A STYLISTIC STUDY OF THE INTERIOR MONOLOGUES IN WILLIAM FAULKNER’S THE SOUND AND THE FURY

A THESIS

Presented in Partial Fulfillment of the Requirements for the Degree of Magister Humaniora (M.Hum) at English Language Studies

by

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A tale told by an idiot.

- Macbeth -

Dedicated to those who never stop believing
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ABSTRACT


The different linguistic styles used by authors in their novel have made them interesting and challenging to study. Those styles are able to create certain effects to the readers; they might be empathic, amused, persuaded, or even perplexed. William Faulkner’s *The Sound and The Fury* is a novel with a very unusual narrative style, which is widely known as interior monologue. The style utilizes complicated and assorted language features that might create confusion to the readers. For this reason, the novel was chosen as the object of this study in the hope that the whole meaning of the literary work could be clearly explained. The interior monologue that made it possible for us to see directly through the windows of the characters’ minds results in the portrayal of their personae. Therefore, this study was interested to know what major and salient language features in each monologue and the effect they raised as well as the impression they gave about the characters’ personae.

In order to achieve the purposes, this study used stylistics as an approach (Verdonk, 2002; Barry, 2002; Leech and Short, 2007). The main research instrument was the checklist of features by Leech and Short (2007) to examine the major and significant language features or formal properties in each monologue. The features included grammatical features, lexical features, figures of speech, and graphological features. The analysis was supported by Halliday’s Systemic Functional Grammar (SFG), specifically transitivity and modality (language metafunctions) and Fowler’s underlexicalization. The data analysis encompassed three main procedures: 1) finding the major and salient features using checklist of features, 2) conducting transitivity analysis, and 3) making interpretations based on the analysis sample by Verdonk (2002).

The result confirms that William Faulkner uses interior monologue in the first three sections in his novel *The Sound and The Fury*. The style is manifested through different major language features in the three sections which result in different effects and correspond to the characters’ personae.

Firstly, the simple language including simple syntax and simple lexis in Benjamin’s (first) section can make the readers feel as if they were reading a children story which was so innocent, while incoherence as a result of the inappropriate use of cohesive devices can frustrate and confuse the readers and make them experience time shifts. The language features also suggest that Benjamin is a man-child. This is enforced by the major processes in transitivity analysis which include material process and mental perceptive process and underlexicalization cases where Benjamin fails to name or identify things precisely. The inference to make from those features is that Benjamin suffers a mental disorder.

Secondly, complicated and stylistically rich language features such as adjective-loaded nouns, metaphors, fragmented syntax, grammatical and lexical schemes, and unusual use of graphological features in Quentin’s (second) section.
can give acute frustration, confusion, and tiredness. However, the complexity may also create dramatic and artistic effects that amuse the readers. Complex language features also give an impression that Quentin is an intelligent but extremely anxious or, using a well-known term, neurotic.

Less unusual language features in Jason’s (third) section will give relieving effect for the readers after reading the first two sections which are frustrating. They make the section way more comprehensible. The non-standard grammar or informal language including profanity and hedges as the most dominant feature in the section characterizes the language of Southerners. Aside from informal language, simple sentences, simple lexis, first-person pronoun dominance, and similes give a suggestion that Jason is an illiterate, selfish, and aloof person who is prone to sarcasm, misanthropy, sovereignty, and cynicism. However, the language features which are simple and normal also imply that he is the most realistic person among the three characters.

By employing interior monologue style in his novel, Faulkner has created a brilliant and distinguished novel. The dynamic use of language in the monologues has resulted in striking and breathtaking effects and enables readers to tune in to the characters’ minds without being impeded by the presence of the narrator and to recognize their individual difference. After all, this study does not merely examine the linguistic style and its effect but also helps in the pre-step of determining to what extent stylistics is valid as an approach to study personality.

**Keywords:** stylistics, language features, interior monologue, effect, persona.
ABSTRAK


Hasil penelitian menegaskan bahwa William Faulkner menggunakan monolog interior di tiga bagian pertama dari novelnya yang berjudul The Sound and The Fury. Stile tersebut terbentuk melalui fitur-fitur bahasa yang berbeda pada ketiga bagian novel yang menimbulkan efek yang juga berbeda dan mampu merefleksikan kepribadian para tokoh.

Pertama, bahasa yang sederhana termasuk sintaksis dan leksis yang sederhana pada bagian pertama (monolog Benjamin) dapat membuat pembaca merasa seolah-olah mereka sedang membaca buku cerita anak-anak yang sangat lugu, sementara inkoherensi akibat penggunaan konjungsi yang tidak tepat dapat menyebabkan pembaca frustrasi dan bingung serta membuat mereka mengalami lompatan waktu. Fitur bahasa yang ditemukan juga memberi kesan bahwa Benjamin adalah seorang pria dewasa yang masih seperti anak-anak. Hal ini
diperkuat oleh analisa transitivitas di mana sebagian besar proses klausanya adalah proses material dan proses mental perceptive, serta kasus-kasus kekurangan leksikal (underlexicalization) di mana Benjamin gagal menamai atau mengidentifikasi benda-benda dan hal-hal di sekitarnya dengan istilah yang tepat. Kesimpulan yang bisa diambil dari fitur-fitur tersebut adalah bahwa Benjamin menderita gangguan mental.

Kedua, fitur bahasa yang rumit dan ‘kaya’ seperti frasa nominal yang seringkali diterangkan oleh adjektiva, metafora, fragment sintaksis atau kalimat dalam bentuk pecahan, penyiasatan struktur gramatikal dan leksikal, dan penggunaan fitur grafologikal yang tidak biasa pada bagian kedua (monolog Quentin) dapat memberikan efek frustrasi yang amat sangat, kebingungan, dan kelelahan bagi pembaca. Akan tetapi, kompleksitas bahasa tersebut juga dapat menimbulkan efek dramatis dan artistik yang menghibur pembaca. Fitur-fitur itu juga mengisyaratkan bahwa Quentin adalah seseorang yang cerdas dan berpendidikan akan tetapi memiliki kekhawatiran yang berlebihan atau yang sering disebut sebagai neurosis.


Dengan menggunakan gaya tuturmonolog interior dalam novelnya, Faulkner telah menciptakan sebuah novel yang brilian dan berbeda dari yang lain. Penggunaan bahasa yang dinamis dalam ketiga monolog menyebabkan efek yang mengagumkan dan mendeberkan serta memungkinkan pembaca untuk masuk ke dalam pikiran para tokoh tanpa diintervensi oleh kehadiran narator dan memungkinkan pembaca untuk mengenali perbedaan individual ketiga tokoh. Pada akhirnya, kajian ini tidak semata-mata mengkaji gaya bahasa dalam novel The Sound and The Fury dan efek yang ditimbulkan, akan tetapi juga berkontribusi pada langkah awal penentuan sejauh mana stilistika sebagai sebuah pendekatan dianggap valid untuk mengkaji kepribadian seseorang.

Kata kunci: stilistika, fitur bahasa, monolog interior, efek, kepribadian tokoh.
1. INTRODUCTION

This section consists of four main parts namely background of the study which provides the reasons and the base of conducting the research, research question as the formulation of the issue that is going to be discussed, objectives of the study which state the desired goals of the research, and benefits of the study which elaborate the advantages of the research for the readers. Each part will be presented as follows.

1.1 Background of the Study

Literary works are the written interpretation of human life which undeniably carry purposes and meanings. These purposes and meanings can be either stated or implied through the language used by the writers. The meaning of the work, in other words, can be seen from the language style used by the writer.

In a huge number of researches, linguists have put their great interests on studying the language style in literary works. Some of those have a great interest on studying the language of poems. Verdonk (2002:56) claims that the shortness of poems can accommodate an entire text analysis. It differs from studying a novel, for instance, as the detailed stylistic analysis of a novel is much longer and, therefore, will be time-consuming. Furthermore, poems are typically written in an unusual style with complex linguistic units. However, a number of novels are written in an extraordinary, and for some cases very extraordinary style. For such a novel, in some ways the difficulty of the language analysis is as challenging as that when analyzing a poem.
The novel entitled *The Sound and The Fury* which is used as the object in this study is an example of this kind of work. It was written by William Faulkner, an American author, who was successful in playing styles. He employs unusual style in narrating the story, which is seen from the narrative style and the language features used. The unusual style here refers to a technique called as *stream of consciousness* (Verdonk, 2002). The more specified term is “interior monologue” which utters human’s thoughts and feelings. Interior monologue has allowed Faulkner to dive into the deepest mind of the characters. Since the nature of humankind is hiding certain matters from other people, Faulkner tries to reveal that most honest secret. The readers will be brought into a new experience by seeing from different point of view. That is why the researcher paid considerable attention to the novel and was interested to make it the object of the study.

The second reason considered by the researcher is the popularity of the novel. *The Sound and The Fury* was first published in 1929 and was said to be a successful stylistic novel. With the unusual style, the novel made Faulkner start receiving critical attention and led him to fame. In fact, Faulkner had taken the risk by writing an unusual novel but was rewarded with positive critiques from a number of stylists and linguists.

The third reason, which is probably the most fundamental, is that Faulkner’s interior monologue in the novel seems to correspond with the characters’ persona. Some experts have argued that what people say shows their true colors. In other words, language actually reflects personality. This is in line with the proposed theory about the relation between language and personality by Pennebaker (2011). For instance, a straightforward person might say “I’m hungry”, but a
person who like to beat around the bush instead say “I didn’t eat anything this morning and I’ve wandered around the city even without chewing sweets; my stomach is talking to me”. People who are straightforward more likely prefer simple sentences and will probably choose words which precisely convey the message they intend.

Accordingly, in illustrating the three characters, Faulkner employs different language styles. When Quentin talks the sentences are mostly unsystematic and less structured. There are a lot of complex lexical items with considerable frequencies of metaphors and lexical and syntactical repetitions. Jason’s sentences are more well-structured compared to those of the other two monologues, but there is a tendency of employing informal language. In Benjamin’s monologue, the sentences and the lexical features are mostly simple with limited range of vocabulary. The different language patterns in the three monologues give certain effects to the novel in general and to the illustrations of the three main characters’ personae in particular.

Nonetheless, the theory that language shows individual differences is still debatable as to some extend it is subjective and hence prone to bias. It needs stronger validation with a lot more investigations and reliable evidences. Therefore, the researcher is interested to know how far the current study supports the theory by relying on textual evidences.

Besides attempting to verify the theory of language and personality, this study is as well expected to give a contribution to the development of critical linguistics that is getting more interesting and significant not only in linguistic scope, but also, much more important, in socio-cultural aspect. This stylistic study
does not merely exhaust rigorous textual analysis based on close-reading, but also relate the findings with the external backgrounds of the novel, particularly the socio-cultural context. This is underlain by Fowler’s view that says there are two reasons why we should approach the novel primarily by way of technique (i.e. style) and desirably by way of linguistics (1977:4). The first, “if we employ a linguistics which treats the sociological and psychological aspects of language, we can begin to interpret a writer’s linguistic structure in relation to the values and the preoccupation of the community for which he writes”. The second, the novel is the major medium for technical innovation in European and American literature, becoming a stimulus to structural criticism, and particularly to criticism closely engaged with language.

Considering the rationales and the desired goals, this research uses stylistic perspective in which the discussion will focus on the writing style used by Faulkner in narrating the story (interior monologue style) and its effect. Therefore, the research strongly emphasizes the way the language features are used by the writer to illustrate the main characters’ thoughts that reflect their personae.

The language features in the current research refer to the formal properties of the text which include grammatical feature, lexical feature, graphological feature, and figures of speech (grammatical and lexical schemes and metaphors) as well as vocabulary which are all analyzed through the semantic perspective. Therefore, as the underlying theory, this study uses the analytic model proposed by Leech and Short (2007) based on Verdonk’s four levels of stylistic analysis (2002). Minor analysis in the research is also supported by the theory of perspective (Fowler, 1989; Verdonk, 2002; Leech and Short, 2007), transitivity
(Lock, 1997; Halliday, 2004), and Fowler’s theory of under-lexicalization (Barry, 2002).

1.2 Research Question

This research is governed by the following question: “What are the major language features and their effects in the main characters’ interior monologues in William Faulkner’s Novel The Sound and The Fury?”

1.3 Objectives of the Study

Based on the problem which was addressed, the current research aimed to identify the major language features used in the three main characters’ interior monologues as well as their effects in William Faulkner’s novel The Sound and The Fury. The analysis was based on Verdonk’s four levels of language structures: graphology (typographical features), phonology (rhyme, metre, assonance, alliteration), lexis (vocabulary, metaphor, and other figures of speech), and syntax (grammatical features) and used Leech and Short’s checklist of features as the instrument. However, only major and unusual textual features were analyzed. This also meant that the study excluded phonological analysis due to the nature of the novel which is a prose, where phonological features do not play much role.

As the focus is on the monologue of each character, the study hopes that it can help in determining the degree by which stylistics is valid to study personality. This means that this study is expected to provide a measurement on how extensive a study of linguistic features can be used to identify one’s personality.
Last but not least, the study was also conducted to appreciate William Faulkner’s literary work, and the researcher hopes that the study can motivate other researchers to give similar appreciations to literary works in general, and Faulkner’s writings in particular. More studies of language style hopefully can tell people that language is meant to be used effectively.

1.4 Benefits of the Study

This stylistic study has theoretical and practical benefits. Theoretically, this study may contribute to the development of the theories on stylistics in particular and critical linguistics in general. Stylistically, this study adds values to the theory on mind styles which was popular among the early-twentieth-century authors. In a wider perspective of linguistics, this study provides another opinion about the relation between language and persona.

Stylistic analysis has played a role as the basis of many other linguistic analyses, including discourse analysis and critical discourse analysis. Therefore, students of linguistic and literature departments can also benefit from this research as it will help them build a better understanding on the concept of stylistics and stylistic analysis as an approach for conducting research. Accordingly, this study is also expected to be a useful resource for linguistic students who are interested in psycholinguistic analysis, specifically concerning language and its possibility to reflect personality.

Practically, this research is also probable to give a new insight for prose readers in the attempt to understand the meaning conveyed through the language features. In other words, readers are expected to be able to comprehend a literary work better by considering the prominent language patterns.
2. REVIEW OF RELATED LITERATURE

This section will cover three parts namely review of related literature, related studies, and theoretical framework. Firstly, review of related literature includes the theories employed to analyze the research object. Secondly, related studies provide the general overview of several studies which bring about the similar issue to the one addressed in this study. Lastly, the theoretical framework gives an explanation on how the theories are used to analyze the object.

2.1 Theoretical Review

This part is divided into six main subheadings namely Faulkner and Faulkner’s style, *The Sound and The Fury*, style and stylistics, stylistics of literary discourse, analysis method in stylistics, and four levels of stylistic analysis. The first subheading provides an introduction about the author, William Faulkner, and his style of writing. The second subheading includes the synopsis of the novel and the persona descriptions of the main characters. In the third subheading is given the definition of style and stylistics. The fourth subheading comprises four theories which include context of literary discourse, perspective in narrative fiction, speech and thought representations, and mind style. The fifth subheading covers the theories for finding major textual features as stylistic markers.

2.1.1 Faulkner and Faulkner’s Style

William Cuthbert Faulkner is a distinguished and brilliant American novelist in the twentieth century. He was born in 1897 to an old Southern family and raised in Oxford, Mississippi. He was awarded the Nobel Prize in 1950, being helped by the success of *the Portable Faulkner* and the popularity of reprinted
novels in 1930s (Rampton, 2008). He was also awarded the France’s Legion of Honor in 1951. The awards, praise, and critiques most likely due to Faulkner’s style in writing his literary works.

The style of Faulkner’s writings is very distinguished and unique. This is in line with numerous critiques stating that Faulkner’s style is distinctive and difficult (Rueckert, 2004; Rampton, 2008; Matthews, 2009). According to Rueckert (2004:295), Faulkner’s novels are characterized by extreme verbal density, by a kind of unbreaking seamless verbal surface which, to the eye, presents itself as huge blocks of paragraphed words which cannot be entered except at the beginning of the paragraphs. His literary works that represent this argument include *Pylon, Absalom, Absalom!, A Fable, The Sound and The Fury* (Quentin section), *Light in August, The Bear, and Intruder in the Dust*. He further states that the verbal surface wearies the eye and frustrates the mind as it tries to read and comprehend. *The Sound and The Fury* itself was reviewed excitedly by a number of commentators but the book also receives harsh critique that it is obscure, obsessed with cruelty and violence, and lack of social relevance (Rampton, 2008). However, the novel has contributed to the initial step of Faulkner’s popularity among critics.

Most of Faulkner’s literary works were inspired by the situation in America during his lifetime (1897-1962) which underwent modernization. Matthews (2009:2) states that Faulkner’s novels take up all the crucial elements of the event of modernization: America grew into a modern centralized economic empire and international political giant and expanded its foreign might by seizing territories in the wars, capitalism developed into a system of national and international
corporations, centuries of lawful racial discrimination came to an end, sexual behavior was transformed, and technology was developed. The countries which were formerly controlled by European colonial empires started the struggle for independence and integration into the modern world. The Sound and The Fury (1929), Hamlet (1940), As I Lay Dying (1930), and Sanctuary (1931) represent the changing of the era. For instance, The Sound and The Fury tells about a heartfelt tragedy of a Southern family where many of the details confirm to the markers of the changing era. The aristocracy met its devastation, the racial discrimination almost came to an end, and farming technology began to develop. Thus, Faulkner deserves to be called as the most popular and influential author of modern American literature.

2.1.2 The Sound and The Fury

The following discussion on the novel provides a pragmatic basis to help the researcher interpret meanings from the textual evidences. The discussion includes the synopsis of the novel and the descriptions of the characters’ personae.

2.1.2.1 The Synopsis

This novel, consisting of 326 pages, tells the readers about the tragedy of Compson family in America in 1928. The main characters in the story are the three sons Quentin, Benjamin (Benjy), and Jason. They live together with their parents and their sister, Candace (Caddy) as a well-known aristocrat family in Jefferson, Mississippi. They also had an African-American family as their servants. The mother, Dilsey, is frankly the one who raises the children in Compson family because Mr. Jason Compson is an alcoholic and Mrs. Caroline Compson is a self-absorbed neurotic mother. The family situation starts to get
worse since the only daughter in the family grew up as a sort of promiscuous girl, although it is not at all the cause of their family devastation. The changing of the era (post Civil War) and the family’s predilection for their own history and legacy seemingly become the primary detrimental factors.

The story was composed as a four-sectioned novel. Each section is narrated by different character. The first section is narrated by the last child in Compson family, Benjamin. The second section is narrated by Quentin, the first child in the family. The third section is narrated by Jason who is the third child in the family. Meanwhile, the last section is narrated by the author from Dilsey’s point of view. She is a servant in the family. It is worth mentioning that the center of all sections is the only daughter in the family, Candace. Her character becomes the heart of the story plot.

The first section entitles April Seventh, 1928. The section which is narrated by Benjamin tells about some events and scenes that are recorded in his mind. The chronological order of the events is unclear since Benjamin does not know the concept of time. He speaks his thoughts freely based on the present situations that remind him about the past events. In the beginning he talked about the present time, when he and Luster, Dilsey’s son, took a walk near the golf field. He associated the word caddy with his sister, Caddy (Candace). After that, he talked about the events which took place in different period of time in the past such as when he went to Mr. Patterson’s house with Candace, when he, with his sister and brothers played in the branch, when his grandmother died, when he witnessed Candace together with a man, when his name was changed from Maury into Benjamin, and when Candace got married. Particularly he also talked about his
birthday in the present time, where he got his birthday cake and blew the candles. That day on April seventh, 1928 he became a 33-year-old man but he still needed a 14-year-old boy to take care of him and walk him anywhere.

The second section entitles June Second, 1910. It was the day when Quentin went outside the whole day and presumably prepared himself to commit suicide. That day was almost the end of his first year in Harvard. He went there with the money from selling Benjamin’s pasture. The section is narrated by Quentin and, similar to Benjamin’s section, his section is also full of switches from present situation to past events, especially the ones that had Candace in it. His story was begun by his breaking an inherited watch because he wanted it to stop ticking. He was so upset and angry due to Candace’s loss of virginity. Candace was pregnant and no one knew who the baby’s father was. With the loss of virginity, he thought that nothing was worth to live for anymore. His desperation was deteriorated by his father’s saying that human could never defeat time because they all would finally die. He decided to drown himself in a river. He prepared anything that day, starting from preparing letters for his father and his fellow, Shreve to buying flat irons that he hid at the end of the bridge at the river. His section ends with his dressing up properly and leaving his dorm, seemingly to finally go to the river and use the flat irons to drown himself.

The third section entitles April Sixth, 1928 and is narrated by Jason. His monologue focuses on the present time where he often quarrels with Candace’s daughter, Quentin. Quentin grew into a rebellious girl, and she was promiscuous like her mother had been before. Jason was employed in a menial job at a supply store and used the money Candace sent for Quentin to support his living. Quentin
stole several thousand dollars from Jason’s savings and went away. Jason tried to chase her in vain. Meanwhile, on April Eight, 1928 Dilsey brought Benjamin and her family to the church for Easter service.

2.1.2.2 The Personae of the Characters

Having clear descriptions about the main characters’ personae prior to the discussion is important since they become the focus of the current study. The first child, Quentin, is depicted as a neurotic and over-anxious character who is also intelligent, yet agonized. He is obsessed with his sister’s virginity as the purest thing he can find and keep in the middle of his destructed family. He is becoming tremendously sensitive hearing the issue of younger sister virginity. In addition, he is haunted by the history and the legacy of his family. The miseries have led him to a final decision, committing suicide.

The last child, Benjamin, was born with a mental illness, which was considered unbearable burden by his mother and his other brother, Jason. It is rather thorny to describe his personae due to his depiction as a manchild. He seems to be a symbol of his family devastation, but in a paradoxical way he becomes the sanity with which the family can survive. He has a simple mind. Yet, he has a sort of radar that shows him the difference between good and evil. He is quite attached to the things that bring him peace and affection. Therefore the words such as trees, leaves, and rain appear frequently as they remind Benjamin of his affectionate sister, Candace, and somehow of Quentin. Candace is the only one who loves him sincerely and accepts him the way he is and despite his clinging on his family legacy, Quentin is not a cold-hearted person.
The last main character is Jason. As the third child, and the last sane child, in Compson family, he appears to be the most realistic character among others. However, being too realistic, he also becomes egoistic, cynical, sarcastic, and above others, materialistic. What raises his attention is no other but money, the most realistic thing to struggle for compared to the issue his other family members attempt to bring about.

2.1.3 Style and Stylistics

The most essential base of conducting a stylistic study is to understand the concept of style and stylistics. A simple definition of style is given by Verdonk (2002) who states that style is distinctive linguistic expression. Coming through this definition of style, he asserts that stylistic is “the analysis of distinctive expression in language and the description of its purpose and effect” (2002:4). This means that stylistic, as a modern study of style, seek not only the features of the different language expressions but also the meanings conveyed through the language and the effects of using the language.

Stylistics identifies salient textual features that form a style. According to Leech and Short (2007), who adopt the Saussure’s distinction between langue and parole, style concerns with parole, for being the selection from a total linguistic repertoire that constitute a style in a broad sense. In a more narrow definition, Leech and Short relate style to the specific domain of style; that is text as the object of linguistic studies. Hence, style in linguistics is simply defined as “the linguistic characteristics of a particular text” (2007:11). In either sense, a stylistic study tries to analyze a text in terms of its style, by means of recognizing the
characteristics of the language used which are usually represented by major linguistic features or certain patterns of linguistic features.

