

THE NARRATIVE SIMILARITIES BETWEEN FAULKNER'S *THE SOUND AND THE FURY* AND ÖZDENÖREN'S STORIES

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Abstract: William Faulkner is one of the pioneer authors who applies modern narrative techniques in American Literature. Stream of consciousness, multiple narration and interior monologue are some of the modernist techniques he uses in his works. His indisputable achievements in literature made some writers to pursuit his technique and style. Rasim Özdenören is a famous Turkish story writer who traces Faulkner. There are certain similarities in technique and style of both writers. The similarities are not just at the technical level, there are similarities between the themes they use as well. Faulkner's *The Sound and the Fury* has been evaluated as a masterpiece by many scholars. The novel is source of a rich variety of modern techniques. The all above mentioned modern techniques are all applied in this novel. The novel consists of four chapters and the first three chapters are narrated by the three brothers from Compson family. The last chapter is narrated by the writer. Faulkner's extraordinary style shows up at the very beginning of the novel. The first narrator is a mentally retarded, deaf and mute character. That's why there is no consistency of narration, no coherence of events, no logical unity and no fluency in the first chapter and it has a challenging atmosphere for the understanding of the reader. The obscurity of this chapter clears away only after the following chapters are read. Four different narrators give a chance to the reader to look at the events from multiple points of views.

In order to represent the analogy between two writers, Özdenören's two story books, *Çarpılmışlar* and *Hastalar ve Işıklar*, have been chosen. In addition to these story books a short novel, *Gül Yetiştiren Adam*, has been focused. When these works are scrutinized cautiously the similarities between the techniques can be observed clearly. Stream of consciousness, interior monologue and other modern techniques have been used widely in these studies. However, this study does not claim the contagion between writers as a deficiency. Even the most distinguished writers have been influenced by other writers. There are many examples of contagion in the history of literature. Sometimes the influenced writer produces more successful works. Özdenören is also a distinguished story writer in Turkish Literature. The influence of

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Faulkner on Özdenören is evident. There are similarities in narrative techniques and subjects dealt with. Özdenören's success in his works indicates that he is not just an imitator but he has successfully adopted the modern techniques to his works. His authentic works receive attention they deserve by readers and critics and the only purpose of this study is to focus on certain cases of analogy between the studies of the two writers.

Key Words: Faulkner, Özdenören, Modernism, Narration.

Faulkner'in *Ses ve Öfke*'si ile Özdenören Hikâyelerinde Anlatım Tekniği Benzerlikleri

Özet: William Faulkner modern yazım tekniklerini çalışmalarında uygulayan Amerikalı öncü yazarlardan biridir. Bilinç akışı, çoklu anlatı ve iç monolog teknikleri çalışmalarında kullandığı modern tekniklerden bazılarıdır. Edebiyat alanındaki tartışılmaz başarısı, başka yazarların da onun yazım tekniği ve tarzını benimsemelerine önayak olmuştur. Türk Edebiyatında modern yazım tekniklerini kullanan yazarlar bulunmaktadır. Bu teknikleri kullanan ve başarılı bir hikâye yazarı olan Rasim Özdenören, Faulkner'in takipçileri arasında yerini alır. Her iki yazarın yazım teknik ve tarzlarında belli benzerlikler bulunmaktadır. Benzerlikler sadece yazım tekniği seviyesinde kalmamakta, çalışmalarında kullandıkları temalarda da benzerlikler göze çarpmaktadır. İlk olarak Faulkner'in *Ses ve Öfke* adlı çalışmasını ele alınacaktır. Faulkner'in bu romanı birçokları tarafından başyapıt olarak değerlendirilmiştir. Romanda zengin modern öğeler bulunmaktadır. Romanın ilk üç bölümü Compson kardeşler tarafından aktarılırken, romanın son bölümünün anlatıcısı yazarın kendisidir. Faulkner'in sıra dışı anlatı tarzı henüz romanın başında kendini gösterir. Romanın ilk anlatıcısı Compson kardeşlerden zihinsel özürlü, sağır ve dilsiz olan Benjy'dir. Bu nedenle bu bölümdeki anlatıda bir tutarlılık, olaylarda mantık örgüsü ve akıcılık bulunmamaktadır. Bu durum, okuyucunun olayları anlamasında büyük bir zorluğa neden olabilmektedir. Bu bölümdeki anlam karmaşası ancak sonraki bölümler okunduktan sonra bir netlik kazanır. Faulkner dört ayrı anlatıcı kullanır ve bu farklı anlatıcılar, okuyucunun olaylara farklı açılardan bakma şansını elde etmesini sağlar.

