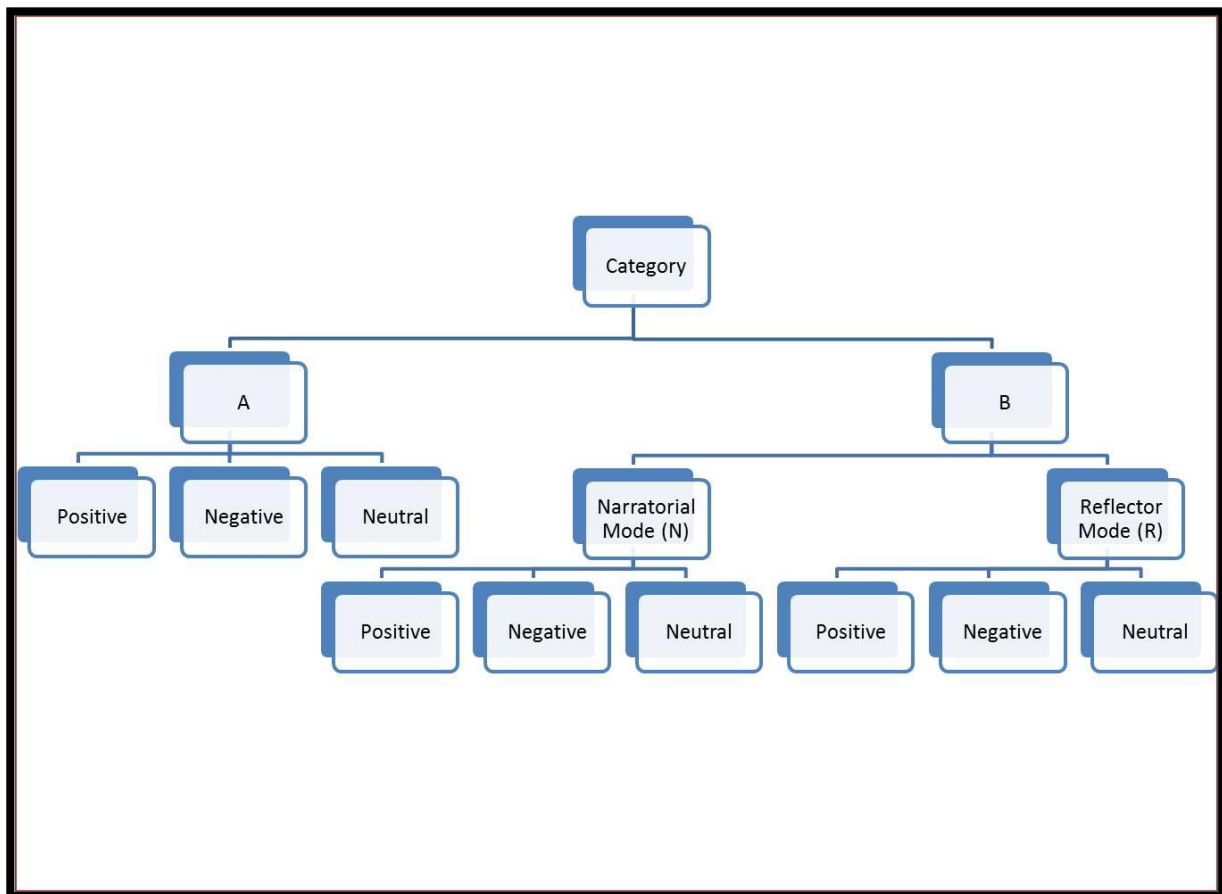
Category B are referred to as heterodiegetic narration since the story is told by an invisible nonparticipating narrator. It is characterized by being more complicated