Conducting a stylistic study is also concerned with formulating and presenting interpretations by adducing textual evidences. According to Verdonk (2002:31), multiple interpretations can be made when studying literary texts. In analyzing a prose, the interpretation process includes inferring a narrating persona which can only be done by identifying the internal evidence of the text. He further suggests that “analysis of texture provides supporting evidence for interpretation by indicating how the macro features that the literary critic is concerned with might be reflected in the micro features of linguistic texture” (2002:55-56). Thus, in stylistic, textual features of a text and the drawn interpretations are interrelated.

In regards with literature, stylistics tries to bridge the aesthetic inclination of a literary text and certain features of the language. This is in line with the statement of Verdonk (2002:55-56) which says that “stylistics focuses on how the significance of aesthetic trends of literature can be related to specific features of language, to the linguistic texture of the literary text.” Similar suggestion is also delivered by Leech and Short (2007) who assert that stylistics aims to relate the critic’s concern of aesthetic appreciation with the linguist’s concern of linguistic description.

As mentioned previously, stylistics studies not only the distinctive linguistic features of a text but also their effects. As Verdonk (2002:36) says, “linguistic features of a text can help substantiate the impressionistic awareness of its literary effect.” The effects specific linguistic features create may be varied. They can be, for example, surprising, amusing, persuading, dramatizing or frustrating. For
instance, the use of *enjambment*, which is the running over of a sentence form one verse or couplet into another so that closely related words fall in different lines (Merriam-Webster Dictionary), in a poem raise effects of surprise, frustration, and amusement of the readers (Verdonk, 2002:61).

Another example of the effect of employing certain style is the one related to *intertextuality* which is defined as “an allusion to another text and, at the same time, an appeal to the reader’s awareness of that text” (Verdonk, 2002:5). Furthermore, Verdonk suggests that intertextuality raises the effect of offering pleasurable sense of satisfaction as they have spotted the allusion, which more likely intensifies the overall meaning of a text.

In the modern stylistic analysis, a lot of discourses are analyzed in terms of the functions of the language which is known as pluralism. This is different from the stylistics in the traditional sense, which refers to what are called as *dualism* and *monism*. According to Leech and Short (2007), there is a strong tradition of thought in stylistics which put a limit on the choice of language; that is *manner* instead of *matter* and *expression* instead of *content*. One of the linguists who are popular with language function is Halliday with his theory of language metafunction - which is also employed in this research. Halliday views all linguistic choices as something meaningful and stylistic (Leech and Short, 2007). This is in accordance with Bolinger (1975) who claims that even though the choice of form is different, the message of the discourse remains the same (as cited in Verdonk, 2002). Hence, this research tries to combine the two methods of analyzing, identifying the traditional linguistic features for attempting rigorous textual evidences and analyzing clause processes to obtain deeper meanings.
2.1.4 Stylistics of Literary Discourse

It is important to note that stylistics of literary text, which is used in the current research, is not similar to that of the non-literary one. Verdonk (2002:21) states “whereas the non-literary text makes a connection with the context of our everyday social practice, the literary text does not: it is self-enclosed”. While non-literary texts usually have practical functions such as encouraging or persuading people to do something and promoting a product, literary texts do not. The potential function of literary texts is individualizing instead of socializing. This means, as Verdonk (2002:12) says, that a literary text “enables us to satisfy our needs as individuals, to escape, be it ever so briefly, from our humdrum socialized existence, to feel reassured about the disorder and confusion in our minds, and to find a reflection of our conflicting emotions”.

This distinction, to some extent, affects the theories to which this study is related. Yet, before going further to the theories that work within stylistics of literary discourse, it will be significantly helpful to look at the context of literary discourse itself.

2.1.4.1 Context of Literary Discourse

In studying a text stylistically, context is important in the attempt of inferring meanings or in the interpretation process. According to Verdonk (2002:18), meaning can be inferred when it is employed in a context of use. He further suggests that contextualization of a text is the reader’s reconstruction of the writer’s intended message. To derive a discourse, there are two kinds of meaning that should be investigated, semantic and pragmatic meanings. The semantic meaning is encoded in the intrinsic linguistic or formal properties of a
text, including its sounds, typography, vocabulary, and grammar. On the other hand, the pragmatic meaning is extracted through the extrinsic contextual factors which affect its linguistic meaning.

Likewise, stylistics of literary discourse also figures out the interaction between semantic and pragmatic meanings. However, unlike the non-literary one, literary discourse is dissociated from the immediacy of social contact. Verdonk argues that “the alternative realities represented by literary discourses do not offer a neat and tidy substitute for the realities which we are in the habit of constructing as members of a society” (2002:21-22). Literary discourse represents a different world, where meanings are not derived from the social interactions between the writer and the reader but instead from the reader’s interpretation of the text based on its internal and external features, which is supported by the context of his/her knowledge, emotions, and experiences.

Therefore, the meaning of a literary discourse is not certain. According to Verdonk (2002:22), “the meanings of literary discourses are indefinite, undetermined, unstable, and indeed often unsettling.” The meanings tend to be individual and divergent so that there will always be other meanings whenever we try to infer a discourse from the same literary text. In other words, studying literary texts can create multiple interpretations (Verdonk, 2002:31). Verdonk (2002:22) also states that “their (literary texts’) characteristics use of language, unlike that of non-literary texts, challenges our socializing tendency to align ourselves with abstractions and generalizing concepts.” For this reason, an uplifting perspective in addition to our socialized certainties will always be opened up.
2.1.4.2 Perspective in Narrative Fiction

The theory of perspective is important in this study since it is a fundamental basis in analyzing the characters’ personae as one of this study’s goals. By analyzing the perspective employed in the novel, the researcher will be helped to identify the parts of interior monologues and distinguish them from the author’s narration. This is departed from Verdonk’s view that author’s choice of perspective is the most important formal aspect in stylistics of literary discourse as it becomes the controlling consciousness through whose filter readers experience the events of the story (2002:40). It is also closely related to context which should be addressed carefully in literary discourse. That is, readers cannot converge on the writer’s context but only on that which is internally created in the text (Verdonk, 2002:23). This created context is what we call as perspective or point of view which is usually signaled by the use of pronouns such as first-person or third-person pronoun.

The marker of perspective, however, is not only pronoun. It actually refers to deictics which consist of three types, place deictics, time deictics, and person deictics. Place deictics include adverbs such as here and there, prepositional phrases such as in front of, behind, and to the left, determiners such as this and that, and deictic verbs such as come and bring. Meanwhile, time deictics include items such as today, now, and yesterday, present and past tenses of full verbs such as play/s and played, and auxiliaries such as have and had. Person deictics include first-person pronoun and second-person pronoun.

Fowler (1989:72) suggests that point of view or perspective can be used in two senses, aesthetic/perceptual and ideological. As this study mainly discusses
the characters and their language, it is more concerned about the use of perspective in the first sense which means the angle from which the representation is seen. In presenting the characters, an author might use internal or external view. Analyzing the interior monologues, this study deals with internal view which is said to open the characters’ states of mind, reactions, and motives. Furthermore, Fowler (1989:89) states that it can be done through narrative report, telling of what in real life would be hidden from the observer, or stream of consciousness techniques.

Among those techniques of narration, Fowler (1989:104) says that Faulkner has used the stream of consciousness. It is when the narrator effaces himself and lets the character become an independent subject who expresses the special nature of his mental experience. This is later confirmed by Verdonk (2002) who suggests that the narrating style allowing readers to tune in into the character’s train of thought or stream of consciousness is called as interior monologue. Therefore, this is closely related to mind style and speech and thought representation which will immediately be described.

2.1.4.3 Speech and Thought Representation

Perspective is tightly bound to the presentation of speech and thought. They are the modes used by the narrator which will show the readers what perspective he/she uses to speak or to express what is going on in his/her mind.

The presentation of speech can be divided into several categories. (Leech and Short, 2007:255). Firstly, it might be in the form direct speech (DS) and indirect speech (IS). It is said that the use of report speech gives an effect that the person becomes as an interpreter between the person he is talking to and the
words of the person he is reporting. If the indirect speech is used, it gives an effect that the person is reporting faithfully what was stated and the exact words used to utter that statement. Secondly, the speech can be presented in the form of free direct speech (FDS). This is when the features namely quotation marks and introductory reporting clause are removed from the speech. It will result for example on a short of ambiguity implied in the words. Thirdly, the speech representation can be the narrative report of speech acts (NRSA). This type is used when the narrator does not need to give the sense of what was said and lets alone the form of words in which they were uttered. Fourthly, the form of speech representation is free indirect speech (FIS). It is the freer version of the indirect form.

The presentation of thought is the portrayal of the internal speech (Leech and Short, 2007:270). The categorization of thought presentation is similar to the categorization of speech presentation. The use of character’s thought representation chosen by the author will allow us to see things from the character’s point of view. Using the direct and free direct thoughts, the thoughts produced by the character acquire a conscious quality. Free direct thought can be used also to represent sudden strength of realization. On the other hand, free indirect form (FIT) signifies a movement towards the exact representation of a character’s thought. FIT directly puts us inside the character’s mind. Hence, unlike representation of speech, the norm or baseline for the presentation of thought is indirect thought (IT). The norm for speech representation is direct speech (DS). The schema of both representations is as follows.
Speech presentation: NRSA  IS  FIS  DS  FDS
Thought presentation: NRTA  IT  FIT  DT  FDT

In this research, the studied novel uses a special speech and thought representation technique called as interior monologue which in some ways is close to Free Indirect Speech (FIS) and Free Indirect Thought (FIT). Further explanation of interior monologue is described in the following subsection.

2.1.4.4 Interior Monologue Style

Monologue is in nature a speech uttered by one person. Abrams and Harpham (2009:85) state that a monologue is “a lengthy speech by a single person.” Interior monologue is a special kind of monologue which is different from monologues in general.

Interior monologue, as the name suggests, is the monologue of a character’s internal thoughts. It most likely is the special style of stream of consciousness technique in which experiencing the character’s inner life is not interfered by the narrator’s commentaries. Humphrey (1954), as cited in Sang (2010:173), defines interior monologue as “the technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech.” This is strengthened by Verdonk’s explanation on the difference between stream consciousness and interior monologue, which states that “stream of consciousness technique is used by the narrator to create the illusion that, without his or her interference, readers have direct access to the
mental processes of the characters; that is to their inner point of view (2002:50). Interior monologue, he further suggests, is a style through which the reader is enabled to tune in to the character’s train of thought or stream of consciousness, seemingly without being hampered by the presence of the narrator; seemingly, because in reality of course everything is stage-managed by the narrator (2002:51).

In a play or a drama, the technique where a character utters their inner thoughts through a monologue is called as soliloquy. According to Abrams and Harpham (2009:335), soliloquy is “the act of talking to oneself, whether silently or aloud.” It is where a character utters his/her inner thoughts aloud on the stage to certain direct audience. He further suggests that soliloquy is used by playwrights as a device to inform the audience about a character’s motives or state of mind. An example of soliloquy is Hamlet’s speech.

Thus, the term interior monologue should not be confused with soliloquy. Unlike soliloquy in which a character on a stage utters his/her long monologue aloud to certain direct audience, interior monologue does not have audience but readers. Interior monologue is a narrating style of a written work such as a prose where the author often disregards grammar and punctuation rules in order for the readers to get the intimacy with the characters’ inner thoughts.

Interior monologue can be recognized through the use of specific textual features. Verdonk (2002:52) mentions some of the features that usually characterize interior monologue, including the use of simple present tense, first-person pronoun point of view, fragmented syntax, staccato phrases, and the absence of reporting clauses and quotation marks. The resulted effect of the style
is dramatizing the unedited thoughts and impressions of the characters as they appear so that the experience is expressed in all its immediacy. As a result, the readers more likely feel the sense of closeness to the character’s consciousness.

2.1.4.5 Mind Style

The definition of mind styles is closely related to the presentation of thoughts. However, the term “mind style” might be slightly different. Leech and Short (2007) defines mind style as a realization of a narrative point of view. More narrowly, he states that “mind style can be associated with quite local stylistic effects, for example in the description of a character or a landscape” (p.151). Accordingly, Fowler (as cited in Leech and Short, 2007:151) asserts that “cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a ‘mind style’”. Mind style, in other words, is the narrative style used by a writer in his/her work which is able to give effects and different view to the readers. As claimed by Leech and Short (2007:152), linguistic choices can affect mind style. It can be seen through the clauses used, in relation to the participants. Leech and short gives an example of this by using a quotation from Isherwood’s A Single Man:

“The reflexes are taking over; the left foot comes down with firm even pressure on the clutch pedal while the right feeds in gas” (Section 1).

The structure chosen by Isherwood has emphasized that the character’s (George’s) foot appears to do something automatically and of its own accord, without being controlled by him. In the situation when Isherwood chose different clause for emphasizing the role of participant, the meaning would probably change.
Leech and Short (2007) has asserted that there are some kinds of mind style which are unusual. Outside the normal mind style enabling the readers to adopt invariant views of things, the unusual mind style remains interesting in some works. One of the examples mentioned is Powys’ A Glastonbury Romance. Leech and Short state that in his work, Powys uses a style in such a way to describe his point of view that humans and divine beings actually exist in the same place. In his attempt, he emphasizes the participant relations, in which the mind of the Creator can act directly on an individual.

“. . . an exceptional stir of heightened consciousness agitates any living organism . . . Something passed . . . between the soul of a particular human being . . . and the divine-diabolic soul of the First Cause of all life.” (cited in Leech and Short, 2007:161).

Besides the presence of unusual mind style, there are also some other styles which are very unusual. This kind of mind style in which the narrator and the author are distinguished will show that a particular mind style is deviant. Leech and Short (2007:163-166) take Benjy’s language in The Sound and The Fury as an example of this style.

2.1.5 Analysis Method in Stylistics

As introduced previously, there are two important parts in stylistic analysis namely intrinsic linguistic features and extrinsic factors. These can be distinguished as two kinds of context. The first context is internal linguistic context which is built up by the language patterns inside the text, while the second one is external non-linguistic context that brings us to ideas and experiences in the world outside the text (Verdonk, 2002:19). The term discourse, Verdonk points out, takes text and context together because they are seen as interacting generators.
of meaning (2002:27). Furthermore, Verdonk asserts that stylistic analysis aims to
demonstrate how an examination of specific linguistic features of the text can help
corroborate or possibly enhance the impressionistic awareness of its literary effect
(p.36). This emphasizes the strong role of linguistic features, in this case the
specific linguistic patterns, in stylistic analysis.

Based on the contexts of meaning, there are two steps of conducting stylistic
analysis of a literary discourse. The first is language feature analysis or finding
particular stylistic markers in the text, and the second is interpretation which
includes inferring meanings and effect from the particular language patterns and
the context in which they occur. Language feature meant in this study refers to the
traditional element of language whose form varies from a single word, a set of
related words, grammatical construction, or the interaction between particular
them as the text’s intrinsic linguistic or formal properties.

To find the major language features in the text, this study used an analysis
instrument by Leech and Short (2007), while the descriptive analysis or the
interpretations were based on the analysis samples by Verdonk (2002). The
checklist was used due to its practicality. It enabled the researcher to identify the
major linguistic features in the text easily and thoroughly. Minor analyses in this
study referred to the theories of language metafunctions (Halliday, 2004) and
underlexicalization (Barry, 2002). Each theory is elaborated as follow.

2.1.5.1 Four Levels of Stylistic Analysis

The analytic method proposed by Leech and Short (2007:61) is a checklist
consisting of four headings, lexical categories, grammatical categories, figures of
speech, and cohesion and context. They state that it is useful to have a checklist of features which may or may not be significant in a given text as it will result in a range of data that enables a systematic analysis. Nonetheless, it should be noted that not all results of the checklist are discussed. The researcher will present the major features found in the data that help to answer the research question.

The categorization of features in Leech and Short’s checklist is, to some extent, in accordance with Verdonk’s *four levels of language structure*, including:

1. graphology (typographical features),
2. phonology (rhyme, metre, assonance, alliteration),
3. lexis (vocabulary, metaphor, and other figures of speech), and
4. syntax (grammatical structures).

However, it is noticeable that the checklist excludes phonological features, while Verdonk’s four levels of structure integrate figures of speech into lexical category. This study which takes a novel as the object does not count in phonological features as they presence is insignificant.

The aforementioned language features are an important part of a stylistic study. According to Verdonk (2002:22-26), graphological, lexical, and grammatical features build a communicative situation in a text and wait to be inferred. He suggests that they show the perspective or point of view used by the narrator. Together with the details, the perspective will create an interpretation of meanings, particularly those which are related to characters and their personae.

The example illustrated by Verdonk (2002:23-26) is an analysis of John Betjeman’s poem entitled Devonshire Street W. From the poem, he makes several inferences and interpretations. For instance, the complex structures that include...
complex noun phrases, overloaded use of adjectives, and graphological deviations have implied heightened perception of detail which reflects the perspective.

- *the heavy mahogany DOOR with its wrought-iron screen*
- *the eighteenth-century SCENE with Edwardian faience adornments - Devonshire Street*
- *the opposite brick-built HOUSE*
- *its CHIMNEYS steady against a mackerel sky*
- *the iron NOB of this palisade so cold to the touch*

One inference that can be made is that the lines show condemned man’s first-person perspective on reality. Another example is the consistent use of the simple present tense, such as *the door...shuts, the sound is rich*, and *the X-ray photographs...confirm the message*, gives a perspective of immediacy to the man’s experience. This might mean that his perceptions and feelings are actual, here and now, not distanced in any past-tense narrative.

Considering the importance of the four categories, this study uses Leech and Short’s checklist of features as the underlying method. However, the categories may overlap in a way that certain feature can be classified into more than one categories. Leech and Short (2007:61) suggest that “it is the nature of things that categories will overlap, so that the same feature may will be noted under different headings”. Following are the categories under the four headings. The complete form of checklist of features is presented in the appendix.

2.1.5.2 Lexical Categories

The lexical categories include five elements, general lexical form, nouns, adjectives, verbs, and adverbs. The general one will show whether the vocabulary used is simple or complex, formal or colloquial, descriptive or evaluative, and general or specific. The nouns are observed to know if they are abstract or concrete. The frequency of adjective occurrence and the typical attribute it refers
are also important. The verbs might be stative or dynamic, or refer to particular act. This observation on the verbs is closely related to transitivity analysis. Lastly, examining the adverbs include taking account the frequency of their occurrence, as well as the types and the semantic functions they perform.

The analysis of lexical features also includes identifying the choice of words or the vocabulary and studying their meaning semantically. Some words that are chosen, Verdonk says, are attitudinal inasmuch as they are derived from the narrator’s ideological perspective (2002:38). In this study it means that the lexical items may signal the narrator’s (character’s) attitude.

2.1.5.3 Grammatical Categories

There are nine points in grammatical categories, encompassing sentence types, sentence complexity, clause types, clause structure, noun phrases, verbs phrases, other phrase types, word classes, and general element. It should be noted whether any general types of grammatical construction such as comparative and superlative construction are used to special effects.

In the current study, the grammatical categories focus on sentence type, clause structure, and sentence complexity. The sentence types that are derived by identifying clause structures include simple sentence, compound sentence, complex sentence, and compound-complex sentence. This also shows the complexity of the sentences produced in each monologue. In addition, sentence complexity can be examined from the elements that construct the sentence such as phrases and conjunctions and sentence length.
2.1.5.4 Figures of Speech

Figures of speech in the checklist cover a number of aspects. The three main points are grammatical and lexical aspects, phonological schemes, and tropes. The first one includes the possible cases of formal and structural repetition and their rhetorical effects. The phonological schemes which show phonological patterns are seemingly not significant to observe in this study. Tropes show whether there are any violations of the linguistic code such as the presence of neologism; deviant lexical collocations; and semantic, syntactic, phonological, or graphological deviations. Those kinds of deviation might be the clue to special interpretation associated with traditional figures of speech such as metaphor, metonymy, synecdoche, paradox, and irony.

The separation of figure of speech from lexical category is seemingly due to the emphasis on features which are foregrounded by virtue of departing from general norms of communication by means of the language. In other words, the features are those of ‘unusual phenomena’ which are prone to language deviation, for example the exploitation of regularities of formal patterning, or of deviations from the language code. Leech and Short (2007) believe that traditional figures of speech such as schemes and tropes are useful to identify such features. That is why they exclude figures of speech from lexical category and make it an independent heading.

2.1.5.5 Context and Cohesion

Context is very important in analyzing a prose. The context will show whether the writer address the reader directly, or through the words or thoughts of some fictional character. This, in other words, is the discovery of perspective
through the observation on the representation of thoughts or speech, which can be
direct, indirect, or other techniques. Context, therefore, is the external relation of a
text.

Cohesion, on the other hand, is the internal organization of the text which
can be marked by certain logical or other links between sentences such as
coordinating conjunction or implicit connections of meaning. How the sentences
are connected or how the text is organized will imply the perspective used.

2.1.5.6 Underlexicalization

Underlexicalization is often important in stylistic analysis. Nafchi et al.
(2016:971) argue that underlexicalization is closely related to stylistics since
underlexicalization relates to linguistic features and is relevant to a method
dealing with linguistic structures such as stylistics. It is a term that was invented
statement, says that under-lexicalization refers to “a lack of an adequate set of
words to express specific concepts”. As a result, we possibly do not know the
term for particular implement. For instance, persons with the case of under-
lexicalization will probably forget the appropriate word to refer to something or
an object, and will substitute it with a vague description instead. Barry gives an
example of substituting the word handle with its vague description the holding
thing. Assuming that the speaker is mentally and verbally normal in general, this
condition of underlexicalization might indicate that the speaker is not in a well-
maintained emotional state.

Thus, underlexicalization is fairly close to interior monologue. As mention
previously, this style of writing aims to strip the internal thoughts of a character so
that the readers can see even the smallest disruption in the character’s mind. To achieve this goal successfully, a writer will usually use unusual linguistic features or make some “disruption” to language. Barry (2002:216) implicitly mentions that underlexicalization is a kind of disruption to language showing disturbed state of mind.

In this study the case of underlexicalization, corroborated by some other analysis, suggests mental disability where the utterer is unable to express himself the way other people do. The presence of underlexicalization raises an immediate effect that he is a child who speaks children language. This is in accordance with Fowler’s opinion (2010) that children language is a representation of underlexicalization (as cited in Nafchi, 2016:975). However, providing that the speaker is not a child, the remaining possibility is that he is mentally disabled so that he cannot make use of language well and effectively.

2.1.5.7 Halliday’s Metafunctions

The current study employs a theory of Halliday’s Systemic Functional Grammar to support the analysis namely language metafunctions. Language metafunctions refer to three kinds of meaning run throughout the whole of language, and determine the way the language has evolved. They are ideational, interpersonal, and textual meanings (Halliday, 2004). The first two meanings are used in the current study. According to Halliday (2004), language construes human experience and so provides a theory of it (ideational function). Besides, language always enacts human’s personal and social relationships with the other people. The theory becomes important in analyzing the characters’ personae as it helps to infer their attitudes in terms of their personal and social relationships, or
in other words how they express themselves and perceive the world, by means of the functions of the language used.

Ideational metafunction is also known as experiential metafunction since experientially a clause construes a quantum of change as a figure, or configuration of a process. The clause can represent several processes, including processes of doing or happening, saying or sensing, being or having with their various participants and circumstances. The system of the function is called as transitivity and consists of six types of processes.

