

# Analysis on Approaches of Narrative Discourse in William Faulkner's Fictions

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**Abstract.** William Faulkner is one of the most important and influential novelists in the twentieth century. The unique narrative techniques of his novel give readers a deep impression and provide references for other writers. After a brief introduction of Faulkner's novels, this paper classifies the narrative discourse in Faulkner's novels, and studies the characteristics of the narrative discourse in Faulkner's novels in detail to references for the related researchers.

## Brief Introduction of William Faulkner and His Fictions

Hailed as “Modern Classic Writer”, the American novelist William Faulkner is not only one of the most important American writers of the 20th century, but also one of the most influential modernist novelists in contemporary western world. He has carried on the bold experiment and the innovation to the novel form, has enriched the novel's artistic expression form effectively. During his lifetime, he wrote 19 novels and more than 120 short stories. The main thread is the county in Jefferson town and its suburbs belong to the story of several generations of people of different social strata of several families. The time was from 1800 onwards until the Second World War later. The alternation of the more than and 600 lineages interspersed with a named character in various novels and short stories. The most representative works are *The Sound and the Fury*. In 1950, the Nobel Committee awarded the Faulkner prize. He was award as "Great Novel Technique Artisan" in the twentieth century. Faulkner's works are mostly complex and obscure. The main reason lies in his unique narrative skills. His creative awareness of the use of flow narrative techniques achieved the ultimate in innovation of the novel form, greatly challenged the traditional narrative. Therefore, from the perspective of the theory, the study of Faulkner's narrative works will no doubt clearly reveal the aesthetic value and social value of Faulkner's novels.

## Classification of Narrative Discourse in William Faulkner's Fictions

**Telling Discourse.** A variety of narrative discourse perspective is used to show the whole story *As I Lay Dying*. The bundrens and the surrounding neighbors in turn tells the story of one family's journey to Jefferson. Readers not only understand the intermittence of the plot, but also by the characters of internal focalization mode directly into their inner world. The requent appearance of the fifteen characters is in the first person to angle the inner monologue, namely internal focalization mode. As this focus pattern can only show the character's inner thoughts, the information they provide is limited. When you first read the novel, you will find that the characters' stories are independent of each other, and everyone seems to have their own thoughts, feelings and stories. But these seemingly independent focus is actually closely connected together, they work

together, interweave with each other, together constitute a complete sound, namely the bundren family voice. Therefore, if readers want to grasp the story of the whole story, it is necessary to focus on the fifteen people together to understand the words. The narrators of other family members, different attitude, to construct the narrative of the internal focalization mode and in a certain extent, deepen the structure and meaning of the works. Genette thinks, the focus mode, the narrator can only tell the reader himself as the part of a character knows, not all the details. This way reflects the way Faulkner master the focus of the narrative perspective of the superb skills, so that the work has a huge reading charm. Faulkner in his works depict the role of multiple neighbors, they from external focalization mode expressed himself to the bundrens to Jefferson town of different views. In other words, the neighbors tell the story of others, and they are not involved. They describe the things their own eyes can see. Faulkner's telling discourse is a unique and attractive way to attract readers, which is different from the traditional approach in the past.

**Reporting Discourse.** This discourse is equivalent to the indirect speech. It often has the words "he said" or "he wanted". This form highlights the characteristics of the character discourse, but still have the narrator's intervention, still difficult to will that this discourse is reduced to "direct speech". Genette the and narrative discourse compared, "this form of a strong ability to imitate, but in principle, with complete expression ability, but it never to guarantee that any readers, especially not to readers feel it verbatim transcript of the actual spoken words: traces of the narrator in the syntax is still too obvious, so the words do not have the citation literature independence. It can be said that the narrator in advance to be tolerated, not only the words into a subordinate clause, and it should be concise, and integrated with his words, thus in their own words to explain. A prominent feature of the narrative structure lies in the combination of external and internal narration. Faulkner uses the double and single quotes to distinguish characters of discourse and heart activity, and when the narrator in describing the characters' attitudes and experiences, Faulkner is not used any special symbols. It is important that external narrator narrative from the internal organization of information extraction from always focus inside. The first part of the eighteenth chapter Byron caught a glimpse of Brown from Lena's escape and the nineteenth chapter of the second part of the two Graeme hunt in the sections of the internal narrative scenes are very similar, especially in terms of view. The encounter with a fugitive is a sign of the most dramatic moments in the life of all the focal people. Byron finally decided no longer to be passive and challenged the man. The reporting discourse described the psychological process well.