Faulkner ve Özdenören arasındaki benzerlikleri ortaya koymak için Özdenören'in iki hikâye kitabı, *Hastalar ve Işıklar* ve *Çarpılmışlar* çalışma kapsamına alınmıştır. Bu kitaplarla birlikte kısa bir romanı olan *Gül Yetiştiren Adam* da ele alınmıştır. Bu çalışmalar dikkatle incelendiğinde iki yazarın ortak noktaları açık bir şekilde görülür. Özdenören bu hikâye kitapları ve romanında bilinç akışı, iç monolog ve diğer modern teknikleri yaygın bir şekilde kullanmıştır. Yazarlar arasındaki benzerlikler bir kusur olarak değerlendirilmemelidir. Bu çalışma, iki yazar arasındaki benzerlikleri bir

eksiklik olarak gösterme çabası içinde değildir. Edebiyat tarihine bakıldığı zaman birbirinden etkilenen birçok yazar olduğu görülebilir. Bazen etkilenen kişinin etkilendiği yazardan çok daha üstün çalışmalar ortaya koyduğu da görülmüştür. Bu iddia Özdenören'in Faulkner'dan etkilenmesi durumu için yanıltıcı olabilir. Faulkner'ın dünya edebiyatındaki yeri tartışılmazdır. Shakspeare gibi dünya edebiyatına mal olmuş bir yazarın Antik Yunan ve Roma kaynaklarından faydalandığı bilinen bir gerçektir. Fakat bu etkilenme onun yapıtlarına bir gölge düşürmemiştir. Tam aksine etkilendiği çalışmalarını geliştirerek çok üstün bir noktaya yükseltmiştir. Özdenören'in de Türk edebiyatındaki yeri bellidir. Bu bağlamda Özdenören'in Faulkner'dan etkilenmesi bir taklitçilik değildir. Faulkner'ın kullanmış olduğu teknikleri başarılı bir şekilde kendi çalışmalarında uygulamıştır. Edebiyattaki başarısı bunun bir göstergesidir. Özdenören, Faulkner'dan etkilenmiş olsa da kendine özgü tarzı ile farklı bir noktadadır. Bu çalışmanın genel amacı ise her iki yazarın belli çalışmalarındaki benzerlikleri ortaya koymaktır.

Anahtar Kelimeler: Faulkner, Özdenören, Modernizm, Anlatı .

Introduction

At the beginning of the twentieth century the modernist movement brought many innovative techniques to literature. The modernist writers found the traditional literary approaches out of date and tried to use unusual new techniques in their studies. William Faulkner is one of the pioneer modernist writers of American Literature who uses new techniques intensively in his novels. There are also distinguished writers who use new modern techniques in Turkish Literature. Rasim Özdenören is one of them and he is an important follower of Faulkner. The techniques used by Faulkner can be traced in the works of Özdenören. Multiple narration and stream of consciousness come to forefront among these techniques. These new and extraordinary narration techniques of Modernism can be determined as the precursors of a new era in the literary world.

Discussion

One of the new techniques, the stream of consciousness, is applied by many authors and the first names come to mind can be listed as Virginia Woolf, James Joyce, William Faulkner. But Lourdes claims that to impose order to complicated atmosphere of stream of consciousness, Faulkner uses an underlying central narrative, together with minor narrative threads, that's why a repetition of incidents as told by the different characters partly dispels the incomprehensible atmosphere caused by stream of consciousness. As a result Faulkner's application of the technique is more effective than the other writers

(Lourdes, 1984; 78). This study focuses on Faulkner because he has an important follower, Özdenören, in Turkish Literature.