Table 1. Types of Process in Transitivity

<table>
<thead>
<tr>
<th>Type</th>
<th>Processes</th>
<th>Participants</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>material</td>
<td>happening (being created, creating, changing, doing (to), acting)</td>
<td>Actor and Goal</td>
<td>They were <strong>making supper</strong>.</td>
</tr>
<tr>
<td>behavioural</td>
<td>behaving</td>
<td>Behaver (+Range)</td>
<td>He was <strong>laughing</strong>.</td>
</tr>
<tr>
<td>mental</td>
<td>seeing, feeling, thinking</td>
<td>Senser and Phenomenon</td>
<td><strong>She saw them</strong>.</td>
</tr>
<tr>
<td>verbal</td>
<td>saying</td>
<td>Sayer and Verbiage (+Receiver)</td>
<td><strong>She told me the story of her life</strong>.</td>
</tr>
<tr>
<td>relational</td>
<td>symbolizing, having identity, having attribute</td>
<td>Carrier and Attribute (Token and Value)</td>
<td><strong>His clothes are very expensive</strong>.</td>
</tr>
<tr>
<td>existential</td>
<td>existing</td>
<td>Existent (+Circumstance)</td>
<td><strong>There is a flyin my soup</strong>.</td>
</tr>
</tbody>
</table>

Each process type provides its own model or schema for construing a particular domain of experience as a figure of a particular kind − Token (usually) + Process (means) + Value (mostly). The six process types are material, behavioural, relational, mental, verbal, relational, and existential processes. The other aspects which are important in this system are the participants involved in
the processes and the circumstances in which the processes take place. The processes, the participants, and the example of each process type are presented in the Table 1.

Halliday (2004:29) states that not only clause of grammar is representing processes but “it is also a proposition, or a proposal, whereby we inform or question, give an order or make an offer, and express our appraisal of and attitude towards whoever we are addressing and what we are talking about”. This means language has interpersonal function. To find the interpersonal metafunction (interpersonal meaning) in a clause, the analysis involves some grammatical constituents. Eggins (2004) states that it deals with the so-called Mood structure of the clause, which “refers to the organization of a set of functional constituents including the constituent Subject” (p.147). Furthermore, Eggins (2004:150) mentions that there are three major elements of the Mood constituents, including polarity (Yes/No), nominal-type element (Subject), and verbal-type element (Finite). Finite has a function to anchor the proposition and bring it down in order for us to argue about it.

Halliday (2004:116) call Finite as Finite Verbal Operators which are divided into Temporal Finite Verbal Operators and Finite Modal Operators. The first type gives tense to the finite which can be present, past, or future. Besides, Finite also consists of semantic features of polarity which are positive and negative polarities. Meanwhile, the second type refers to Modality which expresses the speaker’s judgment of how likely or unlikely something is (e.g. the use of could or must in a clause).
Modality itself is subdivided into two categories. First, Eggins states that “when modality is used to argue about the probability or frequency of propositions, it is referred to as modalization. The concept of modalization includes probability and usuality which are represented in the use of modal operators and Mood Adjuncts. They are categorized into low, median and high modalization. Second, when modality is used to argue about the obligation or inclination of proposals, it is referred to as modulation. This is usually represented by the use of for examples the words should, must, and obliged in clauses.

The analysis of interpersonal meaning, especially modality, helps to reveal the state of mental disability. This particularly relates to the use of words like can, cannot, could, etc. However, Lock (1997) suggests that this use of modal auxiliaries to express ability is not concerned with judgments and attitudes in the same way as the other areas of modality. Yet, it is still considered the member of modality.

2.2 Related Studies

A number of studies, reviews, and discussions have been conducted in regards with interior monologue technique used by Faulkner in The Sound and The Fury. Two of them are Blythe’s (1990) computerized stylistic analysis and An’s (2014) analysis on the narrative technique, which she addresses as stream of consciousness, of five selected novels. In his study, Blythe found that the computerized analysis, called as Workbench analysis, verified the findings of some critics saying that the language used by the three Compson sons correspond their personae. Meanwhile, An’s study emphasizes the unorganized succession of image and non-verbal communication of thoughts in the form of perceptions.
Blythe’s study elaborates the language features that reveal each character’s personae. Benjy’s sentences which are 86% simple show that he is a simple-minded man. This is strengthened by his failure to employ accurate cause and effect adverbial constructions and the absence of passive voice. The language also confirms Benjy’s incapability to understand the workings of his world.

Meanwhile, Blythe also points out several language deviations used by Quentin which indicates that he has irrational or inconsistent mind. It is seen from his sentence range in length from two words to one which spans three pages of text. He gets problem with pronoun reference and clarification as well.

Jason’s language which is informal, Blythe believes, has conformed the previous study which says that the informal language show his lack of education. The example of this is his use of “I says” in the beginning of sentences with significant occurrence of interjections. The language is also said to have indicated that Jason is insecure, greedy, but too simple minded.

An (2014), on the other hand, puts less emphasis on the details of language features in the discussion of stream of consciousness technique. She provides an overview of the general features that characterize the technique. Those are unorganized succession of image fluid ramblings of the mind’s conversations with itself, and focused contents of a character’s mind at a given point in space and time (2004:76). However, An’s concern on past time reference has led to the use of tenses and the notion of the character’s sense perceptions might be indicated by the employed verb types.

There have been a number of stylistic studies on literary works concerning the characters. Elnaili (2013) who studied several Libyan short stories inferred
that adjectives were used to help to represent positive and negative images as well as empower and disempower characters in the stories. Leger (2013) studied three different literary works: Sozaboy, a novel in rotten English by Ken Saro-Wiwa, The Catcher in the Rye by J.D. Salinger, and The Curious Incident of the Dog in the Night-Time by Mark Haddon. She suggested that different layers (lexis, syntax, grammar, or graphology) could vary depending on the image of the characters the authors wanted to convey. Besides, she also concluded that “each novel was anchored in a particular context (geographical, social and temporal) and adapted to a particular individual (his state of mind, point of view, psychological situation and personal history) (p.78). Lastly, Semino (2011) suggested that inherent “egocentricity” of deictic expressions can be exploited to represent strikingly “egocentric” fictional minds. The deictic expressions here are, for example, ‘I’, ‘you’, ‘this’, and ‘that’. She discussed the poetic persona in Ted Hughes’ poem “Wodwo” and the first-person narrator in Mark Haddon’s novel The Curious Incident of the Dog in the Night-Time. She stated that the patterns of deictic expressions were idiosyncratic and argued that the patterns had created an effect where a fictional mind worked in a striking and peculiar way.

Several studies regarding the relation between language and personality have also been conducted. Pennebaker and King (1999) studied daily diaries of abuse inpatients, daily writing assignments of students, and journal abstract of social psychologists. Through the use of a word-based, computerized text analysis program, their data suggested that linguistic style is an independent and meaningful way of exploring personality. Another similar study was conducted by Campbell and Pennebaker (2003) who reanalyzed the writing samples of students.
and prisoners using Latent Semantic Analysis (LSA) method. They found that common words used to write about traumatic memories were related to positive health outcomes. This effect was driven by changes in the usage of personal pronouns. Their findings especially focused on the role of discussing the self and social relationships in therapy.

The current study relies heavily on traditional linguistic features but uses Halliday’s language metafunction theory, as a part of Systemic Functional Grammar (SFG), to assist the analysis. This is supported by a study conducted Yeibo (2011) who examined the mood structures (grammatical categories) of some selected poems through the aid of Halliday’s SFG, particularly the tenor aspect of interpersonal metafunction. It is stated that the approach makes it possible to examine what is communicated (discourse) and how it is communicated (stylistics). Cunanan (2011:77) also found that using transitivity as a framework in stylistic analysis could help the reader unlock and probe what flew directly through the mind of the persona.

2.3 Theoretical Framework

In analyzing the object, this research refers mainly to the theory on speech and thought representation and perspective (Fowler, 1989; Leech and Short, 2007), the theory of underlexicalization (Barry, 2002), the theory on stylistic (Verdonk, 2002; Leech and Short, 2007) which suggests a checklist of linguistic features as the research instrument, and the theory on transitivity (Halliday, 2004). The theories are used to help the researcher answer the research question.

The theory on speech and thought representation and perspective (Fowler, 1989; Leech and Short, 2007) helps the researcher understand the inner thoughts
of the characters and hence distinguish the interior monologue from the exterior one. Even though this theory is less significant in analyzing the data, it is particularly important in the data collection as the initial step of analysis.

To answer the question, the researcher mainly refers to the theories of stylistics by Verdonk (2002) and Leech and Short (2007). Leech and Short’s checklist of features which has been presented in the previous subsection (see the complete checklist in Appendices) was used to find the major and salient language features in the three characters’ interior monologue. Therefore, not all features are presented in the discussion section. By means of interpretations, which were conducted based on the analysis samples by Verdonk (2002), the result was explained descriptively. The result focuses on the meanings derived from the major linguistic features in each monologue and their effects. The meanings in this case are related to the persona of each character and lead to their individual differences.

The theory on language metafunctions (Halliday, 2004) will primarily contribute to find features in Benjamin’s monologue. Transitivity includes six types of processes in clauses, including material, mental, relational, verbal, behavioural, and existential processes. The verbs, as the essential element in the process, will imply certain meaning; therefore, this will involve interpretation of the linguistic data (Barry, 2002). This theory is helpful in analyzing Benjamin’s monologue since verb seems to be the concerning issue in Benjamin’s linguistic choice. In addition, the theory of underlexicalization (Barry, 2002) also plays a significant role in the analysis of Benjamin’s monologue as its cases are numerous and it helps inferring meanings.
3. RESEARCH METHODOLOGY

This section consists of four major parts namely type of study, research data, data collection, and data analysis. The first part includes the type as well as the approach used in the research. The second part contains the data source and data collection. The third part describes the steps for collecting the data. The last part explains how the theories and the concepts are used to analyze the research object.

3.1 Type of Study

This research is a stylistic study as it discusses the narrative style employed in the novel. Verdonk (2002) emphasizes that stylistics studies the language expressions used in a text and also the purpose and the effect beyond the language choice. In line with the statement, this research tried to examine the major and salient linguistic features used in each character’s interior monologue and to reveal the effects of employing the style. To identify the linguistic features, this research employed the analytic method of stylistics proposed by Leech and Short (2007) in the form of a checklist of several aspects of language features (see the appendix), while the descriptive analysis refers to Verdonk’s (2002) analysis sample of stylistics. Besides, under-lexicalization (Barry, 2002) and the concept of language metafunctions (Halliday, 2004) also contributed to the minor analyses.

Even though the current stylistic study relied on quantitative data as it considered the frequency of feature occurrences, it was as well significantly descriptive. While rigorous data were attempted, interpretations were adequately conducted to attain more thorough and in-depth analyses. Furthermore, it was
possible for a single feature with a minor occurrence to be significant in answering the questions and so descriptive analysis contributed more in such cases. Therefore, this study necessarily combined quantitative and qualitative approaches.

3.2 Research Data and Data Source

The data source is the subject from which the data are obtained. The data source of this research was Faulkner’s novel entitled *The Sound and The Fury*. This Faulkner’s fourth novel was first published in 1929 by Vintage International. This novel consists of 326 pages and tells about Compson family, an American family in 1920s. This novel was not successful immediately, but after the release of few other books, it could finally get a lot of critical attention and become commercially successful since many people were getting interested in the narrative style used by Faulkner, which is able to be compared to the similar style used by Virginia Woolf and James Joyce. The style which becomes the object of this study is interior monologue, showing the way how the characters represent their thoughts.

In relation to the focused style, the data collected were the interior monologues uttered by the three main characters. They were taken from part one (1) to part three (3) of the novel. Necessarily, the last part or part four was excluded since it unmatched the characteristics of interior monologue technique. The data, then, consisted of approximately fifty (50) pages of monologues. Further explanation on interior monologue is given in the following section.
3.3 Data Collection

To collect the data, two steps were conducted. Firstly, the researcher identified the interior monologues in the novel. Secondly, she compiled the monologues by copying the paragraphs and placing them in such a way that made them easy to analyze. Directly following is how the researcher identified the interior monologues.

3.3.1 Identifying Interior Monologues in The Sound and The Fury

There are four parts of narrations in the novel. The first three parts are narrated by the three main characters of Compson family named Benjamin (Benjy), Quentin, and Jason, respectively. Those parts, Mathuramani and Ganesan (2012) say, are in stream of consciousness mode, while the last part is the straightforward narrative of the author.

As mentioned previously in Chapter 2, interior monologue is characterized by several linguistic features, including the use of simple present tense, first-person pronoun point of view, fragmented syntax, staccato phrases, and the absence of reporting clauses and quotation marks (Verdonk, 2002). This became a reference for the researcher to identify the interior monologue in The Sound and The Fury. Below are the examples.

(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, instead of up there in her room, gobbing paint on her face and waiting for six niggers that cant even stand up out of a chair unless they’ve got a pan full of bread and meat to balance them, to fix breakfast for her. (Jason, p. 108)

(2) In the diningroom Dilsey moved back and forth. Presently she rang a small clear bell, then in the kitchen Luster heard Mrs Compson and Jason descending, and Jason’s voice, and he rolled his eyes whitely with listening. (author, p. 164)
Excerpt (1) was the thought of Jason about his sister’s daughter, Quentin. The readers could directly experience what he felt and thought about, instead of seeing it from outer point of view like in (2). This means that (1) was interior monologue, while (2) was not. It can be seen that in (1), the narrator used first-person point of view and simple present tense, even though in some other parts in the novel the use was combined with simple past tense as some characters referred to their old time or memories. To compare, in (2) the narrator used third-person point of view and simple past tense to describe events and actions that he observed.

A simple but useful feature to distinguish interior monologue from author’s narrative is graphological feature. Following is the example of the excerpts.

(3) What are you up to now
   Nothing
   You’re meddling in my business again didn’t you get enough of that last summer
   Caddy you’ve got fever You’re sick how are you sick
   I’m just sick. I can’t ask.
   Shot his voice through the
   Not that blackguard Caddy (Quentin, p. 65)

The excerpt above was Quentin’s thought about his conversation with Caddy, his sister. The graphological deviation seen from the absence of punctuation, the italicized clauses, and the unorganized sentences indicates Quentin’s flow of thoughts.

3.3.2 Collecting the Data

After the monologues of the three main characters had been determined and highlighted, the researcher compiled the paragraphs. All the paragraphs in the three sections that belonged to interior monologue were gathered and broken down into single sentences. They were listed and classified based on the sentence
types, namely simple sentence, compound sentence, complex sentence, and compound-complex sentence. That was actually also the first analysis of the data. The data listing was intended to enable the researcher to have further analyses easily. The other conversations and the narration which were not interior monologues were excluded from the data collection as they were considered unnecessary for the discussion.

Below are the examples of the tabulated data taken from Benjamin’s monologue (complete data are presented in the Appendices).

**SIMPLE SENTENCE**
1. Through the fence, between the curling flower spaces, I could see them hitting. (p.3)
2. Luster was hunting in the grass by the flower tree. (p.3)
3. He hit. (p.3)

**COMPOUND SENTENCE**
1. They took the flag out and they were hitting. (p.3)
2. Then they put the flag back and they went to the table, and he hit and the other hit. (p.3)
3. Then they went on, and I went along the fence. (p.3)

**3.4 Data Analysis**

The data analysis encompassed three main steps. The first was analyzing data based on checklist of features proposed by Leech and Short (2007). The second was transitivity analysis of Benjamin’s monologue. The third was making interpretations about the effects and meanings of the features found in the first analysis.

**3.4.1 Data Analysis Based on Checklist of Features**

Using Leech and Short’s (2007) checklist of features as the instrument, the researcher analyzed the major and salient language features which focused on
grammatical and lexical features, figure of speech, and graphological features. In addition, the analysis also included examining underlexicalization cases.

As mentioned previously, the first step of the analysis was classifying the sentences based on their types. It was then followed by examining the other features based on the suitable category they belong to. For instance, the words *lightly, steadily, slowly, patchily, and tediously* belong to adverb. This was done by highlighting the features. The significant features were often recognized from their frequency of occurrences. Even a single feature was repeated in a considerable number of frequencies.

The next step is tabulating the data. The occurrence number of each feature was calculated and presented in the form of numerical data. When necessary, a list of examples of major features was also provided for further analysis.

### 3.4.2 Transitivity Analysis

The transitivity analysis was conducted for Benjamin’s monologue. This was done by determining what kind of process each clause had by studying the verb, for example material process or mental process. This was followed by calculating the occurrence number of each process type. The second procedure was making a literary interpretation to find meanings.

Following is the example of transitivity analysis from Benjamin’s monologue.

1. Through the fence (manner), between the curling flower spaces (location), I (senser) could (modalization) see (mental perceptive) them hitting (phenomenon).
2. They (actor) were coming (material) towards [where (attribute) the flag (carrier) was (relational attributive circumstantial)] (scope) and I (actor) went (material) along the fence (scope),
(3) Luster (actor) was hunting (material) in the grass by the flower tree (location).
(4) They (actor) took (material) the flag (goal) out, and they (actor) were hitting (material).
(5) Then they (actor) put (material) the flag (goal) back and they (actor) went (material) to the table (scope), and he (actor) hit (material) and the other (actor) hit (material).

The prominent process among the clauses in the paragraph is material process. It suggests that the utterer is concerned with merely concrete things. He describes the things that he is able to see, and not the abstract concepts which need mental cognition to digest. In addition, Fowler (as cited in Barry, 2002:216) argues that “there is a consistent oddity in transitivity: there are almost no transitive verbs with objects, a preponderance of intransitives (coming, went, hunting, etc) and one transitive (hit) used repeatedly without an object, ungrammatically”. Saying so, Fowler implies that “Benjy has little sense of actions and their effects on objects”.

From Fowler’s point of view, Barry infers that there is something wrong with Benjy’s language and, therefore, there is something wrong with his mind. After this step has been completed, the last step is to combine the first and the second analysis to identify the effect of the language choice applied by the author. This can be done by involving some interpretation based on the linguistic data which are obtained. For instance, the paragraph above is successful in creating emotional effect by providing the tone of a child’s reader, while the truth is that he is adult and traumatic.

3.4.3 Interpretation

Interpretation was one of the important analyses, if not the most important, in the study. Based on the hard data as textual evidences, descriptive explanations were written through painstaking interpretations.
To have a clearer depiction of this analysis procedure, an example is given as follows. The data are taken from Benjy’s interior monologue as the opening of the novel.

Through the fence, between the curling flower spaces, I could see them hitting. They were coming towards where the flag was and I went along the fence, Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. (p.3)

The paragraph above has two conspicuous features. They are grammatical and lexical features which include simple sentence pattern and simple words. All the sentences in the paragraph are short sentences that are connected by coordinate connector and which only emphasizes the simplicity of the sentence. The simplicity of the sentences is strengthened by simple noun and verb phrases with less use of adjective.

Figure of speech which usually marks connotative meaning - and by being so makes the sentence complicated - is not found as well. This simple pattern of language gives an impression that Benjamin, as the utterer, has the capacity of being a child with all the simple words and sentence type. In fact, he is a thirty-three-year-old man. This contrast leads to the idea that there is something unusual in the way he communicates.
4. ANALYSIS RESULTS AND DISCUSSION

This section consists of five major parts which try to exemplify the answer to the research question. The first part discusses the style the author employs in the first three sections of the novel, which is interior monologue. As the style is manifested through the major linguistic features in each section, the following parts are organized based on the order of the novel sections. Thus, the second part of this chapter discusses the major linguistic features in Benjamin’s interior monologue and their effects. The third part presents the major linguistic features in Quentin’s interior monologue and the effects they create. The fourth part explains the major linguistic features in Jason’s interior monologue and their effects. The fifth part provides the concluding remarks of this section. The whole discussion emphasizes the major linguistic features that show the style used in the novel and the effects of employing the features, both on the readers and on the individual difference of each character.

4.1 Interior Monologue Style in *The Sound and The Fury*

Based on the language features used, the first three sections of *The Sound and The Fury* are narrated using interior monologue style. Faulkner’s using interior monologue in the first section has caused shift of time throughout the section. The sequence of certain events is unclear since the present and the past are blended. In the following excerpt, Faulkner brings the readers to the time when the narrator (Benjamin) was still young.

(1) She climbed the fence with the letter in her hand and went through the brown, rattling flowers. Mrs Patterson came to the door and opened it and stood there.
Mr Patterson was chopping in the green flowers. He stopped chopping and looked at me. Mrs Patterson came across the garden, running. When I saw her eyes I began to cry. You idiot, Mrs Patterson said, I told him never to send you alone again. Give it to me. Quick. Mr Patterson came fast, with the hoe. Mrs Patterson leaned across the fence, reaching her hand. She was trying to climb the fence. Give it to me, she said, Give it to me. Mr Patterson climbed the fence. He took the letter. Mrs Patterson’s dress was caught on the fence. I saw her eyes again and I ran down the hill. (pp.13-14)

Benjamin linked up the two events that happened in different times due to their similarity. Those were when Benjamin was sent by his uncle, Maury, to give a letter to Mrs Patterson. In (1), the former paragraph shows that Benjamin sent the letter to Mrs Patterson with his sister (Caddy), whom he referred to as she, whereas in the later paragraph he sent the letter alone (Mrs Patterson said, I told him never to send you alone again). Because Benjamin did not realize the concept of time, he mixed unchronological events together. Faulkner warns the readers about the shift by switching to italicized sentences. As a result, the readers can feel the directness to Benjamin’s internal thoughts. The feeling of closeness to Benjamin’s mind is also possible through the sentences such as “When I saw her eyes I began to cry”. The readers can feel Benjamin’s fear and understand why he cried without needing an explanation. It will give different effect if, for example, it is written as “She looked hostile so I was frightened and cried”. The focus on first-person pronoun and the word choice distinguish the interior monologue from the usual monologue. Those features enable readers to get the immediacy to Benjamin’s mental process. The immediacy is stronger with the presence of “imagined conversation” most of the time without appropriate speech markers such as punctuation and quotation marks (You idiot, Mrs Patterson said, I told him never to send you alone again. Give it to me. Quick... Give it to me, she said, Give it to me.).
Other events that are mixed by Benjamin are Caddy’s wedding day and the day when their grandmother (Damuddy) died. In both events, Benjamin and his fellows were peeping in through the window to know what happened and drank sarsaparilla.

(2) *They getting ready to start, T.P. said. You stand right here now while I get that box so we can see in the window. Here, les finish drinking this here sassprilluh. It make me feel just like a squinch owl inside.*

We drank the sassprilluh and T.P. pushed the bottle through the lattice, under the house, and went away. I could hear them in the parlor and I clawed my hands against the wall. T.P. dragged the box. He fell down, and he began to laugh. He lay there, laughing into the grass. He got up and dragged the box under the window, trying not to laugh. (p.38)

Faulkner, again, uses different ways of typing to warn the readers about the time shift. Through the paragraphs, the readers can feel how easy that was for Benjamin to shift events in his mind only because he experienced familiarity. In (2), when the last two sentences of the first paragraph and the first sentence of the second paragraph are written respectively, they seem to be chronological: “*Here, les finish drinking this here sassprilluh. It make me feel just like a squinch owl inside. We drank the sassprilluh and T.P. pushed the bottle through the lattice, under the house, and went away.*” However, they are not chronological. That only shows the flow of Benjamin’s inner thoughts.

Faulkner’s refusal to write correct spellings for certain words is most likely intentional. It is his other way of showing Benjamin’s flow of thoughts. For instance, in the imagined speech T.P. said “*les*”, while it is actually intended as “*let’s*”. It is left incorrect to give an impression that Benjamin stated what he heard. It is also worth mentioning that the incorrect pronunciation represents T.P.’s characteristic as an Afro-American who spoke broken English.
The word *sassprilluh* is a case of underlexicalization where Benjamin failed to name “sarsaparilla” correctly. According to Barry (2002), as mentioned previously in Chapter 2, underlexicalization is a kind of language disruption which suggests disruption of mind. This disruption makes it possible for the readers to see Benjamin’s inner thoughts in the purest way.

In the second section of the novel, Quentin’s flow of thoughts is represented by a lot more language inappropriateness and deviations. The text is dominated by fragmented syntax and absences of punctuation marks. This makes the text the most complicated among the three sections. Like Benjamin’s monologue, Quentin’s monologue also illustrates present and past events which switch very frequently. Nonetheless, Faulkner indicates the switch more consistently in Quentin’s section than that of Benjamin’s. Below is a part of Quentin’s interior monologue.

