

***The Power of Trauma in William Faulkner's The Sound and the Fury:
The Quentin Section as an Example.***

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Abstract

This paper examines the theme of the power of trauma in Quentin Compson's section in William Faulkner's novel *The Sound and the Fury*. Throughout his section, Quentin is portrayed as a traumatized character, whose loss of his sister Caddy's virginity and the decadence of the Southern mores and values affected him psychologically. That is why it is essential to discern the narrative experimentation techniques that translate Quentin's trauma. Moreover, it is tenable to relate Quentin's psychological wound to the Southern fall and crisis in terms of morality, ethics and social supremacy and mastery.

This paper adopts different approaches from which the Quentin section could be read. Most notably the historical one that explores the novel's historical context and its "symbiotic relationship" with the Southerner's inability to heal after the Civil War. It also relies on the formal approach based on a close reading of the novel to stress the experimental techniques through which Faulkner is able to translate Quentin's powerful trauma of loss. Besides, it attempts to trace the power of trauma as a trigger to the sense of loss, desire, sexuality and incest. It encompasses a theoretical framework in which the Modern trend, and most importantly, Trauma theory are emphasized. The findings are based on Quentin's section in *The Sound and the Fury* as marked by fragmentation, absence of the notion of time, excessive repetition in the form of "unbidden flashbacks", in addition to a deviation in terms of punctuation.

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Introduction

William Faulkner is an American writer whose novels communicate Modern literary trend's preoccupation with formal and structural experimentation. *The sound and the fury* is a novel that employs a number of narrative styles, including the technique known as stream of consciousness, pioneered by Twentieth century European novelists such as James Joyce and Virginia Woolf. Published in 1929, *The Sound and the Fury* was Faulkner's fourth novel that experiments with many Modern styles of narration. It questions basic techniques such as the notions of linearity, time, order, and point of view. The novel, in general is a "stream-of-consciousness novel [...] identified most quickly by its subject matter." (*Stream of Consciousness in the Modern Novel : A study of James Joyce, Virginia Woolf, Dorothy Richardson and Others*)

The Sound and the Fury is set in Jefferson, Mississippi. The novel centers on the Compson family, former Southern aristocrats who are struggling to deal with the dissolution of their family and its reputation. Over the course of the thirty years or so related in the novel, the family falls into financial ruin, loses its religious faith and the respect of the town of Jefferson, and many of them die tragically. The novel is separated into four distinct sections. The first, April 7, 1928, is written from the perspective of Benjamin "Benjy" Compson, a 33-year-old man with severe mental handicaps. Benjy's section is characterized by a highly disjointed narrative style with frequent chronological leaps. The second section, June 2, 1910, focuses on Quentin Compson, Benjy's older brother, and the events leading up to his suicide. In the third section, April 6, 1928, Faulkner writes from the point of view of Jason, Quentin's cynical younger brother. In the fourth and final section, set a day after the first, on April 8, 1928, Faulkner introduces a third person omniscient point of view. The last section primarily focuses on Dilsey, one of the Compson's black servants.

Quentin Compson's section is a quintessential modernist text ,in which Quentin, writes the last words before committing suicide on June, the second 1910. To see Quentin's narrative as a "testimonial inscription" bearing witness to a wide range of traumatic experiences is no stretch of the imagination. After all, William Faulkner , made no secret of the fact that is primarily concerned with what Virginia Woolf calls "the dark places of psychology."

It is a novel that depicts chaos and the loss of traditional Southern values after the American Civil War. This corruption is shown through the Compson family, whose notions of family honor and obsession with their family name are the driving forces in severing all the ties that once held them together. Mr. Compson tries to instill these notions into his four children, but each one of them is so occupied by their own beliefs and obsessions that this effort results in a house that is completely devoid of love and eroded by self-absorption. Caddy is a prominent character in *The Sound and the Fury* as she is the main reason behind the family's downfall. Engaging in sex and getting pregnant Caddy does not only shame her own family but also tramples all the ideals of the Old South. Quentin's knowledge of the Old South's codes makes him provide life, after a traumatizing event of loss disturbs his own consciousness and makes him speak of committing incest with Caddy, trying to save her from the Southern view as a promiscuous woman. Jason only cares for himself and his personal interest. Benji, a retarded thirty-three childish man, haunted by past events with

Caddy. Through these traits that William Faulkner tries to draw of the South, we can understand a tormented situation in a Southern family. His formal experimentation, as well as recurring characters, locations, and events are defining features in his novel *The Sound and the Fury*. Faulkner advocates an innovative way to shed light on the traumatic psyche of a shocked subject in his narrative. In McHaney's words "William Faulkner is regarded as an 'experimental' writer a not uncommon trait among Modernists who responded to the spirit of the times expressed in Ezra Pound's dictum 'Make it New'." ("Faulkner's Genre Experiments" 322).