Faulkner's *The Sound and the Fury* gives fruitful data in respect of modern techniques. In addition to stream of consciousness the multiple narration technique is used as well. The novel consists of four chapters and the first three chapters are narrated by the three brothers from Compson family. The narrators, Benjy, Quentin and Jason, also have a sister, Caddy. Although she is also a major character who plays an important role in the improvement of the story, she does not have a narration part. Each of the characters presents their story from first-person point of view and Chaturvedi states that such a technique brings greater emphasis on the feelings, opinions, and perceptions of a particular character in a story, and on how the character views the world and the point of views of other characters (Chaturvedi, 2011; 5-6). This technique provides a comprehensible view of the story. The narrator of the last chapter of *The Sound and the Fury* is the writer. Various narrators provide multiple windows to view the story. Each chapter starts with a date, the starting date of three chapters is April 1928 and the other starts with June 1910. The title of the first chapter is 7th April 1928. The extraordinary narration technique of Faulkner's novels shows up even at the very beginning of the first chapter. The first narrator of the novel is the mentally retarded son of Compson family. In the following chapters, it becomes evident that Benjy is deaf and mute as well. Faulkner chooses a mentally retarded, mute and deaf person as the first narrator. Actually it is a peril to choose such a narrator as the opener of the story. Such a selection can be a surprise for the new readers of Faulkner, but such techniques are ordinary situations for the ones who are familiar with his style.

The date at the beginning of the first chapter of *The Sound and the Fury* does not indicate a special meaning. Because the flutter in Benjy's narration shows that he does not have a certain concept of time. There are many time shifts, flashbacks and flash forwards which bring a chaotic atmosphere to the narration. This chaos comes to such an extent that it causes difficulty in understanding. The obscurity of this chapter clears away only after the following chapters are read. The italicised words and sentences are intensely mixed with normal sentences. In the first chapters the italics are used in temporal and spatial disengagements. There is no time and space continuity in this chapter. Since the cause and effect chain is totally broken, it becomes almost impossible to follow the march of events. The reader should focus on the narration in Faulkner's novel, but this part of *The Sound and the Fury* requires extra attention. The mental deficiency of the narrator makes the situation more complicated. The past and present is completely mixed up in narration and they are sometimes complementing.

"What you seeing." Frowny whispered.

*I saw them. Then I saw Caddy, with flowers in her hair,
and a long veil like shining wind. Caddy Caddy.*

"Hush." T.P. said. "They going to hear you. Get down quick." He pulled me. Caddy. I clawed my hands against the wall Caddy. T.P. pulled me. (Faulkner, 1994; 25)

Here just the italicized parts narrate the present time; the rest of the narration belongs to past events. In the past time part, Caddy is the one who climbs to tree and Frony is the one who asks what she sees. The answer 'I saw them' is responded by Benjy in the present time. The part after italicized sentence again belongs to past. Faulkner weaves the first chapter of *The Sound and the Fury* with such complicated unusual ebb and tides. It can be suggested that the author has spent a special effort to acquire such a sophisticated narration.

In the first chapter of the novel Faulkner mostly preferred not to apply stream of consciousness. It can be a result of the narrator's mental disablement. There is no direct speech of the narrator in the first part. There is no consistency of narration, no coherence of events, no logical unity and no fluency in this part. As a result it has a challenging atmosphere for the understanding of the reader.

The second narrator of *The Sound and the Fury* is Quentin. Another complicated feature of the novel is caused by the names of characters; there are two Quentins and two Jasons who are the members of the same family. The narrator of the second part is Quentin and the name of the daughter of Caddy is also Quentin, besides the narrator of the third part is Jason whose father's name is Jason as well. The title of the second part is June 1910. Quentin's narration clarifies the confused reader's mind. The complicated events of the first part become meaningful in this part. The temporal and spatial leaps exist in this part as well. But it is more comprehensible than the first part. Faulkner interspersed the italicized sentences throughout the entire novel. They can function to indicate time shifts or they can appear in normal sentences with no special intention.