(3)
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 open her eyes has she given me one unselfish thought… (p.102)

The initial sentences of paragraph of the former paragraph in (3), which are written based on the language rules, illustrate the present time of Quentin’s monologue. The italicized part in represents an imagined speech by Quentin’s father in the past, while paragraph the later paragraph, which totally neglects punctuation marks, is an imagined speech of Quentin’s mother at another point of Quentin’s timeline. Faulkner really brings the readers to the little chaotic world in
Quentin’s mind. His mind is occupied by despair, anger, and remorse. Reading the above monologue, readers will be able to successfully analyze what kind of relationship he has with his parents, especially his mother.

For the third section, Faulkner does not play with language complexity and disorder. Graphological features are used mostly appropriately and the shift from present to past events is infrequent and less complicated than those found in Benjamin’s and Quentin’s monologue. It results in a more comprehensible text.

Below is a part of Jason’s monologue.

(4) Well, Jason likes work. I says no I never had university advantages because at Harvard they teach you how to go for a swim at night without knowing how to swim and at Sewanee they dont even teach you what water is. I says you might sent me to the state University; maybe I’ll learn how to stop my clock with a nose spray and then you can send Ben to the navy I says or to the cavalry anyway, they use geldings in the cavalry. Then when she sent Quentin home for me to feed too I says I guess that’s right too, instead of me having to go way up north for a job they sent the job down here to me and then Mother begun to cry and I says it’s not that I have any objection to having it here; if it’s any satisfaction to you I’ll quit work and nurse it myself and let you and Dilsey keep the flour barrel full, or Ben… (p.196)

Aside from the absent quotation marks, the presence of second-person pronoun in paragraph (4) may be tickling for the readers. It will make them think about who ‘you’ was, who the narrator addressed. The phrase ‘I says…’ and ‘and then Mother begun to cry…’ help to explain that ‘you’ is actually his mother. The conversation was just an imagined dialogue that happened only in Jason’s mind. Jason thought of the time in the past when he and his mother were discussing about his role in Compson family. The more organized written utterances, with the use of punctuation marks such as periods and semicolons in ‘strategic’ positions represent a normal flow of thoughts. It may suggest to the readers that it is an internal thought of a psychologically normal person.
It is proven that Faulkner employs interior monologue style in the first three sections of *The Sound and The Fury*. The technique has enabled readers to tune in to the characters’ inner thoughts. The readers can know the unspoken thoughts as if the readers and the characters amalgamated. The expected result is that the readers will be strongly affected by what the characters are experiencing, in that their feelings and emotions fluctuate, following the flow of thoughts. In other words, Faulkner brings the readers under the charm of Benjamin, Quentin, and Jason as the main characters.

Even though *The Sound and The Fury* is said to have been written for pleasure (Padgett, 2015), Faulkner has proven himself as an intelligent writer by employing such a breathtakingly difficult style and conveying a deep meaning through the novel. The acute disorderly monologue is actually Faulkner’s way to show readers how devastated the family is. Faulkner was most likely inspired by the situations around him during his lifetime in which aristocratic families in Southern America welcomed their demise and modernization started to rise. Benjamin, Quentin, and Jason’s characters are actually an embodiment of the unavoidable tragedy where dishonor, death, and unstable financial condition were impossible to be defeated by Southern aristocratic families.

The different linguistic features that reflect the interior monologues of Benjamin, Quentin, and Jason result in different perspectives and impressions of their personae. The following subsections explicate the major and salient linguistic features in each monologue as well as their effects and the impressions they give about each character’s persona.
4.2 The Linguistic Features in Benjamin’s Interior Monologue

The major linguistic features in Benjamin’s monologue are bound with simplicity. Varieties of grammatical and lexical choices are less or even hardly present. The linguistic pattern raises an effect that the narrator is like a child since the language he produces resembles the one a child does. Given the pragmatic clue, the language features suggest a mental issue that the narrator might suffer from and that affects his language ability.

4.2.1 Grammatical Features and Their Effects

The focused features in the discussion of the grammatical features in Benjamin’s monologue are sentence types, clause processes, and modality. It is worth noticing that the last two features actually belong to systemic functional grammar (SFG) while sentence types are derived based on traditional grammar.

4.2.1.1 Sentence Types

Most sentences out of 826 items uttered by Benjamin are simple sentences. Table 2 shows the distributions of sentence types in Benjamin’s monologue.

<table>
<thead>
<tr>
<th>No</th>
<th>Sentence type</th>
<th>Occurrences (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Simple</td>
<td>72.64</td>
</tr>
<tr>
<td>2</td>
<td>Compound</td>
<td>19.73</td>
</tr>
<tr>
<td>3</td>
<td>Complex</td>
<td>4.72</td>
</tr>
<tr>
<td>4</td>
<td>Compound-Complex</td>
<td>2.91</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>100.00</strong></td>
</tr>
</tbody>
</table>

It can be seen from the table that the more complicated the sentence type, the less the frequency of appearance. The chasm of appearance between simple sentence and the other sentence types highlights how Benjamin does not bother to use...
complicated sentence structures to express something. Below are some examples of simple sentences Benjamin uses.

(1) He hit. (p.3)
(2) We went out. (p.8)
(3) The frog hopped away. (p.23)

The three samples have the same structure where a verb phrase (‘hit’, ‘went out’, ‘hopped away’) simply modifies a noun phrase (‘he’, ‘we’, ‘the frog’) to make a meaningful and intact sentence.

However, longer simple sentences which require greater number of syntactic items are also present in the monologue.

(4) Through the fence, between the curling flower spaces, I could see them hitting. (p.1)
(5) Dilsey came with a blanket and spread it over her and tucked it around her. (p.44)

Examples (4) and (5) are more complex than (1), (2), and (3). In (4), there are two adjuncts that modify the clause (‘through the fence’, ‘between the curling flower spaces’), and in the clause, a noun phrase ‘them hitting’ and an auxiliary ‘could’ modify a transitive verb ‘see’. In (5), Benjamin uses three verb phrases and chooses to use ‘and’ as the conjunction. ‘Came… and spread… and tucked…’ includes multiple verbs, but sounds easy due to the use of same connector. Thus, despite the greater length of the sentence, the simple pattern remains.

The continuous occurrence of simple sentences gives a laid-back effect, like reading a children story or listening to a child’s talk. It is unnecessary for readers to think heavily about the messages that are conveyed through the sentences since the messages are handed to them directly. The following is another example.
It was red, flapping on the pasture. Then there was a bird slanting and tilting on it. Luster threw. The flag flapped on the bright grass and the trees. I held to the fence. (p.4)

The paragraph consists of five sentences which are all simple and declarative. They lack syntactic complexity.

In spite of the presence of compound, complex, and compound-complex sentences, it should be emphasized that most of those sentences are actually constructed by joining two or more simple sentences using generally familiar and monotonous connectors. In several occasions, the long combined sentences even seem unnatural and syntactically gauche or clumsy. It may create annoyance or frustration effect and give an impression that the utterer gets difficulties in communicating or is a child who has insufficient language proficiency. Below is one of the examples.

It kept on making it and I couldn’t tell if I was crying or not, and TP fell down on top of me, laughing, and it kept on making the sound and Quentin kicked T.P. and Caddy put her arms around me, and her shining veil, and I couldn’t smell trees anymore and I began to cry. (p.40)

Based on a cursory reading, sentence (7) is well-constructed, yet when looking closely, people might as well be intrigued by the repeated use of ‘and’ to link all of the ideas. That is because some ideas would have been more sensible if the connector had a shown cause and effect relationship. For instance, the last two clauses “… I couldn’t smell trees anymore and I began to cry…” is a lot more acceptable when written as “… I couldn’t smell trees anymore so I began to cry.” In other words, Benjamin’s compound and complex sentences are yet simple and suggest that he is not able to produce arduous sentence structures.

Passive voice, which is believed to be syntactically more advanced than several other sentence constructions, is absent in the monologue. In English
language acquisition, passive structures are associated with highly proficient learners. Yet, adult native speakers of English must not be troubled by the phenomenon as they acquire the concept naturally in their language, unless there exists a psychological disorder. This is seemingly the hardship that Benjamin encounters. The part of his brain that processes language does not work similarly to the one of common people. His deficiency causes him unable to perform his own language effortlessly as what other normal people do.

4.2.1.2 Clause Processes

Studying the clause process or transitivity of Benjamin’s sentences helps to see through his character as a few processes are more dominant than the others. Table 3 presents the distributions of clause processes in Benjamin’s monologue. The most frequently-occurring process is material process taking nearly 70% of the occurrences, which shows that the focus is on actions. The immense focus on actions gives an impression that the narrator is unwilling to involve his emotions and feelings in the story and rather describes the events around him.

Table 3. Transitivity in Benjamin’s Monologue

<table>
<thead>
<tr>
<th>No.</th>
<th>Process Type</th>
<th>Occurrences</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>material</td>
<td>938</td>
<td>69.95</td>
</tr>
<tr>
<td>2.</td>
<td>mental perceptive</td>
<td>145</td>
<td>10.81</td>
</tr>
<tr>
<td>3.</td>
<td>relational attributive</td>
<td>85</td>
<td>6.34</td>
</tr>
<tr>
<td>4.</td>
<td>behavioral</td>
<td>68</td>
<td>5.07</td>
</tr>
<tr>
<td>5.</td>
<td>verbal</td>
<td>36</td>
<td>2.68</td>
</tr>
<tr>
<td>6.</td>
<td>relational attributive circumstantial</td>
<td>33</td>
<td>2.46</td>
</tr>
<tr>
<td>7.</td>
<td>existential</td>
<td>18</td>
<td>1.34</td>
</tr>
<tr>
<td>8.</td>
<td>relational attributive possessive</td>
<td>11</td>
<td>0.82</td>
</tr>
<tr>
<td>9.</td>
<td>relational identifying</td>
<td>5</td>
<td>0.37</td>
</tr>
<tr>
<td>10.</td>
<td>mental emotive</td>
<td>2</td>
<td>0.15</td>
</tr>
<tr>
<td></td>
<td>total no. of processes</td>
<td>1341</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Following are the examples of this process.

(1) He (actor) hit (material). (p.3)
(2) They (actor) hunted (material) in the branch (location). (p.16)
(3) Caddy (actor) went back (material) to her chair (location). (p.26)
(4) Father (actor) shut (material) the door (goal) behind us (location). (p.42)
(5) She (actor) opened (material) the fire door (goal). (p.59)

In all of the examples, not once Benjamin becomes the actor who directly involves in the processes; and the pattern continues throughout the monologue.

This might mean that Benjamin merely describes the physical events which come to his sight. Furthermore, location as a circumstance is also significant in the process, as location is visible, something that is in reach for Benjamin. The lack of time circumstance, which occurs in Jason’s monologue and predominates in Quentin’s monologue, strengthens the opinion. Benjamin is not mentally and cognitively aware of abstract concepts such as the concept of time.

The other process proving that Benjamin uses his senses more is mental perceptive. The great number of this process implies that his mental state is more sensitive to perception rather than cognition or emotion.

(6) I (senser) could (modalization) hear (mental perceptive) him rattling in the leaves (phenomenon). (p.6)
(7) I (senser) could (modalization) smell (mental perceptive) the cold (phenomenon). (p.6)
(8) Then we (senser) couldn’t (modalization/negation) see (mental perceptive) her (phenomenon). (p.39)
(9) I (senser) looked at (mental perceptive) the fire (phenomenon). (p.57)
(10) I (senser) could (modalization) smell (mental perceptive) the sickness (phenomenon). (p.61)

In most of the clauses of mental perceptive process, Benjamin is the senser. He tries to tell what he hears, smells, sees, and looks. What is interesting from the above examples is (7) and (10). ‘Smell the cold’ and ‘smell the sickness’ are semantically awkward if they are perceived literally. However, they might imply connotative meanings by serving as figurative expressions. Regardless the
possibility, this idea is likely due to the strong evidence of Benjamin’s simple-mindedness. When it is cold, people will sometimes feel the shock of air in their noses, and a sickness might cause an unpleasant odor to the air. Therefore, instead of saying feel the cold or know the sickness, Benjamin simply uses ‘smell’.

In literature, especially poetry, the technique of using phrases such as ‘smell the cold’ and ‘smell the sickness’ is usually employed to enhance the aesthetic function. This technique is called ‘synesthesia’, which commonly refers to the same term used to explain certain medical condition. It is also called as “joined sensation” or parallel sensation (Cytowic, 2002). Nonetheless, given the fact that in general Benjamin’s language is simple and awkward, what can be inferred from the analysis about Benjamin’s unusual perceptions is that he is mentally handicapped. He lacks capability to associate things properly. Benjamin is not trying to be linguistically artistic nor he is dumb or deaf. It is due to his unfortunate medical condition that he has his own way to perceive the things around him.

Besides the dominance of material and mental perceptive processes, the insignificant occurrence of mental emotive process and the absence of mental cognitive imply the narrator’s deficiency as a human being. He is not capable of thinking and expressing his emotions the way normal people do.

4.2.1.3 Modality

Modality in Benjamin’s monologue appears in the form of modalization rather than modulation. The function is, therefore, to express capability instead of obligation. The modality is represented by the modal auxiliaries ‘could’ and its negation, ‘couldn’t’.
(1) I couldn’t feel the gate at all, but I could smell the bright cold. (p.6)
(2) I could hear the water. (p.42)
(3) I could hear the clock and the roof and Caddy. (p.57)
(4) I couldn’t see the spot. (p.71)

By the regularities of modality, there is such a strong suggestion that ‘ability’ is emphasized. It is likely that modality in Benjamin’s monologue signifies his peculiar ways of using his senses. However, as modality is believed to be an attitudinal linguistic device, its presence is probably beyond the issue whether he could as in (1), (2), and (3) or could not as in (1) and (4) do something. The emphasis on ability as represented by the regularities of modality, the way I see it, is one of Benjamin’s attempt to express his emotions and describe his surroundings that he cannot do through adequate words and accurate language expressions. It is as if he wanted to assert that to some extent he has his own perceptions about the world he lives in, but he cannot just communicate it normally. It implies then that Benjamin gets his own agony which people cannot see. After all he is emotionally normal, as normal as he can be with his mental condition.

4.2.2 Lexical Features and Their Effects

The significant lexical features that reflect Benjamin’s persona include nouns, adjectives, verbs, and cohesive devices. The types of occurring lexical features confirm his mental disability.

4.2.2.1 Nouns

All nouns found in Benjamin’s monologue are concrete nouns; no single abstract noun is present. Nouns such as ‘leaves’, ‘branch’, ‘grass’, ‘trees’, ‘fence’, and ‘dress’ frequently appear. Some of the repeatedly-mentioned nouns may
indicate Benjamin’s interests onto something, despite the fact that he does not directly state his emotions through appropriate expressions such as the words ‘like’, ‘love’, ‘hate’, or ‘disgust’.

Some of the scenes show Benjamin’s emotions for his likely-beloved sister, Candace, through the repeated sentences and/or semantic properties that are directed towards her.

1) Caddy smelled like leaves. (p.6)
2) She smelled like trees. (p.9)
3) Caddy smelled like trees. (p.42)
4) She smelled like trees. (p.43)
5) Caddy smelled like trees. (p.44)
6) Caddy smelled like trees. (p.48)

As the nouns specify, Benjamin associate his sister with trees or leaves, something that he finds relieving, likeable, or delightful. Instead of saying that he gets comforts, happiness, and peace from Candace, Benjamin utilizes inanimate objects to describe her. The over-emphasis of concrete nouns, moreover when they are supposedly substituted by an emotive or attitudinal word, brings the readers closer to the situations around Benjamin, as the narrator, but at the same time puts a distance to the readers. It makes the readers unable to share Benjamin’s emotions and to experience what he feels.

However, supported by other linguistic features, the distance effect is not because of the narrator’s reluctance to share his feelings, but more likely because he is incapable of doing it. Again, the major type of nouns implies Benjamin’s simple-mindedness. Moreover, abstract nouns never come up to his speech which makes it impossible to infer his cognitive, moral, and social qualities since abstract nouns have the ability to do so. Abstract nouns may reflect people’s opinions, evaluations, and attitudes. However, their absence in Benjamin’s section
affirms the peculiarity and makes his existence as a normal human being questionable. The plausible explanation is, in spite of his tender heart which is implied from the concrete nouns used, Benjamin has disorderly mental state.

4.2.2.2 Adjectives

Adjectives in the monologue appear in a relatively small number and are unvaried, several of which show up more than once. The repeatedly used adjectives are the ones referring color, sensory, and gradable attributes such as ‘red’, ‘black’, ‘bright’, ‘cold’, ‘smooth’, ‘fast’, and ‘loud’. Dynamic and difficult

**Table 4. Groups of Adjectives in Benjamin’s Monologue**

<table>
<thead>
<tr>
<th>No.</th>
<th>Attribute Reference</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>physical</td>
<td>dusty, muddy</td>
</tr>
<tr>
<td>2.</td>
<td>psychological</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>visual</td>
<td>dark, empty, quiet, open, gone, sick, asleep</td>
</tr>
<tr>
<td>4.</td>
<td>auditory</td>
<td>bawling, howling, buzzing, laughing, thrashing, crying, rustling, quiet, still</td>
</tr>
<tr>
<td>5.</td>
<td>sensory</td>
<td>hard (ground), churned, knotted, cold, smooth, steady, dry, wet, hot, warm</td>
</tr>
<tr>
<td>6.</td>
<td>color</td>
<td>bright, red, brown, green, white, black, dark, gray, yellow</td>
</tr>
<tr>
<td>7.</td>
<td>referential</td>
<td>back(porch), still (branches)</td>
</tr>
<tr>
<td>8.</td>
<td>emotive</td>
<td>-</td>
</tr>
<tr>
<td>9.</td>
<td>evaluative</td>
<td>-</td>
</tr>
<tr>
<td>10.</td>
<td>gradable</td>
<td>higher, new, slower, fast, slow, faster, long, first, loud, louder, broad, little, big, thick, further, tall, heavy</td>
</tr>
<tr>
<td>11.</td>
<td>attributive</td>
<td>curling, hitting, slanting, tilting, broken, swinging, jouncing, flapping, spinning, rattling, reaching, blowing, squatting, chunking, sliding, rising, falling, sitting, lightning, chewing, eating, trying, shining, waddling, scuffling, going, running, walking, turned, eating, shaking, looking, uncurred, turning, holding, putting, stomping, tumbling, watching, coming, standing, fighting, hearing, whirling</td>
</tr>
<tr>
<td>12.</td>
<td>predicative</td>
<td>hard, churned, knotted, open, asleep, sick, dark, empty, gone, quiet, shut</td>
</tr>
<tr>
<td>13.</td>
<td>restrictive</td>
<td>-</td>
</tr>
<tr>
<td>14.</td>
<td>intensifying</td>
<td>-</td>
</tr>
<tr>
<td>15.</td>
<td>dynamic</td>
<td>-</td>
</tr>
</tbody>
</table>
adjectives are absent in the monologue. Instead, all the adjectives are rather familiar and stative, meaning that they solely denote the considered permanent attributes of a state or a condition. The use of those adjectives gives an impression that the narrator is child-like since they are more visual or perceptive rather than attitudinal or emotive.

The table clearly presents the types of adjectives that occur in Benjamin’s monologue which are all stative; they can be physical, visual, auditory, sensory, or adjective of color. The readers may feel an oddity since people’s subconsciousness normally allows them to think, propose their ideas, and evaluate certain matter. The absence of dynamic and difficult adjectives, therefore, indicates that Benjamin lacks or does not possess awareness to signify his ideas upon something. It is more likely that there is something erroneous in Benjamin’s brain, which conforms to his deficiency.

4.2.2.3 Verbs

The verbs include simple verbs which mostly describe physical acts such as ‘hit’, ‘put’, ‘cried’ and ‘ran’; movements such as ‘went’ and ‘came’; and perceptions like ‘looked’, ‘see’ and ‘hear’. These words are also frequently repeated in different sentences. In Table 4 are presented the 20 most-frequently-used verbs along with the type they refer to.

In some cases even the repetitions are extremely noticeable as the verbs are used in two or more identical sentences which occur in sequence. Following are the examples.

Exactly identical
(1) Jason cried. (p.36)
(2) Jason cried. (p.36)
Nearly identical  
(3) They came on in the twilight. (p.53)  
(4) They came slow. (p.53)  
(5) They came on. (p.53)  
(6) They came to the flag. (p.53)

Table 5. Verbs in Benjamin’s Monologue

<table>
<thead>
<tr>
<th>No.</th>
<th>Verb</th>
<th>Freq</th>
<th>Type</th>
<th>No.</th>
<th>Verb</th>
<th>Freq</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>went</td>
<td>153</td>
<td>movement</td>
<td>11.</td>
<td>held</td>
<td>27</td>
<td>physical act</td>
</tr>
<tr>
<td>2.</td>
<td>came</td>
<td>93</td>
<td>movement</td>
<td>12.</td>
<td>hushed</td>
<td>22</td>
<td>physical act</td>
</tr>
<tr>
<td>3.</td>
<td>hear</td>
<td>48</td>
<td>perception</td>
<td>13.</td>
<td>crying</td>
<td>21</td>
<td>physical act</td>
</tr>
<tr>
<td>4.</td>
<td>looked</td>
<td>45</td>
<td>perception</td>
<td>14.</td>
<td>ran</td>
<td>19</td>
<td>physical act</td>
</tr>
<tr>
<td>5.</td>
<td>put</td>
<td>42</td>
<td>physical act</td>
<td>15.</td>
<td>smelled</td>
<td>18</td>
<td>physical act</td>
</tr>
<tr>
<td>6.</td>
<td>took</td>
<td>41</td>
<td>physical act</td>
<td>16.</td>
<td>see</td>
<td>18</td>
<td>perception</td>
</tr>
<tr>
<td>7.</td>
<td>began</td>
<td>40</td>
<td>physical act</td>
<td>17.</td>
<td>hit</td>
<td>16</td>
<td>physical act</td>
</tr>
<tr>
<td>8.</td>
<td>got</td>
<td>30</td>
<td>physical act</td>
<td>18.</td>
<td>cried</td>
<td>15</td>
<td>physical act</td>
</tr>
<tr>
<td>9.</td>
<td>cry</td>
<td>28</td>
<td>physical act</td>
<td>19.</td>
<td>opened</td>
<td>15</td>
<td>physical act</td>
</tr>
<tr>
<td>10.</td>
<td>stopped</td>
<td>27</td>
<td>physical act</td>
<td>20.</td>
<td>fell</td>
<td>15</td>
<td>physical act</td>
</tr>
</tbody>
</table>

The single verbs even appear repeatedly in a sole long sentence, such as in the sentence below.

(7) I couldn’t see it, but my hands saw it, and I could hear it getting night, and my hands saw the slipper but I couldn’t see myself, but my hands could see the slipper, and I squatted there, hearing it getting dark.

The repetitive verbs probably suggest Benjamin’s shortage of vocabulary. As a result, he repeats a verb or even a sentence, instead of clarifying the situation by means of more lucid and unambiguous linguistic features. This is not supposed to happen to a 33-year-old man. Therefore, the frequent and systematic repetitions give an effect as if the utterer were a child who tried to acquire a new language. The aforementioned explanation about clauses processes, which are mostly material and mental perceptive processes, strengthens this effect.
4.2.2.4 Cohesive Devices

The connectors to link ideas in Benjamin’s monologue are mostly monotonous. Table 6 shows that ‘and’ dominates the other connectors by appearing 484 times, followed by ‘where’, ‘but’, and ‘when’. The connectors used in the complex and compound-complex sentences are as well not wide-ranging.