Moreover, the novel is noted for its formal and structural peculiarities, as well as for its problematic portrait of the South and the Lost Cause Southerners. *The Sound and the Fury* is about the decline of the Southern family and by extension, about the simultaneous decline of the Old South .It is, in other words, about The Compson family, a Southern family whose members lost unity and honor as a result of the loss of virginity. More in the same vein, The Compsons' traumatic loss of honor is essentially caused by their daughter's loss of virginity. It meant the loss of identity, self definition and life. The Compson's experience is emblematic of the Southerners' experience of loss of their values and their supremacy after the Civil War. Their New South becomes defined by moral decadence, social decay and economic collapse.

Equally important, Faulkner's narrative experimentation in *The Sound and the Fury* is his attempt to express what he referred to , in his Nobel Prize address, as "the human heart in conflict with itself"(qtd. in McHaney 321). He presents the characters as traumatized subjects insofar as their wounded psyche is evocative of their deep sense of loss. Through the stream of consciousness, Faulkner employs the voices of the Compson brothers Benji, Quentin and Jason to narrate the events and present the attitudes revolving around shocking event of loss, the loss of virginity and therefore purity.

Faulkner created an unusual structure in *The Sound and the Fury*. The story takes place over a period of four days, each of which is seen through the eyes of a different character. The first part of the book is the monologue of Benji on April 7, 1928, the day before Easter. The second part of the book belongs to Quentin on the day of his suicide on June 2, 1910. Jason, the son, is the focus of the third section, April 6, 1928, which covers Good Friday, the day before Benji's monologue. The fourth and final section takes place on Easter Sunday, April 8, 1928. The story is not related by a single individual, but is often referred to as Dilsey's section. In a fragmented way, the story of the Compson family and their tragedy is gradually pieced together. Each section adds bits and pieces of the history of the Compson family.

Loss as the “Primal Scene”

In *The Sound and the Fury*, there is a pervasive sense of loss, wherein trouble and pain tower into the surface of a self-consuming brooding of the South's past. The basic story line of the novel is the Compson brothers' attitudes and reactions towards their sister Caddy's loss of virginity and then loss of honor and family. Their “apocalyptic now” is thoroughly entangled with the Southern memories. Inevitably the novel scrutinizes the South's trauma after the collapse of a pure white code of conservatism. . Following Greg Forter's claim about Cathy Caruth, we may conceive what “brings sophisticated psychoanalytic concepts to bear on collective processes, developing accounts of historical violence that are both socially specific and psychologically astute.” (259). this claim is evocative as it sees how the historical moment might be experienced as “a punctual blow to the psyche” (“Freud, Faulkner, Caruth: trauma and the Politics of Literary Form” 259).

To read the Compsons' narrative as a kind of manifestation of a trauma caused by loss, it is useful to consider Cathy Caruth's account that “knowing” and “not knowing” are entangled in the language of trauma and in the stories associated with it. Caruth considers that each one of these texts engages, in its own specific way, a central problem of listening, of knowing, and of representing that emerges from actual experience. (Caruth5). The Compsons are trapped in the problematic dilemma of “knowing” and “not knowing” ,which is , as Ahmed Ben Amara aptly puts it, “the tension that arises from this paradox-the discrepancy between the urge to fully know and to testify and the impossibility of such an absolute knowledge” (*Virginia Woolf and the Poetics of Trauma*, 12) .

To link this psychological dilemma of “knowing” and “not knowing” to the Compson's trauma caused by loss needs bearing witness to Caruth's statement,as she tries to get the gist of linking literature to trauma, : “if Freud turns to literature to describe the traumatic experience , it is because literature like psychoanalysis is interested in the complex relation between “knowing” and “not knowing”(*Unclaimed Experience* 3).