than category A as it has two subtypes depending on whether the narrative is realized from a position outside the consciousness of any of the characters, or is narrated within the confine of a particular character's consciousness. In both modes, the narration is done through a third-person narrator. Thus, the story can be narrated in two different modes since the narration can be achieved either outside or inside the consciousness of a particular character or characters. The first subtype is *Narratorial* mode (B(N)) where the narrator is doing his role as a third-person, outside—'floating'—viewing position, that of any character; here the description of events and characters is exclusive to the narrator himself without being able to use mental verbs. The other subdivision is represented by the term the *Reflector* mode (B(R)) where the third-person narrator can have the licence of omniscience and being able to delve into the active mind of a particular character through whom the story is told. That is to say, the term *Reflector* is used to denote the character, which can be an animal or inanimate object, whose psychological perspective is represented in a text. Both modes are divided into positive, negative and neutral modalities (Simpson, 2005: 55, 57). The model of POV, consequently, consists of nine types as represented by the figure below (Simpson, 2005: 51):

**Figure (1) Model of Point of View**



a) B (N)+ve: it is recognized when deontic and boulomaic modality are foregrounded, evaluative adjectives and adverbs, in addition to generic sentences. The narrator is invisible, and non-participating in the events (Simpson, 2005: 57). This externality or 'floating viewpoint' overlaps with



spatial deixis providing a panoramic view which is completely sketched by a heterodiegetic narrator (Simpson, 2005: 58).

- b) B(N) negative: it is said to be similar to Fowler's External type D since it makes use of 'words of estrangement', with no information about the thoughts and feelings of characters (Simpson, 2005: 60). Simpson explains that it carries the same feel of A—ve as mentioned in the present model because the epistemic and perception modalities and comparators '*like, as though*' are isolated. This type of narrative provides a state of confusion and indecisiveness (Simpson, 2005: 60).
- c) B (N) neutral: this type has some other terms; it matches (coincides) Fowler's External type C, Genette's 'external focalization' and Rimmon-Kenan's 'objective' localization (1983:80) as referred to by Simpson (2005: 62). These terms imply the great extent of being objective and impersonal provided that there is nearly no qualified statements. That's why, it is dominated by categorical assertions. In addition, it is characterized by not referring to any internal analysis—psychological details—or details concerning thoughts or feelings. In the current model, this type agrees with A neutral except in being narrated in third-person (Simpson, 2005: 62).

The other subdivision of category B, B(R) also has three narrative shading as the researcher mentions in section 2.5.2 above. These three types possess the same characteristics of B (N)'s three shading and category A's subdivisions in the model presented by Simpson. There is a difference in the way of narration that B(R)+ve is related in the third person mode where mediation takes place through a Reflector's consciousness. A Reflector (restricted omniscient), which is termed internal focalization by Genette (1983:189), occupies the 'centre of consciousness' in a story, Simpson (2005:63). Simpson adds that B(R) modes with spatial deixis usually form witty visual perspectives (Simpson,2005: 64). The second B(R) subcategory, B(R) negative also resembles both A—ve and B(N)—ve that it is recognized through the use of 'words of estrangement', with dominant presence of epistemic and perception modal markers which come from an internal psychological perspective, within the confines of a particular character's consciousness. The third subcategory of B(R) is B(R) neutral (2005: 67); it is marked by the dominant use of categorical assertions rather than modalized language, but related through the consciousness of a Reflector. Such a style results in a similarity between the Narratorial mode and the Reflector mode since events and characters are objectively and impersonally described provided that the four modal systems are absent.

Simpson's model of POV, (2005; 43) focuses on the concept of modality, which he pinpoints by saying "a speaker attitude towards, or opinion about, the truth of a proposition expressed by a sentence; it also extends to their attitude towards the situation or event described by a sentence". Thus, modality is the selection of words used to express how definite we are about something. In other words, modality is a feature of language that is signalled by grammatical expressions (moods) that express a speaker's general intentions and beliefs to whether a proposition is true, obligatory, desirable, or actual. It can express from



being uncertain to very certain. In addition, some types of POV with a positive modal shading, for example, share the same modal patterning, i.e., share the same stylistic features. Therefore, the three positive modes: A+ve, B(N)+ve, and B(R)+ve express the same 'feel'. This stylistic similarity also applies to the other negative and neutral shadings (Simpson, 2005:69).