**Table 6.** Varied Connectors Used in Benjamin’s Monologue and the Parts Connected

<table>
<thead>
<tr>
<th>No.</th>
<th>Connect or</th>
<th>Connected Parts</th>
<th>Frequency</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>and</td>
<td>clause</td>
<td>255</td>
<td>He was still laughing, <strong>and</strong> I couldn’t stop, <strong>and</strong> I tried to get up <strong>and</strong> I fell down, <strong>and</strong> I couldn’t stop. (p.21)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>verb phrase</td>
<td>144</td>
<td>She opened the gate <strong>and</strong> came in <strong>and</strong> stooped down. (p.6)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>noun phrase</td>
<td>61</td>
<td>It flapped on the bright grass <strong>and</strong> the trees. (p.3)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>adjective phrase</td>
<td>12</td>
<td>The sun was cold <strong>and</strong> bright. (p.6)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>prepositional phrase</td>
<td>6</td>
<td>It was hot on my chin <strong>and</strong> on my shirt. (p.22)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>present participle</td>
<td>6</td>
<td>They were grunting <strong>and</strong> snuffling in the trough in the corner. (p.20)</td>
</tr>
<tr>
<td>2.</td>
<td>where</td>
<td>clause</td>
<td>32</td>
<td>We climbed the fence, <strong>where</strong> the pigs were grunting <strong>and</strong> snuffling. (p.4)</td>
</tr>
<tr>
<td>3.</td>
<td>but</td>
<td>clause</td>
<td>30</td>
<td>She put her hands out but I pulled at her dress. (p.69)</td>
</tr>
<tr>
<td>4.</td>
<td>when</td>
<td>clause</td>
<td>20</td>
<td>When she got up she began to splash water on Quentin, and Quentin splashed water on Caddy. (p.18)</td>
</tr>
<tr>
<td>5.</td>
<td>that (omitted)</td>
<td>clause</td>
<td>7</td>
<td>Jason said (Ø) he wasn’t afraid of snakes and Caddy said he was… (p.37)</td>
</tr>
<tr>
<td>6.</td>
<td>that</td>
<td>clause</td>
<td>3</td>
<td>… Versh stopped and hollered <strong>that</strong> he was going to tell. (p.18)</td>
</tr>
<tr>
<td>7.</td>
<td>while</td>
<td>clause</td>
<td>3</td>
<td>I watched Roskus milk <strong>while</strong> T.P. was feeding Queenie and Prince. (p.28)</td>
</tr>
<tr>
<td>8.</td>
<td>until</td>
<td>clause</td>
<td>2</td>
<td>It still squatted there <strong>until</strong> Jason poked at it with his toe. (p.22)</td>
</tr>
<tr>
<td>9.</td>
<td>if</td>
<td>clause</td>
<td>2</td>
<td>… I couldn’t tell if I was crying or not,… (p.40)</td>
</tr>
<tr>
<td>10.</td>
<td>like</td>
<td>clause</td>
<td>2</td>
<td>The bones rounded out of the ditch,… <strong>like</strong> some of the shapes had stopped. (p.33)</td>
</tr>
<tr>
<td>11.</td>
<td>because</td>
<td>clause</td>
<td>1</td>
<td>Fancy held her head over the door, <strong>because</strong> T.P. hadn’t fed her yet. (p.28)</td>
</tr>
<tr>
<td>12.</td>
<td>so</td>
<td>clause</td>
<td>1</td>
<td>Caddy turned around and said “Hush” <strong>So</strong> I hushed.</td>
</tr>
<tr>
<td>13.</td>
<td>before</td>
<td>clause</td>
<td>1</td>
<td>They got to the trees before we did. (p.54)</td>
</tr>
<tr>
<td>14.</td>
<td>(unspecified)</td>
<td>clause</td>
<td>1</td>
<td>The flag flapped on the bright grass and the trees, (Ø) I held to the fence. (p.4)</td>
</tr>
</tbody>
</table>
The predominant occurrences of ‘where’ and ‘when’, by greater emphasis on the first word, have affirmed that Benjamin focuses on locations and situations around him.

However, the use of connectors is inappropriate and redundant from time to time. Thus, the used connectors often have no purpose but to connect. They are syntactically acceptable when connecting words, phrases, or clauses, but sometimes fail to make the ideas cohesive. As a result, it may raise an effect of annoyance, like mentioned previously in the discussion of sentence types, or it can also give a feeling of tiredness. Below is one of the examples presented in Table 6.

(1) He was still laughing, and I couldn’t stop, and I tried to get up and I fell down, and I couldn’t stop. (p.21)

Sentence (1) represents a redundant and improper use of cohesive devices. It will be different, for instance, when the sentence is written as “He was still laughing, and I couldn’t stop. I tried to get up, but I fell down, and I couldn’t stop.”

Cohesive devices are also used to build coherence. They may not always be in the form of word. They can appear as a phrase, clause, or sentence. The absence or improper use of cohesive devices often results in ill-connected linguistic units such as sentences and phrases which eventually cause irrelevance of meanings and derange the logical links. In Benjamin’s monologue, the incoherence is often a result of time shifts. The effect to the readers can be confusion and frustration.

(2) Dilsey pushed me and I got in the bed, where Luster already was. He was asleep. Dilsey took a long piece of wood and laid it between Luster and me…

(3) You can’t go yet, T.P. said. Wait.
We looked around the corner of the house and watched the carriages go away…
(4) *Come on, Luster said, I going to take this here ball down home, where I wont lose it. Naw, sir, you can't have it.* … (p.32)

The extracts (2), (3), and (4) consecutively appear in sequence, but they have lost the logical links that maintain relevance. The proper nouns and the other lexical items are unmatched so that they fail to form an unimpaired meaning. For instance, extract (1) involves ‘Dilsey’, ‘Luster’, and ‘I’ (Benjamin), while extract (3) includes ‘T.P.’, ‘you’ (Benjamin), and ‘we’ (Benjamin’s accompaniment), and extract (4) only includes ‘Luster’ and Benjamin. The extracts are, then, pragmatically disjointed. The narrator talks about them once at a time without providing clear time references. The only signifying feature that might help to understand the time shifts is the graphological feature, the italicization, even though it works inconsistently as an indicator. As a result, this all raises an effect of time travel, but the destinations remain unnoticed. Therefore, besides being confused or frustrated, the readers may also get surprised.

The time shift suggests that the narrator is unaware of the concept of time. At one time, this may signal extreme anxiety, but at another time it may indicate certain mental condition that causes language difficulty.

4.2.3 Underlexicalization and Its Effects

Underlexicalization is a prominent case in Benjamin’s monologue. Its regularities prove Benjamin’s shortage of language expressions to convey his ideas or feelings. Frankly speaking, with all the simplicities, Benjamin’s language is normally inadequate. As he has a tendency to repeat certain language units regularly, underlexicalization seems to permeate all over the monologue.

(1) The ones on the other side began again, bright and fast and smooth, like when Caddy says we are going to sleep. (p.12)

(2) We drank some more sassprilluh. (p.41)
Caddy got the box and set it on the floor and opened it. **It was full of stars.** (p.41)

She began to **breathe fast**...They both **breathed fast.** (p.47)

The phrases ‘bright and fast and smooth’ in (1) appear several times. It sometimes occurs as ‘bright, smooth shapes’. In (1), the adjectives are used to describe the view on his left and right sides while he is in a moving carriage, which is more likely the view of ice sprinkled by sunshine. At other times, he thinks about bright smooth shapes when he falls asleep or looks at firelights. The word **sassprilluh** in (2) most likely refers to a name of alcoholic beverage ‘sarsaparilla’, and what Benjamin means by a box full of stars in (3) is actually sparkly box. In (4) Benjamin might want to say ‘panted’ or ‘gasped’ instead of ‘breathed fast’.

**Underlexicalization in Benjamin’s monologue** raises an effect of inaccuracy which may cause confusion or even amusement when it is considered humorous or silly. It is confusing when the conveyed ideas are unclear as a result of inaccurate use of language, for example the sentence ‘it was full of stars’. On the other hand, it is humorous when the underlexicalization is in the form of lexeme that does not exist in English, for example the word ‘sassprilluh’. The underlexicalization in Benjamin’s monologue is most likely because the process of identifying, or precisely defining things is based merely on the perceptions of the senses. What is implied is ingenuous and naive state of mind which is generally a characteristic of a child. Given the fact that Benjamin is a 33-year-old man, he must have a mental disability that constrains him to be a man-child.
4.2.4 Figures of Speech and Their Effects

The figures of speech in Benjamin’s monologue appear in the form of animizing. It is interesting since it is related to the perspective with which Benjamin narrates his story.

(1) The **spoon** came up to my mouth. (p.25)
(2) The **flowers** came back. (p.53)
(3) The **long wire** came across my shoulder, and the **fire went away**. (p.58)
(4) The **cushion went away**. (p.64)

The words ‘spoon’ in (1), ‘flowers’ in (2), ‘long wire’ and ‘fire’ in (3), and ‘cushion’ in (4) are all inanimate. However, the verbs ‘came’ and ‘went’ that agree with those inanimate subjects have made them animate and resembled human attributes. It somewhat feels more appropriate if ‘the spoon came up to my mouth’ in (1) is written as ‘someone (Versh) was feeding me’, or instead of ‘the cushion went away’ as seen in (4), ‘someone (Caddy) took away the cushion’ sounds less awkward. The use of this kind of expressions to describe regular things suggests that the narrator’s perspective is peculiar.

(5) **My hand was trying to go** to my mouth, but Dilsey held it.
(6) I couldn’t see it, but **my hands saw** it, and I could hear it getting night, and **my hands saw** the slipper but I couldn’t see myself, but **my hands could see** the slipper, and I squatted there, hearing it getting dark.

Examples (5) and (6) illustrate how Benjamin’s hands are oddly represented. In both sentences, hands are figured out as something that had control over them and had their own senses (‘my hand was trying’, ‘my hands saw’, ‘my hands could see’). On the contrary, Benjamin, who supposedly does what his hands do, seems to not have control over his own hands. It is as if his hands were not a part of him. An explanation to make is that his motoric activities run well even without him being aware of the situation. His five senses work in a strange way, and he cannot help himself control them. It suggests that Benjamin is
powerless and indicates that he is cooped up in an undesired condition restraining him from having a normal life.

In a poem, animizing can build an aesthetic or dramatic effect. However, in Benjamin’s monologue it is akin to clumsiness and oddity. It is also worth noticing that animizing as a form of figures of speech in Benjamin’s monologue works differently with the one found in Quentin’s monologue. In Benjamin’s monologue, it conforms to his peculiar perspective and associative behavior, but it signifies Quentin’s acute awareness and heightened sensitivity at the other time.

In subsection 4.1, I have discussed the major and salient linguistic features in Benjamin’s monologue which are characterized by simplicity and ill-connected linguistic units. The features include incessant use of simple sentences, simple and familiar lexemes, and verbs that merely denote physical acts. The simplicity of the language raises a laid-back effect or a feeling that emerge when someone read a children story. The frequent improper use of cohesive devices that result in ill-connected linguistic units and deranged logical links also cause time shifts that can confuse and frustrate the readers.

The simplicity and incoherent linguistic units also give an impression that the narrator is a child who is still learning to acquire language. Given the fact that the narrator is a 33-year-old man, the features suggest the narrator’s dysfunction of the part of the brain that processes language, which implies mental disability. This interpretation is supported by the dominant occurrence of material process and the cases of underlexicalization.
4.3 The Linguistic Features in Quentin’s Interior Monologue

Quentin’s monologue is characterized by very complex language features. There are many variations of language use which are generally unusual; examples of which are regularities of run-on sentences, adjective-loaded nouns, and numerous figures of speech. Those features may be frustrating and wearying for the readers. They also offer an inference that Quentin is a well-educated man, and signal his over-anxiety, sensitivity, and vigilance.

4.3.1 Grammatical Features and Their Effects

This part includes the discussions on the sentences types and the huge number of run-on sentences in Quentin’s section. Even though simple sentence predominates in the monologue, the section remains complicated and perplexing which is most likely due to the employment of run-on sentences.

4.3.1.1 Sentence Types

Quentin’s monologue is the longest among all the three monologues, and considering the typography of the text, probably the most tedious part to read. It is unquestionable then if the number of the sentences is far greater than those in Benjamin’s or Jason’s monologue. As a matter of fact, 1509 sentences were identified in Quentin’s monologue, almost as twice as those in the other two monologues. Regardless the huge number of sentences, the composition of sentence types deserves attentions even more.

Table 7 illustrates an interesting truth in that simple sentence makes a wide gap with the other types of sentences in terms of occurrence. It counts 64.55 %,
which is obviously much higher than the least frequent sentence type, compound-complex, with only 8.02%.

**Table 7. Sentence Types in Quentin’s Monologue**

<table>
<thead>
<tr>
<th>No</th>
<th>Sentence type</th>
<th>Occurrences (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Simple</td>
<td>64.55</td>
</tr>
<tr>
<td>2</td>
<td>Compound</td>
<td>9.08</td>
</tr>
<tr>
<td>3</td>
<td>Complex</td>
<td>18.36</td>
</tr>
<tr>
<td>4</td>
<td>Compound-Complex</td>
<td>8.02</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>100.00</strong></td>
</tr>
</tbody>
</table>

With that great number of simple sentences, readers might not find the text most problematic. Yet, reading Quentin’s monologue is perceptibly more tiresome and perplexing than comprehending Jason’s inner thoughts. The puzzling effect is more likely due to the complexity of the simple sentences ‘environment’. Here what I denote as environment includes all elements that affect the formal and semantical existence of the simple sentences. This refers especially to a pattern namely run-on sentence which is numerous in Quentin’s monologue.

4.3.1.2 Run-on Sentences

Run-on sentence becomes the most prominent foregrounded pattern in Quentin’s monologue. As run-on sentence is closely related to coherence, most of sentences in the monologue lose their coherence due to punctuation and conjunction vacuum. Without these mechanical tools of writing, the flow of idea in a text will usually be hard to follow.

(1) Why shouldn’t you  (2) I want my boys to be more than friends  (3) yes Candace and Quentin more than friends  (4) *Father I have committed*  (5) what a pity you had no brother or sister  (6) *No sister* (7)*no sister* (8)*had no sister*  (9) Don’t ask Quentin (10) he and Mr Compson both feel a little insulted (11) when I’m strong enough to come down to the table (12) I am going on nerve now (13) I’ll pay for it after it’s all over and you have taken my little daughter away from me (14) *My little sister had no.*  (15)*If I could say Mother.*  (16)*Mother* (p.95)
The extract shows how the author solemnly disregards the traditional standard rule of sentence structure. First, with the absence of appropriate conjunction or punctuation, the paragraph contains run-on sentences in which it raises an intriguing effect to the readers. While they keep on reading the whole paragraph, readers might feel lost at the point of identifying its semantic meaning. Hence, there will be a sort of alerted feeling to put punctuation marks somewhere to satisfy the desired semantic units, and so it makes the paragraph more comprehensible. For instance, instead of ‘why shouldn’t you (1) I want my boys to be more than friends (2) yes Candace and Quentin more than friends (3)’, it will be more reconciling to perceive it as ‘why shouldn’t you… I want my boys to be more than friends. Yes, Candace and Quentin (are) more than friends.’

The italic expressions also bring a different effect. They emphasize the differentiation with the remaining expressions which are not italicized. Looking at the lexical items, both expressions seem to be uttered by different speakers like the phrases ‘I want my boys’ (2) and ‘Father I have committed’ (4). The latter expression can be more easily identified to be spoken by the narrator, Quentin. Meanwhile, ‘my boys’ in (2) indicates that the speaker is a mother. Substantiated by the following phrase ‘yes Candace and Quentin more than friends’ (3), it can be inferred then that the speaker is Quentin’s and Candace’s mother, Mrs Compson.

However, with two possible speakers in a linguistic unit, let us say a paragraph, the readers are drawn into the narrator’s experience to be able to know who they are and why he talks that way. Here, the experience is most likely the relationship between the narrator, Quentin, and his mother which is unsatisfying.
The unpleasing relationship fills him with anger and makes him anxious. With the run-on sentences, readers can experience the same feelings of the narrator.

4.3.1.3 Fragmented Syntax

Fragmented or unfinished syntax is also a prominent feature in the monologue. Its presence goes along with stacatto phrases whose meanings are somewhat vague.

(1) Hats not unbleached and not hats. In three years I cannot wear a hat. I could not. Was. Will there be hats then since I was not and not Harvard then. Where the best of thought Father said clings like dead ivy vines upon old dead brick. Not Harvard then. Not to me, anyway. Again. Sadder than was. Again. Saddest of all. Again. (p.95)

Even though this kind of paragraph that fulls of fragmented syntax and stacatto phrases dominate the monologue, there are times where the sentences are used normally based on the standard syntactical rule. The use of fragmented syntax and stacatto phrases, after all, raises a rhetorical effect namely short sharp sound. Through this dramatic effect, Quentin seemingly wants to emphasize certain things that he feels or that bother his mind. What is conveyed is, therefore, the narrator’s emotions which in this case are Quentin’s confusion, anxiety, fury, and despair. Those feelings are as well clearly reflected from the repetitions of syntactical and lexical items like ‘hats not...not hats’, ‘I cannot...I could not’, ‘not Harvard then...Not Harvard then’, ‘Again. Sadder than was. Again. Saddest of all. Again.’

This effect is even stronger when the punctuation marks are absent. Below is an example.

(2) Say it to Father will you I will am my fathers Progenitive I invented him created I him Say it to him it will not be for he will say I was not and then you and I since philoprogenitive (p.122)
Despite the absence of punctuation marks, the fragmented syntax remain. For instance, the syntactic units ‘Say it to Father will you I will am my fathers Progenitive’ can be much more easily understood if written as ‘Say it to Father, will you? I will. Am. My father’s. Progenitive.’ This much more complicated paragraph implies how anxious and confused Quentin is. Pragmatically, his being so anxious is triggered by his mixed feelings for his father, the one he calls parent but whose values oppose his.

Fragmented syntax in Quentin’s monologue is possibly the most wearying feature. It is very complicated and clumsy in the way that it is not well-organized and deviant from the rule. Frequently the chunks result in dramatic meaning “loss”. As dramatic as the loss can be, this style of writing creates a dramatic effect that can give frustration to the readers.

4.3.1.4 Pronouns

First-person pronoun is a prominent linguistic feature in Quentin monologue due to its ubiquity. Out of 1509 identified clauses, the subject pronoun ‘I’ appears 598 times and the object pronoun ‘me’ appears 102 times. As significant as pronoun, the first-person possessive adjective ‘my’ also occurs frequently, 202 times.

Table 8. First-Person Pronoun in Quentin’s Monologue

<table>
<thead>
<tr>
<th>No</th>
<th>Pronouns</th>
<th>Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I</td>
<td>598</td>
</tr>
<tr>
<td>2</td>
<td>my</td>
<td>202</td>
</tr>
<tr>
<td>3</td>
<td>me</td>
<td>102</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>902</strong></td>
</tr>
</tbody>
</table>

Followings are some sentences using first-person pronoun ‘I’ in Quentin’s monologue.
(1) *fumbled* along the ground (p.153)
(2) *I could feel* her standing there (p.153)
(3) *I could smell* her damp clothes (p.153)
(4) *I got up* and *followed* (p.153)

Sentences (1), (2), (3), and (4) are parts of the sequence of Quentin’s nostalgic event where he and his sister, Candace, talked. Regarding the rhetorical effect that the sentences give, syntactically it is a sort of anaphora. The repetition of first-person pronoun ‘I’ brings reinforcement and redundancy effects. Regardless the use of rhetorical expressions, the focus on the first-person pronoun has adequately suggested Quentin’s implicit emotional as well as psychological state. It suggests Quentin’s awareness of being ‘self’. It gives himself a statement of his existence. Therefore, if ‘I could feel her standing there’ (2) and ‘I could smell her damp clothes’ (3) are instead written as ‘she was standing there’ and ‘her clothes were damp’, the effect will necessarily be weaker.

(5) She pushed me down the ladder and ran off and left me (p.134)
(6) she pushed me (135)

In (5) and (6), the first-person object pronoun ‘me’ gives a similar effect to the subject pronoun ‘I’, namely emotional suggestion of self-existence. The fact that he exists and is able to feel all his bitterness by himself, as indicated by the use of ‘me’ as an object of ‘pushed’ and ‘left’, has made Quentin psychologically ill. This condition of self-centralizing, hence, more likely suggests Quentin’s anxiety of being alone since he knows what awaits him; he knows that he is going to die as planned. In general, the redundant use of first-person pronoun creates a dramatic effect that can make the readers feel emotional and melancholic as if they experienced the narrator’s situation.
4.3.2 Lexical Features and Their Effects

The discussion of lexical features in Quentin’s section focuses on pronouns, nouns, adjectives, and adverbs. Quentin’s monologue is dominated by first-person pronoun, the abundance of both abstract and concrete nouns, the regularities of dynamic and difficult adjectives, and numerous adverbs of manner.

4.3.2.1 Nouns

Both concrete and abstract nouns are significant in Quentin’s monologue. They have equally high number of occurrence and they raise similar effect to the readers. The nouns draw the readers to the narrator’s experiences so that the readers become parts of the fictional world.

The omnipresent of concrete nouns give an impression that the narrator is excessively sensitive. He has a great awareness of the things around him which in a more common occasion or for more common people do not deserve attentions. He describes the objects as precisely as possible and makes use of adjectives when necessary. Hence, a huge number of concrete nouns in Quentin’s monologue are adjective-loaded. An example of how Quentin is quite meticulous on details is when he remembered Dalton Ames’ shirts.

Dalton Ames. Dalton Ames. Dalton Shirts. I thought all the time they were khaki, army issue khaki, until I saw they were of heavy Chinese silk or finest flannel because they made his face so brown his eyes so blue. Dalton Ames. It just missed gentility. Theatrical fixture. Just papier-mache, then touch. Oh. Asbestos. Not quite bronze. (p.92)

Quentin’s clinging on the detailed things around him and in his past memories is more likely a way for him to express his feelings. If he is in a stable emotional and psychological state, he will not normally be bothered by the clothing details of the person he hates. Yet, the extract shows the opposite. His
feelings of fear and anxiety have forced him to be acutely aware of everything. His fear is strongly related to his plan to commit suicide. This is strengthened by the regular repetitions of particular concrete nouns such as ‘road’, ‘street lamps’, ‘water’, ‘shadow’, ‘honeysuckle’, ‘river’, ‘watch’, and ‘clock’ which connote death. Repetitive nouns can also give an effect of intertextual allusion to the readers which forces them to refer to the preceding part of the text. The readers are asked to connect events based on the similarities and make inferences.

**Table 9. Examples of Abstract Nouns in Quentin’s Monologue**

<table>
<thead>
<tr>
<th>No.</th>
<th>Reference</th>
<th>Nouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>events</td>
<td>death, eternity, time, procession, marriage, finitude, dream, misfortune, reflection, requirement, affinity, anecdote, shortcoming, fecundity, tragedy, unreality, possibility, probability, apotheosis, experience, trouble, finance, reliability, fertility, conflict, necessity, event, accident</td>
</tr>
<tr>
<td>2.</td>
<td>perceptions</td>
<td>gentility, frustration, desire, certitude, denial, sound, fury, despair, remorse, delicacy, horror, knowledge, purity, inertia, equilibrium, breathlessness, silence, nothingness, absence, incompetence, reason, admiration, suspicion, shame, assumption, obscurity, truth</td>
</tr>
<tr>
<td>3.</td>
<td>processes</td>
<td>displacement, approbation, assertion, bereavement, excrement, respiration, derivation, accumulation</td>
</tr>
<tr>
<td>4.</td>
<td>moral qualities</td>
<td>virgin, discretionary, incest, sin, morality, lie, virtue, virginity, religion, stubbornness, conscience, evil, divinity, filth, patience, serenity, chicanery, hypocrisy, trait, wisdom</td>
</tr>
<tr>
<td>5.</td>
<td>social qualities</td>
<td>suavity, relevance, significance, honor, expedient, manner, politics, speculation, habit, pride, behavior, noblesse oblige, acquainenceship, obligation, glory, blunder, courage, responsibility, evasion, tolerance, vagary, respect, acrimony, superiority</td>
</tr>
</tbody>
</table>

Accordingly, the abundance of abstract nouns confirms Quentin’s anxiety, and to some extent suggests that he is a thinker. Quentin’s tendency to use numerous abstract nouns which lead to the senses of mortality, agony, and conflict of good and bad life values suggests his psychological state. Quentin struggles with complex concepts and values, confirmed by his reference to moral and social qualities. Meanwhile, the reference to perceptions and events reflect his fear of
particular undesired event which, signaled by the repetition of the words ‘death’ and ‘time’, is his suicide.