Whereas “Knowing” and “Not knowing” is a dilemma that the traumatized subject is trapped into, the “Primal scene” constitutes the initial event which caused the wound. The “Primal Scene”, in general, is defined as the initial witnessing by a child of sexual act, which traumatizes his psychological development. Freud (1910) postulated a “universal drive in children to establish and preserve an exclusive, possessive sexual relationship with the opposite sex parent while eliminating the same sex parent as a sexual rival” (“Priming the Primal Scene” 279)

Based on this definition, it is possible to link the Freudian concept of “The Primal Scene” to *the Sound and the Fury*, in the sense that the Compson brothers are traumatized as a result of witnessing their sister Caddy becoming a sexual object of desire. Actually, the very image of Caddy's muddy drawers when climbing the tree in the opening of the novel is the trigger of the Compson's wound.

Loss as “the crisis”

Caddy’s loss of virginity has a wider sense; indeed, the loss of virginity is symbolic of the Old South’s loss of the conservative values as a result of the defeat in the Civil War. Quentin’s trauma can be related to the fact that he is a Southerner who cannot live without his values inherited from his Old Southern identity.

In addition, virginity becomes the focal issue in the minds of the Compson brothers, especially Quentin’s. His section revolves around ideas of incest, sexuality, Caddy’s virginity and many other concepts related to Caddy’s virginity. The loss of Caddy’s virginity constitutes a traumatic event. It caused a psychological trouble translated in Quentin’s narrative through his section’s structure, language, diction, as well as his journey during the last day of his life.

To approach Quentin’s section as a text about trauma, is to be aware of the fact that it is a text which, to use Soshana Felman’s words, is closely “tied up with the act of bearing witness” to a crisis (*Testimony* 2). The notion of crisis is evoked in this section through Quentin’s journey towards suicide. His thoughts about suicide are developed since the very beginning of his section. It begins with writing a letter to his father and another one to his roommate Shreve. Then, after mailing the letter in the office, he walks to a bridge and looks down at the water, thinking of shadows and of drowning:

The shadows of the bridge, the tiers of railing, my shadow leaning flat upon the water, so easily had I tricked it that it would not quit me. At least fifty feet it was, and if I only had something to blot it into the water, holding it until it was drowned, the shadow of the package like two shoes wrapped up lying on the water. Niggers say a drowned man’s shadow was watching for him in the water all the time. (57)

This passage is evocative of the uncontrollable intrusion of traumatic memories, caused by the impossibility to represent the traumatic experience. There is, at the same time a need for testimony for dealing with the traumatic experience. Suicide by drowning is Quentin’s attempt to drown his “shameful” past as he can no longer live with the bitterness of the wound caused by loss.

Quentin Compson’s response to loss is deeply post- traumatic and it is clear in his narrative structure. His obsession with his sister’s loss of virginity is obvious in many parts of his narrative. Quentin Compson’s narrative is evocative of the psychological trauma of the narrator. It is told from within Quentin’s mind, on the day he commits suicide. It plunges into the depths and the causes of loss and its psychological effects. Throughout the section his chief concern is Caddy’s sin and loss of virginity. Quentin begins to contemplate suicide so that he will not have to forget the horrors he feels. Caddy’s sin meant the loss of the family’s honor, and that Quentin’s values are meaningless. Quentin’s narrative is filled with many instances in which he speaks about virginity and tries to construct the meaning of virginity.

He repeatedly mentions virginity and he confesses to have committed incest with Caddy. He comes to suggest that virginity is only a man-made construct and it is

unreal. For instance, from the very beginning of his narrative as his roommate Shreve leaves to the University and Quentin spends a moment gazing at the unhurried Spoade, a Harvard senior who once mocked Quentin's virginity by calling Shreve his husband. He thinks about both his and Caddy's virginity:

In the south you are ashamed of being a virgin. Boys. Men. They lie about it. Because it means less to women, Father said. He said it was men invented virginity not women. Father said it's like death: only a state in which the others are left and I said, But to believe it doesn't matter and he said, That's what's so sad about anything: not only virginity and I said, Why couldn't it have been me and not her who is unvirgin and he said, That's why that's sad too; nothing is even worth the changing of it, (p50)

This passage reflects Quentin's inner consciousness. He is caught up in a continuous re-remembering of Caddy and her virginity as well as his Southern identity. Another instance, in which Quentin confesses incest, from the very beginning in the fourth paragraph Quentin says: "I said I have committed incest, Father I said." This sentence is repeated many times through the novel, and its first mention is when he remembers Caddy's marriage after he wakes up and still in bed. "*She run right out of the mirror, out of the banked scent. Roses. Roses Mr and Mrs Jason Richmond Compson announce the marriage of .Roses.*"(49) Re-remembering Caddy's marriage triggered his consciousness and it is translated in the narrative through the use of the italic manuscript.