I carried the books into the sitting room and stacked them on the table, the ones I had brought from home and the ones *Father said it used to be a gentleman was known by his books; nowadays he is known by the ones he has not returned* and locked the trunk and addressed it. The quarter hour sounded. I stopped and listened to it until the chimes ceased. (Faulkner, 1994; 51)

While narrating the story, Quentin remembers a memory about his father in the middle of the sentence, he adds the memory to his narration and as soon as the memory is narrated the normal sentence goes on. Sometimes a new paragraph starts with a small letter (See; Faulkner, 1994; 78). The grammar rules lose its meaning and importance in *The Sound and the Fury*.

Faulkner uses the stream of consciousness technique intensively in the second part. One-word sentences can be observed in the paragraphs where the stream of consciousness technique is applied. While the italicized form indicates the time shift in the same sentence, the topic unity is still maintained. In other words, the two different times are united with the same topic in a single sentence and the italicized parts show the time change. Thus the extraordinary narration technique of Faulkner can be observed in this part as well.

Jason I must go away you keep the others I'll take Jason
and go where nobody knows us so he'll have a chance to grow
up and forget all this the others don't love me they have never
loved anything with that streak of Compson selfishness and
false pride Jason was the only one my heart went out dread

nonsense Jason is all rights I was thinking that as soon as
you feel better you and Caddy might go up to French Lick

and leave Jason here with nobody but you and the darkies

she will forget him then all the talk will die away found
not death at the salt licks

maybe I could find a husband for her not death at the salt
licks

The car came up and stopped. The bells were still ringing
the half hour. I got on and it went on again, blotting the half
hour. No: the three quarters. Then it would be ten minutes
anyway. To leave Harvard your mother's dream for sold
Benjy's pasture for

what have I done to have been given children like these
Benjamin was punishment enough and now for her to have no
more regard for me her own mother I've suffered for her
dreamed and planned and sacrificed I went down into the
valley yet never since she opened her eyes has she given me
one selfish thought... (Faulkner, 1994; 65)

As it can be observed clearly from the quotation, Faulkner ignores the grammatical rules when he finds it necessary. The indentation with small letters and the non-use of punctuations are very commonly applied. There is another attention grabbing point. The narrator is Quentin, however, the thoughts of his mother interfere in the narration with stream of consciousness technique. There

is transition from Quentin's conscious to his mother's conscious. In this part there are two intertwined stories, one from past one present. The transition between the past and the present occurs very often in some parts and it becomes complicated to determine who the character is. This complication becomes very intensive in some parts. Quentin's obsessions, thoughts, dreams, disappointments are conveyed through stream of consciousness. The reader becomes very close to the character via this narration method. This technique helps the reader to become familiar with the narrator's inner world.

The following narrator of the *The Sound and the Fury* is Jason. As the chapter changes the techniques Faulkner uses in the previous chapters also change in this part. Faulkner does not apply the italicized writing technique in this chapter and the intensive application of stream of consciousness in the previous chapter leaves its place to inner monologue in this part. But the temporal and spatial complication maintains its existence. The narrator of the last chapter is the writer. But he narrates rest of the story focusing mainly on Dilsey and partly on Jason. The missing aesthetic structure of previous parts comes into scene in this part. It is the mission of the writer to put in order all complications accumulated from previous chapters. In addition to the multiple-narration, Faulkner uses many different techniques of modernism in *The Sound and the Fury*. All these techniques bring an attractive and interesting atmosphere to the novel.

As mentioned previously Özdenören is a follower of Faulkner. He defines his admiration and says that he loves Faulkner so much that no American can love him more than he does (Tosun, 2010). His admiration is not just at the level of fan reader. He uses the techniques of Faulkner in his studies. There are certain similarities between the two authors. Both of them are masters of their language. The human being is at the centre of their topics. The theme of death can be observed in studies of both writers. Besides; pastoral themes can also be found in works of both writers. So the analogy between the two writers is not just at the technical level.