The idea becomes all ironic and has created a nuance of utopia. Quentin seems to be more than alive with his heightened sensitivity to the real objects around him, yet at the same time he lives in a virtual reality by drowning himself in complicated concepts and thoughts. Despite his scholar-like thoughts, he is emotionally fragile and psychologically ill. He is an intelligent who is neurotic.

4.3.2.2 Adjectives

Various types of adjectives are used in Quentin’s monologue. Unlike the adjectives in Benjamin’s monologue which are solely stative and mostly refer to sensory attributes, Quentin’s adjectives are frequently dynamic as well as stative. The nouns in the monologue are loaded with adjectives with various attribute references: physical, psychological, visual, auditory, sensory, color, emotive, evaluative, gradable, and attributive. The groups of adjectives are presented in Table 10.

The first question is why the narrator is adjective-obsessed. Starting from the very common adjectives such as big, broken, clean, and new to difficult and complicated adjectives like weed-chocked, superior-officerish, defunctive, and incontrovertible, all those kinds of adjectives spread evenly in the monologue to attain meticulous descriptions. This heavy concern to details implies Quentin’s keen awareness to the things around him. The heightened sensitivity most probably is a sign of his insecurity.

The most profound notion regarding the use of adjectives in Quentin’s monologue must be the presence of dynamic adjectives. As mentioned before,
dynamic adjectives suggest opinions and evaluative thoughts of the utterer. In accordance with this, Quentin’s dynamic adjectives represent his evaluative opinions as well as his emotions and psychological state. They put into words, citing Verdonk’s term (2002:38), Quentin’s subjective nature of his perceptions.

Table 10. Groups of Adjectives in Quentin’s Monologue

<table>
<thead>
<tr>
<th>No.</th>
<th>Attribute</th>
<th>Reference</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>physical</td>
<td></td>
<td>metal, blurred, rushing, bald, unbleached, pimple-faced, colored, twilight-colored, dappled, bare, thin, dirty, fat, rusty, shapeless, identical, broken, fresh, coarse, unainted, startling colored, broken-backed, unpruned, weed-choked, patent leather, black, half-naked, knotted, polished, little, wooden, dingy, scarred, littered, clear, collapsible, dead, visible, deep, sharp, irisless, live, square, round, tall, tight, curly, heavy, finest, gigantic, thick, brittle, lichen, full, weathered, naked, oldish, Chinese, Italian, huge, flat</td>
</tr>
<tr>
<td>2.</td>
<td>psychological</td>
<td></td>
<td>insulted, peaceful, peacefulest, afraid, tearful</td>
</tr>
<tr>
<td>3.</td>
<td>visual</td>
<td></td>
<td>shabby, motionless, spaced, invisible, bright, sparse, curved, shady, empty, vacant, still, black, dark, swift, faded, gray, limp, stagnant (water), quizzical, blank, shined, shiny, pale, unseen, unseeing, supine, tranquil, noticeable, hidden, clean, new, dusty</td>
</tr>
<tr>
<td>4.</td>
<td>auditory</td>
<td></td>
<td>softer, quiet, murmurous, firm (heartbeat), slow (heartbeat), mute, clearer, mellower, silent</td>
</tr>
<tr>
<td>5.</td>
<td>sensory</td>
<td></td>
<td>delicate, myriad, warm, weak (coffee), damp, metallic (smell), hot, heterogeneous, vivid, warmer, wet, hard, lax, numb, moist</td>
</tr>
<tr>
<td>6.</td>
<td>color</td>
<td></td>
<td>blue, yellow, white, pink, gray, black, violet, green, gold, brown</td>
</tr>
<tr>
<td>7.</td>
<td>referential</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>8.</td>
<td>emotive</td>
<td></td>
<td>unimpatient, eager, sad, nostalgic, familiar, furious, hurt, glad, saddest, tired, poor</td>
</tr>
<tr>
<td>9.</td>
<td>evaluative</td>
<td></td>
<td>cunning, virgin, prosperous, splendid, benignant, profound, intent, confusing, impure, stupid, cold, sweet, friendly, awful, horrible, delicate (horror), antic, perverse, fine, dead, salute, superior-officerish, deficient, serene, inarticulate, oblivious, secret, fierce, reproachful, pompous, earnest, excruciating, natural, constant, dreadful, assertive, contradictory, conscious, obverse, sinful, blundering, noblesse, convinced, probable, careful, gentle, spurious, gross, violent, insistent, impatient, incontrovertible, grand, puny, climatic, neat, ordered, mysterious, delicate, imperious, regular, ancient, lopsided, defunctive, unbearable, liable, involute</td>
</tr>
<tr>
<td>10.</td>
<td>gradable</td>
<td></td>
<td>big, longer, rapid, high, laveler, higher, stronger, bigger, strong, small, smaller, long, low, bigger</td>
</tr>
<tr>
<td>11.</td>
<td>non-gradable</td>
<td></td>
<td>Chinese, Italian, pimple-faced, twilight-colored</td>
</tr>
<tr>
<td>12.</td>
<td>attributive</td>
<td></td>
<td>practical, random, infrequent, hurling, cornered, tilted, unbroken, diminishing, customary, unhurried, murmuring, closed, half-submerged, unwinking, last, sneaked, gnawed-looking, mechanical, drowned, departed, majestic, windless, second-hand, periodical, saturated, crisscrossed</td>
</tr>
<tr>
<td>13.</td>
<td>restrictive</td>
<td></td>
<td>-</td>
</tr>
</tbody>
</table>
The words like ‘assertive’, ‘confusing’, ‘unbearable’, ‘violent’, ‘convinced’, and ‘stupid’ show his attitudes towards the things or situations around him.

The use of attitudinal adjectives represents the narrator as a normal man who lives with certain virtues, values, and norms. This can be approached in two different ways, semantically and pragmatically. Semantically, the choice of adjectives like ‘reproachful’, ‘pompous’, ‘contradictory’, ‘sinful’, ‘blundering’, ‘noblesse’, ‘violent’, ‘defunctive’, ‘majestical’, and ‘incontrovertible’ denotes Quentin’s academic quality since some of them are difficult adjectives and some others originate from certain concepts. He is a well-educated man, academically and socially, a student of formal school with intelligence and civilized manner and life values. Pragmatically, those adjectives imply his despair, fury, and burden of living with adherence to his family legacy which eventually motivates him to commit suicide. This is strengthened by the repetitions of the adjectives ‘empty’, ‘black’, ‘dark’, ‘still’, ‘sad’, and ‘dead’ which create gloomy nuance throughout the monologue.

The huge number of adjectives possibly gives tiring effect to the readers as when they move their eyes, they will find another adjective immediately. However, as the nouns do so, the adjectives are able to bring the readers to the world of the narrator and experience his situation. They work effectively to build closeness between the readers and the story.

4.3.2.3 Adverbs

Statistically compared, the use of adverbs in Quentin’s monologue is much more significant than those in Benjamin’s and Jason’s monologue. Total of fifty one (51) adverbs were identified, some of which appear more than once. Table
shows that the most frequent adverb is ‘steadily’ which appears ten times, followed by ‘slowly’ with nine-time-appearances.

**Table 11. Top Ten Adverbs in Quentin’s Monologue**

<table>
<thead>
<tr>
<th>No.</th>
<th>Adverbs</th>
<th>Number of Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>steadily</td>
<td>10</td>
</tr>
<tr>
<td>2.</td>
<td>slowly</td>
<td>9</td>
</tr>
<tr>
<td>3.</td>
<td>rapidly</td>
<td>5</td>
</tr>
<tr>
<td>4.</td>
<td>lightly</td>
<td>3</td>
</tr>
<tr>
<td>5.</td>
<td>violently</td>
<td>3</td>
</tr>
<tr>
<td>6.</td>
<td>quietly</td>
<td>3</td>
</tr>
<tr>
<td>7.</td>
<td>carefully</td>
<td>3</td>
</tr>
<tr>
<td>8.</td>
<td>suddenly</td>
<td>3</td>
</tr>
<tr>
<td>9.</td>
<td>peacefully</td>
<td>3</td>
</tr>
<tr>
<td>10.</td>
<td>merely</td>
<td>3</td>
</tr>
</tbody>
</table>


The fact that adverbs are ubiquitous in Quentin’s monologue but deficient in Jason’s monologue and absent in Benjamin’s monologue indicates their importance in reflecting Quentin’s perspective. The first notion is that the numerous adverbs signal Quentin’s academic intelligence. It shows his ability to describe his ideas, situations, or conditions precisely. In fact, using adverb in a
sentence is syntactically complicated which might be due to its multiple modifying functions and its flexible but governed position.

1. It was full, mostly prosperous looking people reading newspaper. (p.86)
2. She chewed quietly and steadily; at regular intervals a small distension passed smoothly down her throat. (p.129)
3. He raked the cigarette ash carefully off against the rail (p.160)

In (1), ‘mostly’ seems to lengthen a phrase which is already long, ‘prosperous looking people’ where it modifies the adjectives. Example (3) also demonstrates how the use of an adverb is complicated since it actually modifies the verb ‘raked off’ but grammatically it cannot come between the verb and its object. Another interesting example is (2) which is rich of adverbs that modify verbs. ‘Steadily’ and ‘smoothly’ shows how the narrator is so obsessed with precision. Instead of stopping at ‘quietly’ which has adequately conveyed the message, he adds ‘steadily’ to sharpen the description. He even uses ‘smoothly’ to describe something which is almost visibly indescribable. Eventually, the three adverbs indicate that Quentin has seriously observed the girl he addressed as ‘she’, who is the little Italian girl he meets in the bakery. She appears to remind Quentin of his other obsession, his sister, Candace. Quentin’s tendency to use adverbs frequently, therefore, implies his language adeptness which is most likely resulted from his being a scholar.

Other than indicating Quentin’s ability of effective language usage, the numerous adverbs imply his feelings of anxiety or fear, like the occurring adjectives do. This is inferred from his obsession to details of his surroundings as alluded in (2). Followings are the other extracts exemplifying this inference.

4. Sunlight slid patchily across his walking shoulders, glinting along the pole like yellow ants. (p.122)
(5) He broke a piece of bark *deliberately* dropped it *carefully* into the water watched it float away (p.159)

Ostensibly, in (4) and (5) Quentin focuses on describing the details of an event and situation he is dealing with. It is as if he wants to emphasize the importance of every detail, as if nothing should not be taken for granted. Hence, to create a more precise description, the words ‘patchily’, ‘deliberately’, and ‘carefully’ are used. This attachment to the details of the surroundings sounds Quentin’s anxiety and fear of what is going to happen. Regarding the time setting of his narration in which all are a one-day experience, Quentin’s feeling of trepidation is more likely because he knows what has awaited him. Furthermore, as also indicated by other linguistic features, he is arranging a suicide plan which means he knows he is going to die. Therefore, being highly aware of and sensitive about the things around him, he has frankly expressed his fear of losing time and of leaving the mortal world.

Especially in (5), the adverbs are attitudinal as they emanate his opinion about certain actions, in this case signified by the verbs ‘broke’ and ‘dropped’. The adverbs represent Quentin’s judgment on what the other person does, and by doing so he has put a particular sentiment towards the person.

Together with nouns and adjectives, adverbs in Quentin’s monologue create complex language pattern that most probably be tiresome for the readers. Yet, they are able to make the readers know the narrator better, experience his situation, and feel his anxiety.

4.3.2.4 Vocabulary

Particular proper noun and noun in Quentin’s monologue are considered significant as they are occasionally repeated. The repeated proper noun is ‘the
South’ and its related noun ‘the Southerner’. As to why they appear in Quentin’s section, it more likely due to his characteristic that is hanging up on his legacy. Meanwhile, the repeated noun is ‘nigger’ which is actually more regular in Jason’s section, a character who has cynical, sarcastic persona. These two features support the idea that racism is an issue dragged in the literary work, which probably represents the author’s attitude.

Below are the examples of the mentioned proper nouns.

(1) In the South you are ashamed of being a virgin. (p.78)
(2) I used to think that a Southerner had to be always conscious of niggers. (p.86)

The repetition of ‘South’ and ‘Southerner’ indicates that they bring about an important matter intended by the author. The repetition has emphasized the importance of the proper nouns’ meanings, which are ‘the Southern part of the United States’ and ‘the inhabitant’ of that part. Meanwhile, based on a more modern definition, the words are known to represent a territorial parting because of slavery. The South was the part that acknowledged African-American slavery, while the North was not.

The racism towards African-Americans that is reflected through the words ‘South’ and ‘Southerner’ is affirmed by the repetition of the noun ‘nigger’. This word appears 18 times in Quentin’s section. Below are the examples from Quentin’s section.

(3) The only vacant seat was beside a nigger. (p.86)
(4) A dog’s voice carries further than a train, in the darkness anyway. And some people’s. Niggers. (p.114)
(5) Father could support five or six niggers that did nothing at all but sit with their feet in the oven. (p.175)

In (3), the word ‘only’ and ‘nigger’ imply negativity. It would sound more neutral if the sentence did not appear, or to replace the word ‘nigger’ with some word else.
such as ‘man’ or ‘boy’ or ‘lady’. The similar case of un-neutrality also occurs in (4) and (5). Adding the word ‘niggers’ in the end of the sentence as a staccato phrase has made the meaning more powerful and harsher than it should be. If the whole meaning should be kept neutral, its presence itself is a nuisance because the words ‘some people’s’ has adequately convey the intended meaning. Another bothering thing is that the sentence is frankly a comparison between African-Americans and dogs. This is proven by the act of comparing their attributes, ‘a dog’s voice’ and ‘some people’s’ (dog’s voice = nigger’s voice / dog = nigger). In (5), the meaning would be softer if the word ‘niggers’ were replaced with other words such as ‘people’, ‘Afro-Americans’, or even ‘servants’.

The fact that the narrator uses tendentious vocabulary suggests his perspective. Being raised in an aristocrat family in the South, Quentin’s attitude and values must be those of the Southerners. However, it may then challenge the readers to question the author’s intention. It can also evoke certain feeling which will be different from one reader to another, depending on their own attitude.

4.3.3 Figures of Speech and Their Effects

The figures of speech found in Quentin’s section are divided into two big categories namely metaphors and grammatical and lexical schemes. Firstly the metaphors include animizing, personifying, and simile. Secondly, the grammatical and lexical schemes involve formal and structural repetitions, including anaphora, parallelism, chiasmus, and gradation.

4.3.3.1 Metaphors

Metaphor in Quentin’s monologue is one of the major language features that barely occur in either Benjamin’s or Jason’s monologue. The traditional figures of
speech appearing in the monologue include animizing, personifying, and simile. The former refers to the process of animating inanimate objects about which Quentin seems awfully concerned. Figures of speech in Quentin’s monologue give an artistic and dramatic effect, like the ones commonly function in poems. Below are the examples of sentences with animizing and personifying expressions.

1. *The street lamps would go down the hill then rise toward town* (p.96)
2. *Trees leaned* over the wall, sprayed with sunlight. (113)
3. *Then the water was still* again, dark and still and swift. (138)
4. *behind him the sun slanted* and a *bird singing* somewhere beyond the sun (p.160)
5. *darkness sleep* (p.172)

Quentin continuously mentions about the things around him, especially the nature. Quentin keeps on animating them by pairing them with verbs or adjectives that normally denote actions of animate objects (‘street lamps...go down...then rise’, ‘trees leaned’, ‘water was still...dark and still and swift’, ‘sun slanted’, ‘darkness sleep’). This gives an effect that those lifeless objects are active, alive as if they had their own feelings and consciousness. Meanwhile, in (4) the phrase ‘a bird singing’ shows an example of personifying. Bird is animate, but singing is normally human attribute. By being so, the animated and personified objects have been given a power that exceeds their real capacity, a power to feel and to act like human does.

Quentin’s consistency in perceiving the things around him as human-like indicates his melancholic state. This alludes to the previous part discussing his high awareness and sensitivity about his surroundings. In an ironic way, Quentin intermittently gives living attributes to the lifeless objects, while he himself is going to stop living. It hence emphasizes his agony despite the fact that the things
around him will continue living and exist. Above all, he is anxious, insecure, and fearful.

**Table 12.** Examples of Simile in Quentin’s Monologue

<table>
<thead>
<tr>
<th>No</th>
<th>Simile</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>not virgin <strong>like dogwood, milkweed</strong></td>
<td>77</td>
</tr>
<tr>
<td>(2)</td>
<td>the same books and flapping collars flushing past <strong>like debris on a flood</strong></td>
<td>78</td>
</tr>
<tr>
<td>(3)</td>
<td>Spoaide was in the middle of them <strong>like a terrapin</strong> in a street full of scattering dead leaves</td>
<td>78</td>
</tr>
<tr>
<td>(4)</td>
<td>and the deep water <strong>like wind, like a roof of wind</strong></td>
<td>80</td>
</tr>
<tr>
<td>(5)</td>
<td>At the corners two bootblacks caught me…shrill and raucous <strong>like blackbirds</strong></td>
<td>83</td>
</tr>
<tr>
<td>(6)</td>
<td>The place was full of ticking, <strong>like crickets in September grass</strong></td>
<td>83</td>
</tr>
<tr>
<td>(7)</td>
<td>The hands were extended…<strong>like a gull tilting into the wind</strong></td>
<td>85</td>
</tr>
<tr>
<td>(8)</td>
<td>The part ran up into the bald spot, <strong>like a drained marsh in December</strong></td>
<td>85</td>
</tr>
<tr>
<td>(9)</td>
<td>…in a fur suit like an arctic explorer…a steady drove of ice floes <strong>like dirty sheep</strong></td>
<td>91</td>
</tr>
<tr>
<td>(10)</td>
<td>Skulking along the fence trying to whistle her out <strong>like a puppy</strong></td>
<td>93</td>
</tr>
<tr>
<td>(11)</td>
<td>Where the best of thoughts…clings <strong>like dead ivy vines upon old dead brick</strong></td>
<td>95</td>
</tr>
<tr>
<td>(12)</td>
<td>Jason ran on, his hands in his pockets fell down and lay there <strong>like a trussed fowl…</strong></td>
<td>100</td>
</tr>
<tr>
<td>(13)</td>
<td>Sunlight slid patchily…glinting along the pole <strong>like yellow ants</strong></td>
<td>122</td>
</tr>
<tr>
<td>(14)</td>
<td>Her fingers closed about them, damp and hot, <strong>like worms</strong>.</td>
<td>127</td>
</tr>
<tr>
<td>(15)</td>
<td>…her eyes <strong>like cornered rats</strong></td>
<td>149</td>
</tr>
<tr>
<td>(16)</td>
<td>Turning his glasses looked <strong>like small yellow moons</strong></td>
<td>167</td>
</tr>
<tr>
<td>(17)</td>
<td>…then beyond them lights began in the pale clear air, trembling a little <strong>like butterflies hovering a long way off</strong></td>
<td>170</td>
</tr>
<tr>
<td>(18)</td>
<td>…that way merge <strong>like a flame</strong> swirling up for an instant then blown cleanly out along the cool eternal dark…</td>
<td>176</td>
</tr>
</tbody>
</table>

The other occurring figure of speech is simile with 68 total number of occurrence. The examples are presented in Table 12. Simile in Quentin’s monologue is interesting in terms of its number of occurrence and its form. Simile helps Quentin describe the things around him precisely such as in (5) when he talks about the bootblacks who are ‘shrill and raucous like blackbirds’ or in (14) about the Italian girl’s damp and hot closed fingers, just ‘like worms’. Quentin’s consistent use of simile might as well be triggered by his nostalgic feeling. The various comparisons he makes signify his longing for the things he has
experienced, or simply he wants to enjoy remembering parts of his old times. This is especially pointed out in the sentences like (6) ‘the place was full of ticking, like crickets in September grass’ or (8) ‘the part ran up into the bald spot, like a drained marsh in December’ when he talks about some random event which quite normally happen. Quentin’s nostalgia, eventually, reflects his bitter misery and melancholic state.

Many of the forms of simile in the monologue compare certain things around Quentin with animals or animals’ behavior. Those are phrases such as ‘like dogwood, milkweed’, ‘like a terrapin’, ‘like blackbirds’, ‘like crickets in September grass’, ‘like dirty sheep’, ‘like a puppy’, ‘like a trussed fowl’, ‘like yellow ants’, ‘like worms’, ‘like cornered rats’, and ‘like butterflies hovering’.

After all, employing figures of speech can give amusement to the readers. They bring melancholic and artistic effect which makes the text pleasant to read. Particularly in Quentin monologue, the figures of speech also draw the readers deeply into his world and feel his extreme anxiety, insecurity, and fear.

4.3.3.2 Grammatical and Lexical Schemes

Several types of formal and structural repetitions appear in the monologue, even though some of them are not as regular as their counterparts. They are commonly known as anaphora, parallelism, chiasmus, and gradation. The employment of those patterns creates any number of rhetorical effects and evokes certain feelings so that eventually the readers are engaged in particular emotional experiences.

(1) Because if it were just to hell; if that were all of it. Finished. If things just finished themselves. Nobody else there but her and me. If we could just have done something so dreadful that they would have fled hell except us…And when he put Dalton Ames, Dalton Ames, Dalton Ames. When he put the pistol in my hand I didn’t. That’s why I didn’t. He would be

Extract (1) contains two types of anaphora as well as parallelism. The first anaphora is the repetition of the word ‘if’ to construct if-clauses, which therefore appears in the beginning of each clause. The second anaphora is the repetition of ‘I didn’t’ which occurs in the end of the sentences. It is also worth noticing that the proper noun ‘Dalton Ames’ is repeated six times.

(2) Because women so delicate so mysterious Father said. Delicate equilibrium of periodical filth between two moons balanced. Moons he said full and yellow as harvest moons her hips thighs. (p.128)

Extract (2) is an example of gradation found in the monologue. Even as the following clauses do not exactly pick the last word of their preceding clause, the effect still remains. Repeating the last word of every clause creates climax effect. A sense of anger and heightened temper plays as the clauses run.

(3) She looked at me, black and secret and friendly. (p.135)
(4) Then the water was still again, dark and still and swift. (p.138)

Parallelism appears to be the most prominent scheme as it dominates in number. The parallel structure takes the form of various joined grammatical units, starting from word level to sentence level. Both (3) and (4) contain parallel structures in word level, in which two or more adjectives are connected by conjunction ‘and’. With the parallel structures, Quentin can describe the situations around him concisely and smoothly. However, the repetition of ‘and’ in each sentence also raises an effect namely reducing the smoothness of the flow of ideas. Normally coordinate conjunction is placed only before the last connected part. Repeating it prior to every item creates redundancy effect. It suggests that Quentin has too much to convey and there is a necessity for him to express them as precisely as possible.
(5) …any live man is better than any dead man but no live or dead man is very much better than any other live or dead man (p.102)

Extracts (5) and (6) are examples of chiasmus where a kind of criss-cross structure is built. The quote ‘Non fui. Sum. Fui. Non sum.’ (6) actually refers to a Roman epitaph which is similar to ‘I was not. I am. I was. I am not.’ Chiasmus is well-known for being able to build an artistic effect, which is also the case in these examples. Yet, more importantly the pattern indicates Quentin’s anxiety and fear. In general, grammatical and lexical schemes build rhetorical and artistic effects that give amusement to the readers and evoke certain feeling and emotion as they read the text.