#### **4. The Analysis of Jason's Section**

The information provided in the theoretical part in section 3 above, is going to be applied on the third section of *The Sound and the Fury*. The strong relation between the concept of POV and modality is going to be clarified in terms of the current modal grammar of POV. Simpson's model is quite convenient to be used to analyse literary texts. *The Sound and the Fury* is a novel which merits the reader's appreciation to a great extent. Many critics has announced that this novel needs to be read more than once due to its special structure. The reason behind this opinion is that it provides the reader with a new interpretation. It is regarded as a difficult novel for an ordinary reader; only readers who equipped with certain capacities, can solve the maze created by William Faulkner. Therefore, the researcher chooses the third section narrated by Jason who is one of the narrators who has the duty to share the reader his POV. The following extracts are chosen to spot light on the narrative discourse of the narrator and his involvement with the main characters. The extracts chosen also have special importance concerning their influence on the development of the characters and the themes of the novel.

##### **Passage 1**

*Once a bitch always a bitch*, what I say. I says you're *lucky* if her playing out of school is all that worries you. I says she *ought to* be down there in that kitchen right now, ...

"Well," I says. "You cant, can you? You *never* have *tried* to do anything with her," I says. "How do you *expect* to begin this *late*, when she's seventeen years old?" She *thought* about that for a while (SF, P. 119).

The third section opens with the generic sentence *Once a bitch always a bitch*, which exhibits his feeling in this context toward his niece 'Quentin', who is named after his dead brother, it is also a reference to his view on all women exposing his misogyny. Jason peppers this generic sentence with ultimate feature of universality against all women; he repeats this sentence more than once as if he wants us to hear him. This particular use of a catchphrase distinguishes him as having his own particular idiolect. His use of slang language, therefore, shows his naivety and lack of formal education. He behaves cruelly with almost all women he encounters except his mistress Lorraine, whom he regards as honest, straight and good (SF, p.161). Jason does not like Miss Quentin's unsatisfactory behavior, so he uses his power to impose on her what he considers right. That is clear in his use of expressions of obligation and duty, such as 'ought to', and evaluative adjectives and adverbs, 'lucky', 'never' and 'late' showing that it is too late at such an age of seventeen to teach Miss Quentin to behave well and respect her family. Here he embodies his role as the responsible figure in the



family. This passage shows his narrow-mindedness as partiality, his confidence in his opinion as his disposition to criticize and un7 judge others.

### Passage 2

“Sure,” I says. “I *never* had time to be. I *never* had time to go to Harvard or drink myself into the ground. I *had* to work. But of course if you *want* me to follow her around and *see* what she does, I can quit the store and get a job where I can work at night. Then I can *watch* her during the day and you can use Ben for the night shift.” “I *know* I’m just a trouble and a burden to you,” she says, crying on the pillow. “I *ought to* know it,” I says. “You’ve been telling me that for thirty years. Even Ben *ought to* know it now. Do you want me to say anything to her about it?” “Do you *think* it will do any *good*?” she says.... I *heard* her in the kitchen. She was *trying* to make Dilsey *let* her have another cup of coffee. I went in. “I *reckon* that’s your school costume, I it?” I says. “Or *maybe* today’s a holiday?” (*SF*, P.119-20).

The narrator, Jason, attempts to show us how he suffers at the hands of the Compsons, the grievance he was subjected to, and the university he did not attend (compared to his brother), saying that he has no time for himself, his time is employed to watch Miss Quentin and chase her throughout the day of his narration; that is why, this complain is expressed through the adverb ‘never’. On the other hand, he expresses himself as an effective member and family head since he is the only one capable in the family. This is evident in his attempt to be sarcastic of Ben’s handicap, so he humiliates Ben publicly. His strong certainty about the actions of Miss Quentin are presented through deontic operators ‘ought to’, and verba sentiendi ‘see, watch, think and heard’. He also uses markers of uncertainty ‘reckon, maybe’ just because his criticism of his niece is sarcastic in order to convey his contempt against her.