The most obvious analogy between Faulkner's and Özdenören's narration is the application of stream of consciousness. Özdenören applies this technique in many stories. He also uses the technique successfully in his novel *Gül Yetiştiren Adam*. He states that he started to use this technique unconsciously and he was not aware of Faulkner when he first started to write his stories (Abibulayeva, 2005; 173). Whether Özdenören has written consciously or unconsciously, the stream of consciousness technique comes to forefront among all common points between the two writers.

Another narrative technique, interior monologue, is one of the styles of Faulkner. It is also a technique used by Özdenören frequently. For instance inner monologue can be seen in the story book; *Hastalar ve Işıklar*.

The garden is not mine anymore, nor is the house. Who am I?
What they mean for me? I slowly patted my horse's nose, -not
mine anymore. What am I? He inclined his head with meek
and watery eyes, as if he wanted to neigh but so exhausted, so
bended his legs. I cannot drive in, what am I? (Özdenören,
2011; 15)

This kind of narration is very common in the works of Özdenören. There is a smooth transition between inner monologue and first person narration. Sometimes the transition occurs between the points of view. It shifts from first person to third person. As mentioned previously Faulkner uses one-word or short sentences and the same technique can be observed in Özdenören's works. Özdenören also uses italicized typing style. Sometimes just a part of the sentence is written in italics. The sentences like "*A thing, a decision* begins to take form in my mind" (Özdenören, 2011; 38), "What would they say if they see me *there*?" (Özdenören, 2011; 115) "So he even *at that time* determined that I am a dangerous man?" (Özdenören, 2011; 122) can be observed in many parts of his stories. The italic style is used to receive extra attention on the notion. Özdenören ignores the grammatical rules when he thinks it necessary as in the following quotation;

I saw it
shoo dog
what he wants from us
come and eat some from these
you did not see me he said
now he is more calmed down he does not look at me I am
looking at him (Özdenören, 1998; 8)

This passage is cited from *Çarpılmışlar*. Özdenören ignores grammatical rules totally as Faulkner does at some parts of his studies. Abibulayeva claims that Özdenören applies this technique on purpose because it gives an opportunity to reader to derive meaning and results on his/her own way. And human mind begins to struggle to understand when it faces a complicated situation (Abibulayeva, 2005; 144). This struggle opens a place in the brain for the complicated issue and it becomes long-lasting. Whether Özdenören uses this technique with such an intention or not, the important point is that there is an analogy between Faulkner's and his technique. The extraordinary approaches are also common in Özdenören's writings, for instance there is not a cause and effect relation and there are not introduction-body-conclusion paragraphs in the first three stories of the *Çözülme* (Özdenören, 2010).

Conclusion

The occupational exposure between writers is not considered as a weakness by many scholars. It does not become an obstacle for the productivity of the writer. On the contrary it is an inevitable circumstance in literature. Any writer can inspire or can be inspired by a work of another writer. It is striking that sometimes the influenced writer may produce a more successful work than the person he has been influenced from. When English Literature is reviewed it can be figured out that even a literary genius like Shakespeare was influenced by other literary works. Mina Urgan states that Shakespeare chose some of his topics from Ancient Greek and Ancient Roman sources. He did not generally change the mainline of the works but he changed the work like a sorcerer and a totally new masterpiece emerged (Urgan, 1986; 261).

In this respect the inspiration should not be considered as a sole imitation. It would not be an invalid allegation to think the same situation in Özdenören's case. Faulkner's place in the world literature is indisputable. However; Özdenören is also a distinguished story writer in Turkish literature. We can say that the influence of Faulkner on Özdenören is evident because there are similarities in narrative techniques and subjects dealt with. Some of Özdenören's works have been inspired from Faulkner. As aforementioned he declares his admiration to Faulkner (Tosun, 2010). Özdenören's success in his works indicates that he is not just inspired by Faulkner but he has successfully adopted the modern techniques to his works and his authentic works are of increasing value to Turkish readers and critics.

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