4.3.4 Graphological Features

The graphological feature has a great influence on the whole text in the monologue. Cursorily, its oddity is the most prominent among other features’ unusualness. The graphological oddity here includes the absence of graphological items and italicization. The pattern raises an effect of tuning in to the narrator’s train of thoughts. Like grammatical and lexical schemes, the pattern can also evoke certain feeling and emotion as the readers read the text. However, at the same time it may make confusion to the readers as the meanings of the expression are hard to understand. Below is one of the examples.

(1) put your hands against my throat
   she took my hand and held it flat against her throat
   now say his name
   Dalton Ames
   I felt the first surge of blood there it surged in strong accelerating beats
   (p.163)
There are two graphological violations in the extract, punctuation marks and capitalizations. In a normal text, the extract will involve capital letters, periods, and quotation marks. A comparison can be made with the following alternative.

“Put your hands against my throat.”
She took my hand and held it flat against her throat.
“Now say his name.”
“Dalton Ames.”
I felt the first surge of blood there. It surged in strong accelerating beats.

Without the presence of punctuation marks and capital letters, readers might be clueless of the text meaning and unaware that it is a two-way communication. Yet for this matter, readers are helped by the use of action verbs, ‘put’ and ‘say’, and the second-person possessive adjective ‘your’. They signal conversation between two speakers and so express various speech acts. The absence of proper graphological items has intentionally given an effect that the conversation takes place not in reality, but in the narrator’s mind. Therefore, instead of an immediate conversation, it is more a kind of memory. That is a scene where Quentin and Candace have an emotional talk about Candace’s lover named Dalton Ames. Given the fact that Quentin hates Dalton Ames as he was suspected to have impregnated Candace, Quentin’s recall of the conversation is more likely full of anger. As furious as he can be, all of his emotional memories flow swiftly like a running commentary.

Another example of unusual graphological feature is given below.

(2) the first car in town a girl Girl that’s what Jason couldn’t bear smell of gasoline making him sick then got madder than ever because a girl Girl had no sister but Benjamin Benjamin the child of my sorrowful if I’d just had a mother so I could say Mother Mother It took a lot of gasoline, and then I couldn’t tell if it was still the stain or just the gasoline. (p.172)

In example (2), other than the absence of punctuation marks and capital letters, some part of the extract is italicized. It gives a clue to the readers that the
italicized expressions are distinct from the remaining part. The differently written parts, one unusual and the other standardized, suggests Quentin’s change of mind state. While his thought seems to work disorderly, he is ridden by rage and fear of what is soon going to happen. The extract shows the scene where Quentin get prepared to go, which later known as going to the river and drowning himself. The last sentence ‘it took a lot of gasoline, and then I couldn’t tell if it was still the stain or just the gasoline’, which is written normally based on the grammatical rule, suggests that Quentin’s thought is way more orderly and further convey his submission to fate, vigilance and readiness to die.

The graphological oddity in Quentin’s monologue is an evidence of how complex the language is. It is clumsy and disorderly, and for some readers it may be tiring, but it is also dramatic and enables the readers to tune in to the narrator’s mind.

In summary, Quentin’s section is characterized by language complexity and clumsiness which can raise various effects: confusion, frustration, dramatic, melancholic, or amusement. The disorderly writing will weary the eyes as the readers read it along. The language complexity includes run-on sentences, fragmented syntax and staccato phrases, adjective-loaded nouns, numerous figures of speech, and graphological violations. The complicated language style also reflects the narrator’s persona which is well-educated, but at the same time extremely anxious, sensitive, and insecure. This means that the narrator is psychologically ill.
4.4 The Linguistic Features in Jason’s Interior Monologue

The most salient linguistic feature in Jason’s monologue is non-standard grammar. The effects of the features in Jason’s monologue may not be as strong as the ones in Benjamin’s and Quentin’s monologues. However, there are several salient features such as non-standard grammar, certain lexical items, and figures of speech that evoke certain feeling to the readers and make it possible for them to know the narrator better. Non-standard grammar, profanity, and hedges, give an impression that the narrator is a close-minded and illiterate provincialist. The figure of speech in the form of simile raises a negative nuance which suggests that he is cynical and prone to misanthropy.

4.4.1 Grammatical Features and Their Effects

The syntactic patterns in Jason’s monologue are less unusual than those in Benjamin’s and Quentin’s monologues. It is presumably due to his being realistic and not psychologically or mentally ill. He is the sanest son among the three.

4.4.1.1 Sentence Types

The major sentence type in Jason’s monologue, as shown in Table 13, is simple sentence, with 45.41% occurrences.

Table 13. Sentence Types in Jason’s Monologue

<table>
<thead>
<tr>
<th>No</th>
<th>Sentence type</th>
<th>Occurrences (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Simple</td>
<td>45.41</td>
</tr>
<tr>
<td>2</td>
<td>Compound</td>
<td>7.73</td>
</tr>
<tr>
<td>3</td>
<td>Complex</td>
<td>30.43</td>
</tr>
<tr>
<td>4</td>
<td>Compound-Complex</td>
<td>16.43</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>100.00</td>
</tr>
</tbody>
</table>
However, the number of complex sentence is also significant. This implies that there is nothing odd about the pattern, which is quite different from the monologues of Benjamin and Quentin.

Yet, if we look closely to the sentences, particular patterns might be quite tickling. The first interesting pattern is Jason’s simple sentences which are generally ‘simple’. It roughly means that the simple sentences are commonly short in length, as if the utterer were too indolent to compound sentences. The followings are some of the examples.

(1) I let go. (p.185)
(2) We shook hands. (p.202)
(3) I ran. (p.212)
(4) I saw red. (p.238)

The pattern as seen in (1) up to (4) distributes evenly in Jason’s part. Short simple sentences can create similar effect to that of staccato phrases namely short sharp sound. However, in Jason’s monologue they are not phrases but complete sentences which are short and awkward. It gives impression that the narrator is disinclined to beat around the bush. He says what he wants to say, without the necessity to put his feelings or emotions upon his speech which will probably complicate himself. It frankly means that he is an unadorned and straightforward person.

The second pattern is related to Jason’s complex sentences. There are a few times when his monologue grows long like a running commentary.

(5) Like I say if I thought every time a man did something I didn’t know all about he was bound to be a crook, I reckon I wouldn’t have any trouble finding something back thereon those books that you wouldn’t see any use for running and telling somebody I thought ought to know about it, when for all I knew they might know a dam sight more about it now than I did, and if they didn’t it was dam little of my business anyway and he says,”… (p.229)
In (5), there are a number of clauses which are connected together. However, what seems to be a united sentence is actually a group of several clauses which are linked inappropriately. The long sentence lacks connectors that signal sentence coherence, such as phrases and/or punctuation marks. Again, it can cause confusion for the readers and may be tiring like the one in Quentin’s monologue. A pattern as such gives an impression that the narrator is not in a good emotional state which affects his language production.

It is interesting that unorganized sentences occur in Jason’s monologue, given the fact that his language is the most orderly and comprehensible among the three monologues. This type of sentence that is more likely a manifestation of a disorderly thought might be intended to show that Jason is an ordinary man like the others are. It illustrates Jason’s flaw as a human, that he experiences mood changes. He can feel enraged and perplexed, no matter what kind of person he is. He can be cold, cynical, and indifferent outside like suggested in the next discussions, but he can be uncontrolled and insecure at the same time.

4.4.3.2Non-Standard Grammar

Non-standard grammar can be seen in several grammatical features in Jason’s monologue. For instance, it manifests in inappropriate subject-verb agreement in Jason’s sentences. Instead of *I said* or *I say*, *I says* appears frequently throughout the monologue. Non-standard grammar does not necessarily create special effects such as artistic or dramatic effect. Nonetheless, it gives an impression about the narrator’s persona. The consistent pattern of non-standard grammar has suggested how the narrator identifies himself. Below are the examples.
(1) Blood, I says, governors and generals. (230)
(2) I says you don't know what a headache is. (236)

In example (2), the contraction of *do not* is even not written correctly as it has missed an apostrophe. This also occurs consistently in the monologue.

Another non-standard grammar is in the form of present participle.

(3) *After all the risk I’d taken, risking Mother finding out about her coming down here once or twice a year sometimes, and me having* to tell Mother lies about it. (210)
(4) *Why I never saw fifty dollars until I was twenty-one years old, with all the other boys with the afternoon off and all day Saturday and me working* in a store. (211)
(5) *I says you always talking* about how much you give up for us when you could buy ten new dresses a year on the money you spend for those dam patent medicines. (239)

Examples (3) and (4) contain ungrammatically correct phrases, which are *me having* and *me working*. In order to form a noun phrase (NP), the words preceding the present participles should be possessive adjectives, so that they become *my having* and *my working*. In sentence (5), the present participle *talking* is improperly used, for if it is intended to function as a verb phrase (VP), it must be accompanied by an auxiliary verb, which in this case is *are*.

Non-standard grammar is a form of informal language and has characterized the Southern Americans in general. It is akin to provincialism. By using this type of language, Jason has identified himself as a local people. It leads to a suggestion that he is proud of being a Southerner, with all the inherited values. Besides, it also implies that he does not go to school like Quentin does. If he went to prestigious school, it was likely that he would be exposed to standard grammar or the good use of English and he would probably leave some of the Southern values and be more open-minded.
4.4.1.3 Pronouns

First person pronoun dominates in the monologue. Dominant use of first person pronoun shows the emphasis on ‘self’. It has previously been mentioned in Quentin’s part that the dominance of first person pronoun implies how he puts greater attention to himself rather than to his surroundings since he is extremely anxious about what he is going to do. In this case, by employing first person pronoun, the narrator focuses on himself since he has disinterest about anything but him, not to mention money that he adores.

(1) I found a nigger and sent him for my car and stood on the corner and waited. (p.217)
(2) I went up to the door and opened it and raised my foot. (242)
(3) I just look at him. (243)
(4) I just want an even chance to get my money back. (263)

It might be normal to use first-person pronoun to tell something. However, its regularities in Jason’s monologue as shown in (1), (2), (3), and (4) raise suggestion that he cares much about himself and less for the others. Especially the words ‘my car’ in (1), ‘my foot’ in (2), and ‘my money’ in (3) which all include first-person possessive adjectives have supported the idea of self-interest.

The focal point of first-person pronoun in Jason’s part, to infer, implies cynic with a hint of misanthropy. Pragmatically, Jason’s being selfish is more likely not recently acquired and triggered by new confrontations, given the fact that he has already possessed that trait since his youth. His inclination for cynic and misanthropy is depicted as a natural bearing, which is then seemingly enforced by his jealousy of his sister and brothers’ sweet and harmonic relationship, something that he cannot buy.
4.4.1.4 First Person Subject Pronoun and Third Person Object Pronoun

The relation between sentence subject and object is also significant in Jason’s monologue. This is when the sentence subject is a first person pronoun which is Jason himself, while the sentence object is a third person pronoun. In other words, Jason is the doer, and another character is the object of his actions. The pattern consistently appears in the part where Jason talks about his bad relationship with his niece, Quentin (daughter of Candace). The effect to the readers is that it evokes their feeling, be it anger or tension.

(1) I grabbed her by the arm. (183)
(2) I dragged her into the diningroom. (184)
(3) I went and grabbed her wrist. (184)
(4) She fought, but I held her. (184)
(5) I never promise a woman anything nor let her know what I’m going to give her. (193)
(6) Then she tried to buy a beer, but I wouldn’t let her. (194)
(7) She started in, but I shut her off. (205)

Jason’s propensity to put himself as the center of actions is represented through the syntactic pattern in the sentences he produces. Sentences (1) through (7) illustrate his control to others especially Quentin, his niece. The sentences create a nuance of rage and atrocity, giving an impression that the narrator is abusive. Power, domination, and a hint of sovereignty to control others and the surrounding lie beyond the pattern.

4.4.2 Lexical Features and Their Effects

The salient lexical features in Jason’s monologue include the use of profanity and hedges and simple and familiar adjectives. Unlike in Quentin’s monologue, adverbs can barely be found. Another feature is vocabulary, specifically the word ‘nigger’ that occurs frequently. Those features do not significantly give certain effects to the readers. However, reading the informal
language the narrator uses may give the readers a feeling of relief provided they read Benjamin’s and Quentin’s sections which have complicated styles previously. The features also suggest the narrator’s perspective, which tells the readers about his persona.

4.4.2.1 Adjectives

The choice of adjectives in Jason’s monologue represents simplicity and, therefore, does not raise specific effect to the readers. Almost all adjectives can commonly be found in everyday conversations. Such adjectives as ‘sure’, ‘busy’, ‘sick’, ‘little’, ‘safe’, ‘wise’, ‘smart’, ‘quick’, ‘good’, ‘unstable’, ‘big’, ‘old’, ‘easy’, and ‘empty’ are used to merely describe something or someone. Some of these adjectives like ‘wise’ and ‘smart’ indicate Jason’s opinions about something, but they remain simple and familiar though. Fewer difficult adjectives are picked to give a precise evaluation towards particular thing as seen in the following examples.

(1) I reckon that conscience of yours is a more valuable clerk than I am… (p.230)
(2) … and Earl taking her back there and showing her the books just because he’s too dam virtuous for this world. (p.241)

The words valuable and virtuous in the sentences are intended to evaluate certain things that Jason is concerned about. The two words show his judgment. Most complicated adjectives are evaluative, and therefore dynamic, rather than stative. Meanwhile, complicated evaluative adjective are scarce in Jason’s part. This situation is in a way different from the language compositions in Quentin’s monologue where the nouns are loaded with both dynamic, frequently difficult adjectives and stative adjectives.
Even though the adjectives do not give certain effects, the huge number of simple and familiar adjectives and the scarcity of difficult evaluative adjectives give an impression that Jason has low proficiency of language. Due to his unsatisfactory educational background, he is presumably unexposed to more complicated words.

4.4.2.2 Adverbs

Adverbs can barely be found in Jason’s monologue. Most of the small number of adverbs used function as a strength-degree-marker of the words they modify such as the words ‘enough’ in *sure enough*, ‘pretty’ in *pretty wise*, and ‘too’ in *too much*. Some other adverbs are common adverbs that emphasize amount and frequency such as ‘hardly’ in *hardly glancing* and ‘never’ in *never found*. This diminutive occurrence of adverbs is quite contrary to the case in Quentin’s monologue, where adverbs are abundant.

Sentences that lack adverbs show simplicity and imprecision or vagueness. They might suggest unclear viewpoints and hesitancy of the utterer which are likely due to a lack of self-confidence. Insignificant number of adverbs in Jason’s monologue is expected to create similar effects. This conforms to the regularity of hedging devices such as ‘kind of’, ‘sort of’, and ‘I reckon’ which will be discussed further in the next part of this section. Jason’s being less self-assured is quite an implication that he is not well-educated. Regardless this inference, simplicity in Jason’s language also implies straightforwardness, which is in line with the previous discussion on Jason’s sort simple sentences.
4.4.1.3 Lexical Choice

Another distinguishing aspect in Jason’s monologue is the utilization of informal language. This includes the use of profanity and hedges as well as non-standard grammar which is discussed in different part of this section. Informal language most likely makes the readers feel like having a conversation with their friends. It gives a suggestion that the utterer is not well-educated, for they are freed from the necessity to abide by the rules or in the worst case, they are unaware of the rules. A scholar, on the other hand, will generally be more thoughtful and cautious in picking words. Additionally, as it has been mentioned before, informal language implies that the utterer identifies him/herself as a local people in which he/she is attached to provincial prides.

Profanity and hedges appear consistently in Jason’s monologue. The narrator exposes his rowdy-side through harsh and unpleasant words, most of which are apparently vigorous and irascible condemnations. Profanity has grown and developed for considerable years. In the old time, some English words were considered inappropriate and, therefore, were prohibited, even in America where profanity grew faster than that in English (Mencken, 2006). As a rationale, not all people were courageous to use oaths or swear words. However, in the novel Jason uses some profane words throughout the monologue. The word dam, which most likely means damn, for instance, continuously appears.

(6) Her kimono came unfastened, flapping about her, dam near naked. (184)
(7) Dam if it wasn’t full of money. (203)
(8) Only be damned if it doesn’t look like a company as big and rich as the Western Union could get a market report out on time. (227)
(9) If there’s one thing gets under my skin, it’s a dam hypocrite. (229)
Hedging devices also constantly appears in Jason’s monologue. The omnipresence of such words as *sort of*, *kind of*, and *I reckon* has given an effect of vagueness.

(10) It made me so mad for a minute it *kind of* blinded me. (p.188)
(11) I’m glad I haven’t got the *sort of* conscience I’ve got to nurse like a sick puppy all the time. (p.228)
(12) I knew all the time what it would be, *I reckon*. (p.234)

Examples (10), (11), and (12) show that the narrator is seemingly attached to hedges. When used in a conversational discourse, hedging devices have long been believed to imply a shortage of self-confidence. Jason’s hesitance in his speech reflects his insecurity and trepidation of talking nonsense, which are more likely emanated from the fact that Jason, unlike his big brother, is illiterate.

Informal language in Jason’s monologue does not have artistic effects. Nevertheless, while reading the text, the readers can feel as if it were their reality which were normal and sane. It gives a huge distinction with the effects raised in Benjamin’s and Quentin’s sections.

4.4.1.4 Vocabulary

As mentioned earlier in the discussion of Quentin’s section, particular vocabulary is also significant in Jason’s monologue in the form of noun ‘nigger’. It may cause different effect for the readers, depending on their attitude and point of view since it brings in the issue of racism. Thus, the effect of using this word is on the readers’ emotions.

Below are the examples of sentences containing the word ‘nigger’ from Jason’s section.

(1) … gobbing paint on her face and waiting for six *niggers* that cant even stand up out of a chair unless they’ve got a pan full of bread and meat to balance them … (p.180)
(2) I found a nigger and sent him for my car and stood on the corner and waited. (p.217)

(3) … she’d have to work some to feed a few invalids and idiots and niggers, because how could I have the face to bring anybody there. (p.246)

Similar to the case in Quentin’s section, here the lexical choice has shown an emphasis on the word ‘nigger’ which then creates a negative nuance. The urgency and tendency to use particular and specific word, the word ‘nigger’ in this case, has reflected certain attitude. To make it less tendentious, for instance, the word ‘niggers’ in (1) can be replaced by ‘people’ or ‘servants’ and the word ‘nigger’ in (2) can be alternatively changed with ‘man’. Meanwhile, the parallelism in (3) seen through the phrase ‘a few invalids and idiots and niggers’ has deliberately juxtaposed African-Americans with invalids and idiots, who pragmatically are unwanted members of society.

Substitutes to the word ‘nigger’ do reduce the precision of meaning intended, but they are necessary to keep neutrality if the idea of racism towards African-American is prevented from occurring. However, it is there. The propensity to emphasize the word ‘nigger’ is a way to bring racism in, together with the words ‘South’ and ‘Southerner’ that have previously been discussed.

It is relevant with the social context in which the story was produced. African-American slavery characterized the South society. That there was still racial discrimination manifested in the novel. It might be a negative sentiment that in the novel the American family devastated and broken to pieces, while the African-American family witnessed the devastation and survived until the end. Eventually, the vocabulary somehow can give a suggestion about the author’s attitude.
4.4.3 Figure of Speech and Its Effects

The figure of speech found in Jason’s monologue is simile with 24 occurrences. Even though the number is not as significant as that in Quentin’s part, the cases of simile in Jason’s monologue tend to have the same function and imply similar meaning which leads to the inference of his persona. The complete list of the sentences with simile is presented in Table 14.

Looking at the cases of simile on Jason’s monologue, it turns out that things and events are likened to other things or animals, which are mostly based on Jason’s experiences and memories. Similar to the ones found in Quentin’s monologue, the simile in Jason’s part is aimed to describe things precisely. Some of them, however, are seemingly used as hyperboles, such as ‘like hell’ in (11) and (13) which exaggerates the verbs ‘work’ and ‘running’, as well as ‘like a porcelain insulator’ in (20) which overemphasizes the look of Quentin’s nose.

What is relatively apparent is that most of the cases of simile raise an effect of negativity which may evoke a feeling of anger or annoyance. For instance, ‘like a wild cat’ in (1) compares Jason’s niece, Quentin, to a wildcat, which in his opinion is supposedly treated that way. The simile ‘like a sick puppy’ in (10) is to show that a person can be so spoiled that the others should take care of him. Meanwhile, ‘like a bear and a monkey in the same cage’ in (18) portrayed Benjamin who always excitedly heads for the gate like a child and Luster, the African boy who has to take care of him. Jason, as the narrator, expresses what they do as something ridiculous. Through these expressions, it is likely that he conveys his feelings of hatred. Thus, in the section simile is a form of sarcasm.
which has indicated exaggerations and hatred. These two things suggest one quality of character, which is cynicism.

Table 14. Sentences with Simile in Jason’s Monologue

<table>
<thead>
<tr>
<th>No</th>
<th>Simile</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I caught that hand too and held her like a wildcat.</td>
<td>183</td>
</tr>
<tr>
<td>2</td>
<td>…and her face looked like she had polished it with a gun rag.</td>
<td>184</td>
</tr>
<tr>
<td>3</td>
<td>…and her eyes hard as a fice dog’s.</td>
<td>187</td>
</tr>
<tr>
<td>4</td>
<td>…we went past her like a fire engine.</td>
<td>205</td>
</tr>
<tr>
<td>5</td>
<td>Well, like a flash I knew what was up, …</td>
<td>207</td>
</tr>
<tr>
<td>6</td>
<td>She acted for a minute like some kind of a toy that’s wound up too tight and about to burst all to pieces.</td>
<td>209</td>
</tr>
<tr>
<td>7</td>
<td>…he’d stay, watching that door like a hawk…</td>
<td>216</td>
</tr>
<tr>
<td>8</td>
<td>…and Earl watching the door like a hawk.</td>
<td>216</td>
</tr>
<tr>
<td>9</td>
<td>…running up and down the fence and lowing like a cow…</td>
<td>222</td>
</tr>
<tr>
<td>10</td>
<td>I’m glad I haven’t got the sort of conscience I’ve got to nurse like a sick puppy all the time.</td>
<td>228</td>
</tr>
<tr>
<td>11</td>
<td>Work like hell all day every day, …</td>
<td>234</td>
</tr>
<tr>
<td>12</td>
<td>I think too much of my car; I’m not going to hammer it to pieces like it was a ford.</td>
<td>238</td>
</tr>
<tr>
<td>13</td>
<td>…it was just disappearing, running like hell.</td>
<td>238</td>
</tr>
<tr>
<td>14</td>
<td>Yet we spend money and spend money on roads and dam if it isn’t like trying to drive over a sheet of corrugated iron roofing.</td>
<td>238</td>
</tr>
<tr>
<td>15</td>
<td>…I’ll run into them right in the middle of the street or under a wagon on the square, like a couple of dogs.</td>
<td>240</td>
</tr>
<tr>
<td>16</td>
<td>…with the merchants in the door like a row of tigers or something in a cage, watching them pass.</td>
<td>245</td>
</tr>
<tr>
<td>17</td>
<td>I’d make him ride in that car like a civilised man or stay at home.</td>
<td>250</td>
</tr>
<tr>
<td>18</td>
<td>…without finding Ben and that nigger hanging on the gate like a bear and a monkey in the same cage.</td>
<td>252</td>
</tr>
<tr>
<td>19</td>
<td>…and he’d head for the gate like a cow for the barn, …</td>
<td>253</td>
</tr>
<tr>
<td>20</td>
<td>Her nose looked like a porcelain insulator.</td>
<td>257</td>
</tr>
<tr>
<td>21</td>
<td>…dragging her feet and grunting and groaning like they were straight up and three feet apart.</td>
<td>257</td>
</tr>
<tr>
<td>22</td>
<td>…and her eyes looked like they were cornered or something</td>
<td>259</td>
</tr>
<tr>
<td>23</td>
<td>…and then she started biting her mouth like it ought to have poisoned her, with all that red lead.</td>
<td>259</td>
</tr>
<tr>
<td>24</td>
<td>I could hear the Great American Gelding snoring away like a planning mill.</td>
<td>263</td>
</tr>
</tbody>
</table>

In general, the major and salient language features in Jason’s monologue do not necessarily raise certain effects as found in Benjamin’s and Quentin’s section. The language style in Jason’s section is less unusual and undramatic. However, given the fact that Jason’s section is preceded by two sections with extraordinary
language style, reading the section may offer the readers relieving effect since the less unusual style makes the text more comprehensible. Besides, the salient features provide a suggestion about the narrator’s persona. In particular is the informal language which identifies the narrator as an illiterate provincialist.