### Passage 3

Because it was the twenty sixth because it was the same day one month that Father went up there and got it and brought it home and wouldn’t tell anything about where she was or anything and Mother crying and saying “And you didn’t even *see* him? You didn’t even *try* to get him to make any provision for it?” and Father says “No she *shall* not *touch* his money not one cent of it” and Mother says “He *can be forced* to by law. He can prove nothing, unless——Jason Compson,” she says. “Were you *fool* enough to tell——” “Hush, Caroline,” Father says, then he sent me to help Dilsey get that old cradle out of the attic and I says, “Well, they brought my job home tonight” because all the time we kept *hoping* they’d get things straightened out (*SF*, P. 130).

Here, through the technique of the stream of consciousness, the narrator goes back to a past event, when his niece was very young and his father brought her home. The passage teams with foregrounded deontic and boulomaic markers which



indicate how Caddy's father insisting on raising the girl without the help of anybody. The mother uses deontic markers to oblige Caddy's husband to help in raising her granddaughter but the father ends the discussion. Here the unpleasant moments of Jason's memories of his parents come to his mind without invitation. Thus. He does not like to remember such events. This unpleasant memory has fostered deep inside him, ruining his memories of his parents.

#### Passage 4

"In there?" Mother says. "To be *contaminated* by that atmosphere? It'll be *hard* enough as it is, with the heritage she already has." "Hush," Father says. "Dont be *silly*." "Why aint she gwine sleep in here," Dilsey says. "In the same room whar I put her maw to bed ev'y night of her life since she was big enough to sleep by herself." "You *dont know*," Mother says. "To have my own daughter cast off by her husband. *Poor* little *innocent* baby," she says, *looking* at Quentin. "You *will never know* the *suffering* you've caused." (SF, P. 131).

It is dominated with modalized expressions: evaluative adjectives and adverbs 'poor, innocent, silly, contaminated, never, and hard'. Verba sentiendi are also used to emphasize the duty of the family to take care of the little girl who should not know that she is the reason behind her mother's divorce. The mother is confused between two opposed points of view. Her own view to delete Caddy's history since she disgraces the family, and her husband's who does not like to speak awkwardly about Caddy. The mother believes that Caddy's room is impure for her granddaughter that is why she uses an evaluative adjective 'contaminated'.

#### Passage 5

"But she *must never know*. She *must never even learn* that name. Dilsey, I *forbid* you *ever* to speak that name in her *hearing*. If she *could grow up never to know* that she had a mother, I *would* thank God." (SF, P. 131).

Deontic markers are used to spotlight on this important situation in which the mother practises her authority upon the family members by making such a decision of not allowing anyone to mention Caddy's name in the house, especially her daughter who should not know that she has a mother. The mother addresses her speech to the whole family, talking to Dilsey who is going to raise the little girl. Because Caroline is the mother, her speech consists of obligation and duty markers.

#### Passage 6

When they begun to get it filled up toward the top Mother started *crying sure* enough, so Uncle Maury got in with her and drove off. He says You *can come* in with somebody; they'll be *glad* to give you a lift. I'll *have to* take your mother on and I *thought* about saying, Yes you *ought to* brought two bottles instead of just one only I *thought* about where we were, so I *let* them go on. *Little* they cared how *wet* I got, because then Mother *could have* a whale of a time being *afraid* I was taking pneumonia (SF, P. 133).



This scene is a flashback, Jason reinforces an attitude that victimizes him. Jason felt neglected while his sister and brother brought troubles to their family. He was neglected though he was the good son (according to his logic). This scene is of the Jason's father's funeral in which his uncle Maury and his mother treated him badly and left him alone in the graveyard and they did not care for him while it was raining heavily. Uncle Maury told Jason that it was possible that he could come with anybody who would be happy to give him a lift. Providing the reader with comic relief using the evaluative adjective 'afraid', criticizing his mother and saying the opposite of the truth that she could be so worried about his health because she left him in the rain. Jason feels confident, therefore, he does not reply his uncle. He speaks to himself expressing his irony on his uncle and then he allows them to leave; he used the verb 'let', which means he allows them to leave just because it is his father's funeral.