"I have committed incest Father, I said" this sentence is exhaustively repeated all over the narrative. The repetition of this sentence is linked with another repetition, it is another more exhaustively repeated expression through the novel it is the name of Caddy's husband "Dalton Ames", a local Jefferson boy who is probably the father of Caddy's child, Miss Quentin. According to Janet (1889), traumatic memories of traumatic events persist as unassimilated fixed ideas that act as foci for the development of alternate states of consciousness, including dissociative phenomena, such as fugue states, amnesias, and chronic states of helplessness and depression.

Moreover, following the Freudian claim in *Beyond the Pleasure Principle*, it is possible to contend that Quentin as a "victim" who did not integrate the trauma is doomed to "repeat the repressed material as a contemporary experience in instead or . . . remembering it as something belonging to the past." Following this claim, Quentin is, indeed, doomed to repeat and remember Dalton Ames as "something belonging to the past". The latter symbolizes the cause of loss in which Quentin is absorbed and it engraved in his psyche a deep wound. And this was not all; Quentin's preoccupation with Caddy's virginity is clear in his narrative through the repetition of certain expressions like "Dalton Ames" , "Caddy", "I have committed incest, Father", "sister" . . . etc.

Quentin's chapter works to create the wound through the structure of the narrative. The wound in *The Sound and the Fury* is a trauma that "consists in claiming to [...] suture or to saturate, to fill the void." (Derrida 251). The section wherein Quentin tells his version of the story (the story of Caddy's loss and her promiscuity) gives the reader access to follow him through his day narrating his mundane events interrupted by his stream of conscious thoughts. In other words, Quentin's narrative is gapped and full of fragmented segments, and these segments do not follow an order. His obsession with Caddy's loss of virginity is inflected in the novel through the disconnected segments, and the non-continuous sentences, interrupted narration by memories of Caddy her loss once she lost virginity and purity and she got married to Sydney Herbert Head.

Moreover, these memories are interrupted by his thoughts about women and virginity. For instance, when Quentin is on a street car on Cambridge, his mind is preoccupied with recalling a confrontation with Caddy after discovering that she had had sex with Dalton Ames. Quentin frantically suggested to Caddy that they both kill themselves. Then he suggested that they claim it was Quentin who had taken Caddy's virginity and that they could go away together and even believe that it was true:

The shell was a speck now, the oars catching the sun is spaced glints, as if the hull were winking itself along him along. *Did you ever have a sister? No but they're all bitches. Did you ever have a sister? One minute she was. Bitches. Not bitch one minute she stood in the door Dalton Ames. Dalton Ames. Dalton Shirts [...] Dalton Ames. It just missed gentility. Theatrical fixture. Just papier-mache, then touch. Oh. Asbestos. Not quite bronze. But wont see him at the house. Caddy's a woman too remember. She must do things for women's reasons too* (58)

This sequence is quintessential of the disordered ideas that haunt Quentin's stream of thoughts. He proves to be a traumatized subject whose loss of purity and Southern conservative identity meant the loss of his consciousness of time. His scattered consciousness produces a confusing tale in which there is, in Caruth's words "a bridge in the mind's experience of time" the fact that makes the reader confused by means of time shifts. Time, using Jean-Paul Sartre's expression, evokes that William Quentin's "vision of the world can be compared to that of a man sitting in an open car and looking backwards." (267)

Through this very passage, it is clear that the features and methods of Faulkner's fragmented stream of consciousness narrative are represented by Quentin's obsession with time and his shadow, his "puritanical fixation" on his sister Caddy's promiscuity and sexuality, his attempt to protect the little immigrant girl, and the haunting presence of his father and mother's pessimistic worldview.

Being one of the Compsons, belonging to the Southern white community, Quentin Compson broods over the historical wound of the Old South. He laments the tremendous loss which is symbolized, in his narrative, in one event which is Caddy's loss of purity and virginity. Caddy's sin meant the corruption of the Southern Aristocratic values. Women were expected to be models of feminine purity, grace, and virginity until it came time for them to provide children to inherit the family legacy. In addition, The Southerners' faith in God and profound concern for preserving the family reputation provided the grounding for these beliefs. The Compsons, and other similar Southern families, lost touch with the reality of the world around them and became lost in a haze of self-absorption.