### **Features of Narrative Discourse in William Faulkner's Fictions**

**Authenticity.** The narrator's power limit concept emphasizes the limited perspective and empirical evidence of the narrative itself. It is the theoretical basis for the study of the theory of the pursuit of historical authenticity, even seeking for the reduction of the event. It gave up the author's historical responsibility and ethical commitment, only from the narrative technique to do the article, so it becomes false can be tired of the story, its legal basis does not come from power, but from the real. The reader is willing to accept and the author should be described, first of all is not a kind of deception as to who is in terms of this right is equal. An insightful reader may experience two stages of reaction to a narrative in the course of reading. In the first few chapters, the story is told in the traditional way, and the reader is concerned with the events that happened in the life. The first four chapters of the narrative structure, and Luo Sha, Mr. Compson and Quentin's conversation, it seems that the performance of traditional story. But with contradictions and differences before and after expansion, and Quentin curiosity and emotional involvement increased. Readers attention expanded to tell the story of characters, mainly is Miss Rosa, Mr. Compson, Quentin and Shreve.

This focus on character narrators make readers doubt the reliability of character narration. On the other hand, readers are forced to question the authenticity of the story while exploring the meaning of the story. Though in doubt, in the process of reading, readers will aware of, or unconsciously feel to the story the narrator and Sade are inseparable. Due to the authenticity of the character narrative discursive, a fact of the life of Sade seems difficult to really understand, but they tell a story which revealed the living conditions about the narrator himself.

**Logicality.** Entity, logical form and value are three relative independent aspects of the world. The entity that is the event or events described. Vivtorinox called the image language description. Image can describe the reality according to their own way. Fundamentally speaking, the image relationship between language and the world is based on the proposition and fact between the structure of the same type rather than based on the corresponding relationship between name and object set up. We arrange according to the Vivtorinox theory is that legitimacy is the same type of narrative narrative has a logical form of identity and structure between the discourse and the historical facts of the narrative promotion is a kind of proposition so to determine a narrative is real and not cheating, judgment and logical form proposition structure we will show the story: whether it is keeping up with events in the history of logic and propositional structure on the same, which involves context, can of course or empirical research in a broader sense, this is not as empirical and textual narrative methods, but as the theoretical basis is stick in the value level, this is a kind of narrative voice that leave the whole context more authentic than the author and narrator of the retreat, take away the logical form and proposition structure Narrative, although in some detail or in the original scene may be true. Faulkner's novel *Temple* was published in 1931, which is the most powerful work to expose and criticize the ugly reality of the south of the United States. The lawyer persuaded Tan wave to testify, but she has been suffering allergic eye to insane behavior goldfish, perjury. Godwin was sentenced to death, some with a mob rob Lynch burned. An eye goldfish is also due to the end of one who was not involved in the murder and sentenced to death. In this novel, the author, through the gradual development of several groups of unstable factors, so that the story is a step by step to be pushed to the climax. The first is the lawyer Horace and goldfish eye bootleg liquor dealers. The novel began to say that Horace was not satisfied with his wife because of his marriage and left the wife of ten years of marriage, want to return to the home of Jefferson. On the way, at the edge of the spring water, the criminals were detained goldfish eye. Developmental changes in the unstable relationship between Horace and goldfish eyes show the instability of the goldfish eye fate change.

**Value.** After the civil war in the United States, the political and economic plight of the southern society has made many thoughtful southern people begin to think about the causes of the tragedy of the South and the root causes of the collapse of the manor. As a deeply influenced by Christianity and in the southern culture grew up in the southern writers, and many other conscience of intellectuals, Faulkner found the nature is devoid of humanity of storage the hearts of slavery and the southern racism in Faulkner's opinion, their sin from their similar slavery and racial consciousness of the southern white heart is the root of their sufferings atonement is the ease their only way to his crime sin. Faulkner's racial consciousness is reflected in his many works. As in *Absalom, Absalom!*, Barrie found his pan black ex-wife. He abandoned his wife and came to the town of Jefferson, through the exploitation of black sweat and set up their own. In the fiction of *Go down, Moses*, Tohme's uncle Booky black people as prey and tours the race and bouti uncle in a poker game win win trophies Tohme's girlfriend and Tan Nigeria, two game exposes southern slavery and racial discrimination; Jo Kristmas as the body is not aware of the black blood and suffered from the discrimination of white and black populations are not acceptance; Lu Kesi - black

cloth incense was accused as a murderer, was in prison waiting for white pulled him out and poured gasoline on fire, burning and longitudinal. Thus, concerning racial problems, reflect black life situation is the important content of Faulkner's literary creation. The narrative discourse told the root causes of original sin of people in southern America .

## **Conclusion**

The effectiveness of narrative discourse lies in its deep poetic and philosophical nature. We can divide the narrative discourse of Faulkner's novels into two categories: telling discourse and reprot discourse. They have the characteristics of authenticity, logicity and value. The approaches of narrative discourse in William Faulkner's fictions are well worth learning for other writers.

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