#### Passage 7

I *had to* follow the path to keep out of the wet grass so I didn't *see* her until I was *pretty near* there, standing there in a black cloak, *looking* at the flowers. I *knew* who it was right off, before she turned and *looked* at me and lifted up her veil (*SF*, P. 133).

It is also at his father's funeral where Jason met his sister Caddy. He recognized her immediately, even without seeing her face, just from her appearance. Therefore, it is a physical perception using 'see', 'pretty near', 'look'. Jason shares the reader his thoughts using the verb 'know', which is a verb of mental processes, showing the psychological dimension of his consciousness.

#### Passage 8

I said Mother *wanted* her and I took her into the house. I found Uncle Maury's raincoat and put it around her and picked her up and went back to the lane and got in the hack. I told Mink to drive to the depot. He was *afraid* to pass the stable, so we *had to* go the back way and I *saw* her standing on the corner under the light and I told Mink to drive close to the walk and when I said Go on, to give the team a bat. Then I took the raincoat off of her and held her to the window and Caddy *saw* her and sort of jumped forward (*SF*, P. 135).

This scene is related to the previous passage when Jason made a deal with Caddy to allow her to see her daughter just if she gave him a large amount of money. He described the emotional reaction of Mink who is 'afraid'. Jason realized Mink's reaction because Mink appeared to be so. Here the researcher finds little details concerning the thoughts of characters, while the influence of the physical situation is highlighted. Deontic markers 'had to' shows how much Jason can arrange such a situation. Reading the passage as a whole, the researcher realizes the tone of prohibition and obligation colouring the speech of Jason who feels happy in perverseness.

#### Passage 9

I went back to the store. "*Forgot* some papers Mother *wants* to go to the bank," I says. I went back to the desk and fixed the check. *Trying*



to hurry and all, I says to myself it's a *good* thing her eyes are giving out, with that little *whore* in the house, a *Christian* forbearing woman like Mother. I says you *know* just as well as I do what she's going to grow up into but I says that's your business, if you *want* to keep her and raise her in your house just because of Father. Then she *would* begin to cry and say it was her own flesh and blood so I just says All right. Have it your way. I *can stand* it if you can. I fixed the letter up again and glued it back and went out (*SF*, P. 142).

Jason mediates what he is thinking about; he shares the reader his thoughts. In addition, we also find him speaking loudly to himself—interior monologue—telling us that he is lucky because his mother's eyes are getting worse. The passage expresses Jason's mixed feeling about raising his niece; trying to protect her against any serious discipline in spite of the fact that (according to his logic) she is a bitch. He tries to give the impression that he does not want to displease his mother. However, he criticizes her Christian stubbornness and sees it as a weakness. He uses evaluative adjectives 'good, whore, Christian' to describe the closest people to him; he dislikes his family including his mother. He describes his mother's reaction to any inconvenient situation as something intolerable.

#### Passage 10

"He's my own brother," Mother says. "He's the *last* Bascomb. When we are gone there *wont* be any more of them." "That'll be *hard* on *somebody*, I *guess*," I says. "All right, all right," I says. "It's your money. Do as you *please* with it. You *want* me to tell the bank to pay it?", "I *know* you *begrudge* him," she says. "I *realise* the burden on your shoulders. When I'm gone it *will* be *easier* on you." "I *could* make it *easier* right now," I says. "All right, all right, I *wont* mention it again. Move all bedlam in here if you *want* to." "He's your own brother," she says. "Even if he is *afflicted*." (*SF*, P. 148).

The mother tries to convince Jason to give Maury the money he asked for using an evaluative adverb 'last'. The mother shows her prediction about future events through the use of epistemic operators 'will', . She knows that Jason does not like his uncle, and this is clear in her speech; there are a number of verba sentiendi 'begrudge', 'know', 'realise', and she also uses the adjective 'easier' which reveals her ability to judge things. Jason knows how to persuade his mother that he is the man whom she can trust. He shows his tolerance to allow his mother to support Uncle Maury although he knows that his uncle is a spendthrift. On the one hand, by using 'wont' which means that he will never say anything against his uncle, he is obeying his mother. On the other hand, he mocks at Benjy by referring to him by the adjective 'bedlam'. Because of her sympathy, the mother otherwise used the adjective 'afflicted' for Benjy. Here, in this situation, a reader can view a comparison that is made between the two brothers, Maury and Benjy. The two evaluative adjectives 'bedlam and afflicted' are used to refer to Maury as well as Benjy.