Thus, Caruth's description of the traumatic event seems to fall within Faulkner's design of the Compsons' narratives. Besides, in Quentin Compson's narrative there is a constant engagement with trauma. There is, for instance, his repeated mentioning of his sister Caddy's marriage, as well as the repetition of the name "Dalton Ames" many times whenever mentioned. The use of repetition frequently serves to illustrate the depth and variety of a character's obsession with his past and his memories. For instance, as he stands on a bridge looking down into the river "I could not see the bottom, but I could see a long way into the motion of the water before the eye gave out, and then I saw a shadow hanging like a fat arrow stemming into the current. Mayflies skimmed in and out of the shadow of the bridge just above the surface" (74), Quentin remembers the time when he tried to persuade Caddy not to marry Herbert "*if I could just be a hell beyond that: the clean flame the tow of us more than dead. Then you will have only me then only me then the two of us amid the pointing and the horror beyond the clean flame*" (74). Though the stream of consciousness technique, we, readers, learned that Quentin is remembering a conversation with Caddy or maybe he is just imagining it happened. It is crucial, hence, that throughout the novel, the shift between the present event and the past memories happens violently and suddenly.

The opening section of *The Sound and the Fury* poses the most famous Faulknerian challenge to the reader offering "a complex narrative constructed of a disarmingly simple language" (Robinson 117).

Furthermore, the reader is able to recognize that Benji is mentally disabled only through the narrative structure, hence, the ensuing shifts and clashes of the narrative. In this respect, Owen Robinson borrows Ferdinand De Saussure's (1988) linguistic terminology, he considers that Benji has a "parole", and "has little understanding of 'langue' which gives it reasonable recognition" (Robinson 116).

In his essay "Art as Technique" Victor Shklovsky states that "the technique of art is to make objects unfamiliar, to make forms difficult, [and] to increase the difficulty and length of perception" (12). Faulkner's stream of consciousness narrative in Quentin Compson's section represents a manifestation of the twenties' radical and innovative discourse. A Modernist writer, Faulkner employs new and problematic devices in relation to what used to be as parameters of literary writings in his precedent era.

In the novel, the author uses the stream of consciousness narrative in order to convey the reactions of four different characters to past events, rather than just relaying the action of those events. 'What Faulkner shows us is experience as it enters

consciousness rather than the static experience which has been logically arranged in the mind and is subsequently presented in standard syntax' (Brown, 551). Faulkner's use of the modernist features of fragmentation, discontinuous narrative, repetition, alienation, paralysis and particularly, symbolic representation give the reader unparalleled access to the young Quentin's troubled and confused mind.

Quentin's narrative is told in a fragmented way, with many disconnected sentences and fragments. It is "conceived as studies in fragmentation, violently juxtaposed stations of broken world, apparently drawn together only by a common subject of concern or by a parallel actions informing distinctly separate stories." As the technique of fragmentation reveals itself in Quentin's narrative in *The Sound and the Fury*, it can be triggered by psychological causes. Using trauma theory, it is worthy to note that "people diagnosed with dissociative identity disorder (DID) [or what once was called "multiple personality disorder"], have trouble integrating their memories, sense of identity, and aspects of consciousness into a unified whole" ("Coming Apart: Trauma and the Fragmentation of the Self" 2008). If we consider the fact that Quentin is a traumatized subject, who is not able to overcome his psychological trouble caused by loss, it is reasonable to say that he is a traumatized subject whose wound is engraved in his psyche and his narrative as well. For instance, there is an extended flow of disconnected sentences and ideas which takes more than nine pages in the "June Second, 1910" section. The first striking feature in this passage is a total absence of punctuation, in addition it takes the shape of poetry, as if Quentin is writing free verse.

The complexity of the fragmented and discontinuous language is somehow disconcerting to the reader, however, Faulkner has actually crafted Quentin's internal chaos into a language of meaning and "eliminated all extraneous details which would not contribute to the main theme, ... he has presented Quentin's mind as operating much more logically than it would in reality" (Bowling, 560). Quentin's stream of consciousness narrative embodies the personal and universal struggle of the individual to make sense of relentless change and the permanency of loss.

Quentin's ridden stream of consciousness narrative is centered on his obsessive and "incestual" fantasies about his younger sister Caddy. "I said I have committed incest, Father I said." (Faulkner 49). Quentin is traumatized and disturbed by Caddy's promiscuity as it shatters the self-esteem of the Compson's aristocratic belonging, and means that she is lost to him forever.

It is quite evident that the writing style of the narrators of *The Sound and the Fury* resembles their personality and mental stability. Quentin's section has many flashbacks to moments in the past and it is disjointed, and as he is an intellectual Harvard student.