### Passage 11

“Whatever I do, it’s your fault,” she says. “If I’m *bad*, it’s because I *had to* be. You made me. I *wish* I was *dead*. I *wish* we were all *dead*.” Then she ran. We *heard* her run up the stairs. Then a door slammed. “That’s the first *sensible* thing she ever said,” I says. “She didn’t go to school today,” Mother says. “How do you *know*?” I says. “Were you down town?” “I just *know*,” she says. “I *wish* you *could be* kinder to her.” (SF, P. 170).

This situation is so dramatic showing Quentin’s desire to die because of Jason’s severe conduct. It is conveyed through the boulomaic marker ‘wish’ which occurs more than once. She faces him directly using evaluative adjectives ‘bad, dead’ to reinforce her claim. Consequently, the mother exercises her power to influence Jason to treat her better by using boulomaic and deontic features ‘wish’ and ‘could be’.

### 5. Results and Discussion

In the Jason section, the type of this narration is category A. It is first-person narration in which subjective viewpoint is focalized through the internal consciousness of a participating character. Thus, it has the effect of being narrated within the consciousness of the main character-narrator—giving his psychological point of view about the other characters and events. The narrator supplies the reader with a description of a character’s thoughts and feelings through the linguistic techniques of verba sentiendi and evaluative adjectives and adverbs. For example, Jason provides information about his thoughts, feelings, and beliefs. Modality markers in the form of deontic and other features are employed. The total number of verba sentiendi in the passages above is 29, and the total number of the evaluative adjectives and adverbs is 19. The passages also manifest the narrator’s strength over the people around him. This is evident in the high number of deontic modal operators as shown in the table below, which are the linguistic items that refer to what is possible, necessary, permissible, or obligatory according to some system of rules or they are the conditioning factors that are imposed by an authority upon the relevant individual. After applying Simpson’s modal grammar of POV, the modal signifiers in the third section of *The Sound and the Fury*, the Jason section, are isolated. However, three of the four categories are only identified; the perception modality found is regarded as the least in comparison to the rest systems. This is because the narrator is not relating the events from outside his consciousness. The table below shows the occurrence of the four systems in which the deontic modality is the dominant category. The second modality that comes next is the epistemic system. The main focus of the section is related to Jason and how he runs the Compson daily affairs and the people whom he deals with. He deceives his mother, his sister Caddy, as well as his niece, Miss Quentin. His pride derives from his position as the one in control of the surroundings. He seems confident all the time and is regarded the master in the family. He occupies his father’s position as the head of the family. This is obvious in the dominant use of expressions of duty and obligations.



Modality Markers	Deontic	Buolomaic	Epistemic	Perception	Total
Modal Adverbs & Adjectives	11	3	3	0	
Modal Auxiliaries	13	0	13	0	
Modal Lexical Verbs	4	9	5	0	
Total	28	12	21		61

Table (3) the Frequency of Modality Markers

### Conclusions

The different modal signifiers: verba sentiendi, deontic modality, evaluative adverbs and adjectives and a generic sentence, italicized in the above passages show the narrator's attempt to be the person of influence in the family.

In conclusion, the third section of the novel is an A+ve, homodiegetic narrative, and internally focalized—restricted to views from within Jason's mind. That is to say, the section's events are focalized through the internal character to whom the narrative information is restricted. In addition, it is easily grasped by the reader due to the clear manifestation of the foregrounding deontic modality markers expressing the characters' obligations, duties and desires. The markers of perception modality are also used, but are relatively few. Jason's POV is the focus of the study, that is why, the researcher finds Simpson's model applicable and very appropriate to the section and can be regarded as a valid means to arrive at the type of the POV and then to point out the particular feel of the text.

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No . : 3  
Vol. : 44  
Yr. 2019



Journal of Basra Research for Human Sciences