Quentin's fragmented narrative is primarily due to his "jumping" back and forth to the memories of his sister Caddy. There are "unbidden flashbacks" which cut the flow of his present day, and his narrative as well. Quentin's narrative style evinces a close relationship with his past, this is manifestation of his Southern identity. Through his narrative the reader must navigate in Quentin's world in order to read his mind. His world is ordered following his senses. Quentin's very narrative verbalizes the pain of the crumbling Compson family. Faulkner frames his narrative with fragmentation and gaps as an expression and a response to the decay and loss of order.

While Benji, his brother, has only sounds to express his pain in losing Caddy, hence, his roarings, bellowing, moaning, to articulate his longing to the lost Caddy, Quentin, the elder Compson son, and the intellectual one, a Harvard student, uses fragmented, repetitive sequels of narrative to tell his own story and to express his own feeling of longing to the sense of loss, incarnated in Caddy's loss of purity and virginity. He "vocalizes" his pain in a narrative style characterized by "strange" way of punctuation whereby, we find many passages which are punctuated.

Another facet of loss is summarized in the psychological (instability) fluctuation is embodied in his fluctuated way of punctuation. There are instances of unpunctuated passages. Quentin does not insert or use marks of punctuation when they are needed. There are shifts in the typeface, from "normal" to "italics" which usually indicates a change in time or Quentin's inner thoughts. This change is due to the fact of being like a "voice-over" and this is due to "unbidden flashbacks". Quintessentially a long scene with Caddy at the branch takes the form of a dialogue without punctuation or capitalization, with each time the speaker changes a new paragraph is formed. The way Quentin's text is punctuated reveals a psychotic breakdown. Hence, The lack of punctuation at the end of many of the sentences in the Quentin section reflects Quentin's confusion and the incoherence of his thoughts. Sentences are left unfinished, with no punctuation mark at the end; they begin in the middle, with a lower case letter; sometimes they interrupt other sentences, appearing in the middle like a parenthesis.

In the flashbacks of the Quentin chapter, long sections occur that are, for the most part, fairly coherent narrative, but with all the punctuation removed. At one point Quentin is recalling what Gerald's mother said, coherently, in quotation marks, and Quentin's stream-of-consciousness is inserted in the middle, in italics, like a parenthesis. The Quentin section gives more clues to what is the past and what is the present: the present is written in a more coherent form, with traditional punctuation, while the scenes in the past have little or no punctuation at all.

Conclusion

Faulkner's stream of consciousness narrative in Quentin's section uses fragmentation, defamiliarization, alienation, symbolism and discontinuous narrative to convey the meaning of complexity and the crisis of Quentin in the last day of his life. His narrative includes many features of obsession and psychological dislocation caused by loss.

Quentin Compson is a traumatized subject whose narrative conveys the idea that he is unable to heal and recover. His suicide is symbolic as he is unable to see a better future for himself. Quentin's wound can be seen as the ultimate result of his ill-equipped psyche which prevents him from reconciling the present with the past. Quentin's present is constantly intruded by memories from the past, and his memories concern mainly the loss of many values. In fact, Caddy's loss of virginity symbolizes the loss of the southern supremacy and values. To put it differently, Quentin's past stands for the Old South while his present is symbolic of the New South, and Quentin's wound is caused by this abrupt challenge in his reality.

This paper is an attempt to show that Faulkner was able to voice out the character's wound through formal experimentation, using the stream- of – consciousness narrative in which readers are offered access to the inner mind of the subject. In addition, trauma is also shown through the interior monologue and defamiliarization. In many instances, Quentin Compson recalls past memories of his sister Caddy, and he imagines many scenes with his sister.

In addition, Quentin's destabilized psyche is translated in a fragmented narrative, made up of disjointed ideas. There is a great deal of cut ideas. Quentin's narrative can be read as a way in which he tries to voice out his wound, and his dislocated psyche prevents him from coming with a linear and ordered narrative.

This is not all; Quentin's narrative is punctuated with "unbidden flashbacks". In his deliberate return to the past, Quentin recalls his memories with Caddy and especially, her virginity, marriage, and promiscuity. These are the main obsessively recalled ideas that Quentin revolves around.

The Sound and the Fury is a problematic novel in the sense that it is a "writerly" text, open to a multiplicity of understanding. It makes the reader constructs a different meaning in order to understand the character's intricacies.

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