4.5 Conclusion on the Employed Style

The previous four subsections have elucidated the style employed by the author as well as the language features that build the style. Through a thorough and rigorous analysis, it is confirmed that in the first three sections of the novel William Faulkner uses interior monologue style, where the readers are able to know the characters’ inner thoughts without being hampered.

Therefore, the monologue in each section, individually, represents the persona of each character. Faulkner uses different major linguistic features for each section in a way that readers can recognize the characters as different individuals. He brings the readers to the world of three Southern men, the mentally disabled Benjamin, the sensitive yet intelligent Quentin, and the selfish provincialist Jason, who all centralize their thoughts on one woman, their sister (Candace). Portraying the characters in such a way, Faulkner was more likely influenced by James Joyce’s stream-of-consciousness style and inspired by the soliloquy in Shakespeare’s Macbeth. The title itself, The Sound and The Fury, was taken from the soliloquy which refers to life as “a tale told by an idiot” (Padgett, 2015).

Aside from being influenced and inspired by other writers, William Faulkner, as a Southern-American-born, was strongly inspired by the events that have marked modernization era in America in the early 1900s. Through the novel
Faulkner tells people how the era had changed, for instance the Southern aristocratic families faced their devastation and racism towards African-American nearly came to an end.

What is brilliant is that Faulkner wrapped those all in an unusual narrating style called interior monologue which not many writers dared using that time. With the style, Faulkner has distanced himself from the story, allowing the readers to get closer to the characters’ psychological and emotional experiences in a natural way. As a result, the readers may not feel “directed” or led by the author to understand the story and consider the monologues as spoken by characters from a completely different world. Instead, the readers can feel themselves as being direct parts of the fictional world. After all, the use of interior monologue in *The Sound and The Fury* is a tangible evidence that William Faulkner is a brilliant modernist author as it is not an easy task to successfully employ such a difficult style.
5. CONCLUSION AND SUGGESTION

This section consists of two parts namely summary of the findings and conclusion and suggestions for further investigations. The former presents the overview of what have been discussed in the previous section as well as gives concluding remarks for the study. The later provides several suggestions for future researchers who desire to conduct similar studies.

5.1 Summary of the Findings and Conclusion

William Faulkner employs a very unusual style namely interior monologue in the first three sections of his novel *The Sound and The Fury* which are narrated by three characters: Benjamin (Benjy), Quentin, and Jason. Through stylistic approach, the current study finds that each section is characterized by different linguistic features which raise different possible effect to the readers. Few major and salient features that were studied do not create certain effect. However, they provide a suggestion about the characters’ perspective.

The first section, Benjamin’s monologue, is characterized by simplicity in language which can be seen through almost all features. The majority of the sentences are simple sentences. Compound, complex, and compound-complex sentences occasionally appear with monotonous and often inappropriate cohesive devices. The simplicity of lexical features includes concrete nouns, stative and familiar adjectives, and repeated verbs that denote physical acts. In general, those features give an impression that the story is narrated by a child who has just acquired a new language, or by someone who is mentally disabled. Given the fact
that the narrator (Benjamin) is 33 years old, the interpretation leads to an inference that he has a mental disability and is a man-child like.

In particular, the simplicity of Benjamin’s language creates a laid-back effect, like a feeling evoked when we read a children’s story or listen to a child’s talk which is so innocent. Meanwhile, the ill-connected linguistic units or incoherence which is resulted from ineffective use of cohesive devices is possible to confuse and frustrate the readers because the meanings of the text become difficult to understand. Due to lack of cohesive devices that function as time references, the readers will also experience time shifts which are very confusing. The readers should read carefully so that they can arrange the sequence of the events and comprehend the whole story in the section. The cases of underlexicalization can create possible two possible effects, namely confusion and amusement. The readers may find them amusing of funny when the underlexicalization is manifested in a non-existing word, while they may get confused when the narrator substitutes a word with imprecise phrases.

Quentin’s section has a very complicated and breathtaking language style. The language features are stylistically rich. The narrator has a good use of language, including adjective-loaded nouns, varied use of adverbs, and metaphors. However, the narration is frequently marked by language rule deviations. For instance, there is omnipresence of run-on sentences, fragmented syntax which includes staccato phrases, and grammatical and lexical schemes (anaphora, parallelism, chiasmus, and gradation), and extraordinary use of graphological features. Those mentioned features in the section can give acute frustration and
confusion, even annoyance to the readers. They will also weary the eyes. Moreover, Quentin section is the longest section of the novel.

The linguistic features in Jason’s section are less unusual than those in Benjamin’s and Quentin’s section. They do not express oddity as found in Benjamin’s monologue nor involve a vast complexity like in Quentin’s monologue. The most salient feature in Jason’s section is informal language which includes non-standard grammar, for example incorrect use of Subject-Verb agreement, and the use of profanity and hedges. There are also scarcities of difficult evaluative adjectives and adverbs. Rather, the occurring adjectives are familiar and the adverbs tend to function as intensifiers. The more ordinary style in Jason’s section, therefore, does not give certain rhetorical or dramatic effects. However, reading a text with normal use of language will offer a relieving effect to the readers, especially after they read the two preceding sections which are frustrating.

Another finding of this study is that the language style in each section corresponds to the characters’ personae. The major and salient language features, supported by the pragmatic meanings in the story, have reflected the characters’ perspectives and attitudes which lead to their personae.

In the first section, the simplicity of the language has suggested that the narrator, Benjamin, is a simple-minded person. This is supported by the analysis result on clause processes which shows that the major processes are material process and mental perceptive process, implying that Benjamin pay attention only to physical acts and events that he can proceed using his perceptions. Furthermore, Benjamin’s peculiar associations with which he is not capable of
associating things properly (e.g. ‘smell the cold’ and ‘smell the sickness’) has implied that Benjamin’s is not only simple-minded but also mentally disabled. Benjamin’s peculiar associative behavior and perspectives are as well reflected through animizing inanimate objects. A case of underlexicalization where Benjamin often fails to name or identify things precisely that marks his inadequate and inaccurate language also occurs in the section. All of which conform to the inference that Benjamin suffers a mental retardation.

Meanwhile, the complicated and stylistically rich language features in the second section have given an impression that the narrator, Quentin, is an intelligent, literate, well-educated man. This is affirmed by the use of numerous abstract nouns denoting life values and concepts, showing his moral and social qualities. However, his disorderly language, which is marked by frequent language rule violations, has also suggested that he is emotionally and psychologically fragile. It confirms Quentin’s being melancholic and extremely anxious, or in other word ‘neurotic’. Accordingly, the huge number of concrete nouns and the salient focus on first person pronoun imply that he is acutely sensitive and fearful but to certain degree vigilant.

Lastly, in the third section the informal or colloquial language gives an impression that the narrator, Jason, is an illiterate person. He is portrayed as a closed-minded provincialist. The simplicity of his sentences suggests that he is straightforward and unadorned. Meanwhile, there are also regularities of first-person pronouns, simile that raises a negative nuance, and syntactic relation between first-person subject pronoun and third-person object pronoun. Those
features reflect Jason as a selfish and aloof person who is prone to sarcasm, misanthropy, atrocity, sovereignty, and cynicism.

Based on the finding of this study, interior monologue technique involves unusual linguistic features that do not only create certain rhetorical, dramatic, or artistic effect but also correspond to the characters’ personae and so represent their individual difference. The major and salient language features make it possible for the researcher to see how each character perceive the world. It means that this study helps in the pre-step of determining to what extent stylistics is valid as an approach to study personality.

However, the analyses of the features that mark the characters’ individual difference elicit a presumption that a particular language feature cannot be a single definitive determinant of a persona. It identifies character A as an X persona, but at the same time it might identify character B as a Y persona. For instance, first person pronoun in Quentin’s section suggests that he is vigilant and anxious, for he centralizes everything on himself. Yet, in Jason’s section, first person pronoun implies selfishness and cynic with a hint of misanthropy. In other words, the linguistic features work interdependently in reflecting the characters’ personae. Thus, it is difficult to appoint certain linguistic feature a sole ultimate determinant of a persona or personality since it will be influenced by other significant and major features. To infer, when using a linguistic style approach as a strategy to study personae, it is necessary that the textual features are regarded as a whole in order to attain a more rigorous and reliable analysis.

After all, Faulkner has successfully created a lively story in The Sound and The Fury through an extremely unusual style he employs. On the one hand, the
interior monologue technique makes it possible for the readers to have a direct access to the characters’ inner viewpoints without any hinderence. Faulkner’s very dynamic use of language in the monologues, which is flat at one time and extremely complex at another time, has resulted in a striking and breathtaking effect and enables the readers to recognize the characters as uniquely different individuals. On the other hand, the linguistic style that is generally incoherent and disorderly has reflected the incoherence of the story and as well made it felt obscure and stark but distinguished and brilliant at the same time.

Another effect of employing such language style, which might have been intended by Faulkner, is intertextual allusion. Thus, readers will probably link up the novel with the other works that resemble it in terms of linguistic styles, for instance James Joyce’s *Ulysses* and Virginia Woolf’s *Mrs Dalloway*. As a result the practical effect is that readers have similar impressions for both the novel and the works it alludes to, or even better, which then can magnetize more curious readers. Besides, the work has become a turning point of Faulkner’s career as a writer. It has proven that Faulkner is one of the best modernist authors. No wonders that Faulkner himself calls *The Sound and The Fury* “the most splendid failure”.

5.2 Suggestions for Further Investigations

This study tries to tell readers that an effective use of language can raise a desired effect. What it means by effective is appropriate style through the employment of certain linguistic features. For instance, lexical schemes and metaphors can give pleasure and amusement to readers, while complex structures and graphological violations can frustrate and confuse them. Therefore, the
researcher hopes that a lot more studies of language styles are conducted in the future to explore the other different or even new variety of style, so that they can offer positive contributions to stylistics and educate people in general about the benefits of using language effectively.

Specifically, the researcher suggests that the future researchers study the other literary works by William Faulkner. Regardless the main objective, the current study is also a form of appreciation to William Faulkner’s literary works, especially his novel *The Sound and The Fury*. Due to his well-known unusual narrating style, his writings truly deserve attentions.

Since based on the findings the language styles corresponds to the characters’ personae, future researchers may carry out a study by comparing the language features in *The Sound and The Fury* to those in Faulkner’s other novels which use the same style, interior monologue, in order to know the consistency of specific language features as “determinants” of a persona. Researchers can then use literary works of different authors as the object of the study, especially the ones employing interior monologue style. Studying the works of many authors is expected to offer new insights and either substantiation or clarification.

Despite the fact this study is a stylistic study, in which the interpretation relies heavily on the textual evidences and substantiated by external factors of the work, it can draw relation between language use and the speaker’s perspective or attitudes. It can be an open door for the future researchers who wish to study the relation between language and personality. To be able to know whether studying linguistic style can possibly be used as a valid strategy to determine certain personality, more numbers of reliable research are needed.
A more reliable study of language and personality is, I believe, through the investigation of non-literary texts. Since personality is substantially an attribute of a person, it is best studied through non-fictional texts. Those might include speeches, biographical books, sermon, email, and some other related texts. The specific language features will more likely reflect the personality of a person, as the direct utterer of a text. This is quite different from fictions where the language of the utterer, a narrator or a character, is directed and intended by the author.
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APPENDICES
APPENDIX 1

The Checklist of Features
(Leech and Short, 2007)

A. Lexical Categories

1 GENERAL. Is the vocabulary simple or complex (i) ? formal or colloquial? descriptive or evaluative? general or specific? How far does the writer make use of the emotive and other associations of words, as opposed to their referential meaning? Does the text contain idiomatic phrases or notable collocations (ii), and if so, with what kind of dialect or register (iii) are these idioms or collocations associated? Is there any use of rare or specialised vocabulary? Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)? To what semantic fields do words belong?

2 NOUNS. Are the nouns abstract or concrete? What kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)? What use is made of proper names? Collective nouns?


4 VERBS. Do the verbs carry an important part of the meaning? Are they stative (referring to states) or dynamic (referring to actions, events, etc.)? Do they ‘refer’ to movements, physical acts, speech acts, psychological states or activities, perceptions, etc.? Are they transitive, intransitive, linking (intensive), etc.? Are they factive or non-factive (iv)?

5 ADVERBS. Are adverbs frequent? What semantic functions do they perform(manner, place, direction, time, degree, etc.)? Is there any significant use of sentence adverbs (conjuncts such as so, therefore; however; disjuncts such as certainly, obviously, frankly)(v)?

B. Grammatical Categories

1 SENTENCE TYPES. Does the author use only statements (declarative sentences), or do questions, commands, exclamations or minor sentence types (such as sentencees with no verb) also occur in the text? If these other types appear, what is their function?

2 SENTENCE COMPLEXITY. Do sentences on the whole have a simple or a complex structure? What is the average sentence length (in number of words)? What is the ratio of dependent to independent clauses? Does complexity vary strikingly from one sentence to another? Is complexity mainly due to (i) coordination, (ii) subordination, or (iii) parataxis(juxtaposition of clauses or other equivalent structures)? In what parts of a sentence does complexity tend to occur? For instance, is there any notable occurrence of anticipatory structure
(e.g. of complex subjects preceding the verbs, of dependent clauses preceding the subject of a main clause) (vi)?

3 CLAUSE TYPES. What types of dependent clause are favoured: relative clauses, adverbial clauses, different types of nominal clauses (that-clauses, wh-clauses, etc.)? Are reduced or non-finite clauses commonly used and, if so, of what type are they (infinitive clauses, -ing clauses, -ed clauses, verbless clauses) (vii)?

4 CLAUSE STRUCTURE. Is there anything significant about clause elements (e.g. frequency of objects, complements, adverbials; of transitive or intransitive verb constructions) (viii)? Are there any unusual orderings (initial adverbials, fronting of object or complement, etc.)? Do special kinds of clause construction occur (such as those with preparatory it or there)?

5 NOUN PHRASES. Are they relatively simple or complex? Where does the complexity lie (in premodification by adjectives, nouns, etc., or in postmodification by prepositional phrases, relative clauses, etc.)? Note occurrence of listings (e.g. sequences of adjectives), coordination or apposition.

6 VERB PHRASES. Are there any significant departures from the use of the simple past tense? For example, notice occurrences and functions of the present tense; of the progressive aspect (e.g. was lying); of the perfective aspect (e.g. has/had appeared); of modal auxiliaries (e.g. can, must, would, etc.). Look out for phrasal verbs and how they are used.

7 OTHER PHRASE TYPES. Is there anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases?

8 WORD CLASSES. Having already considered major or lexical word classes, we may here consider minor word classes ('function words'): prepositions, conjunctions, pronouns, determiners, auxiliaries, interjections. Are particular words of these types used for particular effect (e.g. the definite or indefinite article; first person pronouns I, we, etc.; demonstratives such as this and that; negative words such as not, nothing, no)(ix)?

9 GENERAL. Note here whether any general types of grammatical construction are used to special effect; e.g. comparative or superlative constructions; coordinative or listing constructions; parenthetical constructions; appended or interpolated structures such as occur in casual speech. Do lists and coordinations (e.g. lists of nouns) tend to occur with two, three or more than three members? Do the coordinations, unlike the standard construction with one conjunction (sun, moon and stars), tend to omit conjunctions (sun, moon, stars) or have more than one conjunction (sun and moon and stars)?

C. Figures of Speech, etc.

1 GRAMMATICAL AND LEXICAL. Are there any cases of formal and structural repetition (anaphora, parallelism, etc.) or of mirror-image patterns (chiasmus)? Is the rhetorical effect of these one of antithesis, reinforcement, climax, anticlimax, etc. (x)?

2 PHONOLOGICAL SCHEMES. Are there any phonological patterns of rhyme, alliteration, assonance, etc.? Are there any salient rhythmical patterns? Do vowel and consonant sounds pattern or cluster in particular ways? How do these phonological features interact with meaning(xi)?
3 TROPES. Are there any obvious violations of, or departures from, the linguistic code? For example, are there any neologisms (such as *Americanly*)? Deviant lexical collocations (such as *portentous infants*)? Semantic, syntactic, phonological, or graphological deviations? Such deviations (although they can occur in everyday speech and writing) will often be the clue to special interpretations associated with traditional poetic figures of speech such as metaphor, metonymy, synecdoche, paradox and irony(xii). If such tropes occur, what kind of special interpretation is involved (e.g. metaphors can be classified as personifying, animising, concretising, synaesthetic, etc.)? Because of its close connection with metaphor, simile may also be considered here. Does the text contain any similes, or similar constructions (e.g. ‘as if’ constructions)? What dissimilar semantic fields are related through simile?

D. Context and Cohesion

1 COHESION(xiii). Does the text contain logical or other links between sentences (e.g. coordinating conjunctions, or linking adverbials)? Or does it tend to rely on implicit connections of meaning? What sort of use is made of cross-reference by pronouns (*she, it, they*, etc.)? by substitute forms (*do, so, etc.*), or ellipsis? Alternatively, is any use made of elegant variation – the avoidance of repetition by the substitution of a descriptive phrase (as, for example, ‘the old lawyer’ or ‘her uncle’ may substitute for the repetition of an earlier ‘Mr Jones’)? Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field?

2 CONTEXT. Does the writer address the reader directly, or through the words or thoughts of some fictional character? What linguistic clues (e.g. first-person pronouns *I, me, my, mine*) are there of the addresser–addressee relationship? What attitude does the author imply towards his or her subject? If a character’s words or thoughts are represented, is this done by direct quotation (direct speech), or by some other method (e.g. indirect speech, free indirect speech) (xiv)? Are there significant changes of style according to who is supposedly speaking or thinking the words on the page?
APPENDIX 2

The Linguistic Analysis of Benjamin’s Section

SIMPLE SENTENCE

1. Through the fence (manner), between the curling flower spaces (location), I (senser) could (modalization) see (mental perceptive) them hitting (phenomenon). (3)
2. Luster (actor) was hunting (material) in the grass by the flower tree (location). (3)
3. He (actor) hit (material). (3)
4. They (actor) went (material) away across the pasture (scope). (3)
5. I (actor/senser) held (material) to the fence (scope) and watched (mental perceptive) them going away (phenomenon). (3)
6. They (actor) were hitting (material) little (manner), across the pasture (location). (3)
7. It (actor) flapped (material) on the bright grass and the trees (scope). (3)
8. It (carrier) was (relational attributive) red (attribute), flapping on the pasture (matter). (4)
9. Then there was (existential) a bird (existent) slanting and tilting (matter) on it (location). (4)
10. Luster (actor) threw (material). (4)
11. My shadow (carrier) was (relational attributive intensive) higher (attribute) than Luster’s (manner) on the fence (location). (4)
12. We (actor) came (material) to the broken place (scope) and went (material) through it (scope). (4)
13. Uncle Maury (sayer) said (verbal) to not let anybody see us (verbiage), so we better stoop over (verbiage), Caddy (sayer) said (verbal). (4)
14. I expect they’re sorry because one of them got killed today (verbiage), Caddy (sayer) said (verbal). (4)
15. The ground (carrier) was (relational attributive) hard (attribute). (4)
16. The ground (carrier) was (relational attributive) hard, churned and knotted (attribute). (4)
17. Keep your hands in your pockets (verbiage), Caddy (sayer) said (verbal). (5)
18. Uncle Maury (actor) went away (material). (5)
19. Versh (actor) went away (material). (5)
20. Uncle Maury (actor) was putting (material) the bottle (goal) away in the sideboard (scope) in the diningroom (location). (5)
21. We (actor) went (material) out doors (location). (6)
22. The sun (carrier) was (relational attributive) cool and bright (attribute). (6)
23. We (actor) went (material) to the rattling leaves (scope). (6)
24. The gate (carrier) was (relational attributive) cold (attribute). (6)
25. He (actor) put (material) my hands (goal) into my pockets (location). (6)
26. I (senser) could (modalization) hear (mental perceptive) him rattling in the leaves (phenomenon). (6)
27. I (senser) could (modalization) smell (mental perceptive) the cold (phenomenon). (6)
28. The gate (carrier) was (relational attributive) cold (phenomenon). (6)
29. Caddy (actor) was walking (material). (6)
30. Then she (actor) was running (material), her book-satchel swinging and jouncing behind her (matter). (6)
31. She (actor) opened (material) the gate (goal) and came (material) in and stooped (material) down. (6)
32. Caddy (carrier) smelled (relational attributive) like leaves (attribute). (6)
33. What are you moaning about (verbiage), Luster (sayer) said (verbal). (6)
34. He (actor) gave (material) me (beneficiary) the flower (goal). (6)
35. We (actor) went (material) through the fence (scope), into the lot (location). (6)
36. We (actor) ran (material) up the steps and out of the bright cold (scope), into the dark cold (location). (7)
37. Uncle Maury (actor) was putting (material) the bottle (goal) back in the sideboard (location). (7)
38. He (actor) called (material) Caddy (goal). (7)
39. We (actor) went (material) to the fire (scope). (7)
40. He (actor) took (material) my overshoes (goal) off and unbuttoned (material) my coat (goal). (7)
41. Hold still now (verbiage) Versh (sayer) said (verb). (8)
42. He (actor) put (material) my overshoes (goal) on. (8)
43. Now stomp (verbiage) Versh (sayer) said (verb). (8)
44. She (actor) let (material) me (goal) go (matter). (8)
45. We (actor) went out (material). (8)
46. She (carrier) smelled (relational attributive) like trees (attribute). (9)
47. [Can modulation (verb) you (actor) shut up (material) that moaning and slobbering (goal)] (verbiage), Luster (sayer) said (verb). (9)
48. It (possessor) had (relational attributive possessive) a new wheel (possessed). (9)
49. She (actor) shoved (material) me (goal) into the carriage (scope) (9)
50. T.P. (actor) held (material) the reins (range). (9)
51. Mother (actor) came out (material), pulling her veil down (matter). (9)
52. She (possessor) had (relational attributive possessive) some flowers (possessed). (9)
53. Dilsey (actor) went (material) up the steps (scope). (9)
54. She (actor) took (material) Mother’s arm (goal). (9)
55. She (actor) reached (material) her hand (goal) in. (10)
56. The carriage (actor) jolted (material) and crushed (material) on the drive (manner). (10)
57. T.P. (actor) hit (material) Queenie (goal) with the whip (manner). (10)
58. Then it (carrier) was (relational attributive intensive) broader (attribute). (11)
59. We (actor) began (material) to turn (goal). (11)
60. Mother (sayer) said (verbal), clutching me (matter). (11)
61. We (actor) stopped (material). (11)
62. We (actor) went on (material). (11)
63. He (actor) hit (material) Queenie (goal) with the whip (manner). (11)
64. Mother (sayer) said (verbal), clutching me (matter). (11)
65. They (actor) went on (material) like the bright tops of wheels (manner). (11)
66. But on the other side (location) they (carrier) went on (relational attributive) smooth and steady (attribute), but a little slower (attribute). (11)
67. He (possessor) had (relational attributive possessive) his hands (possessed) in his pockets (location) and a pencil (possessed) behind his ear (location). (11)
68. Mother (actor) put (material) her handkerchief (goal) under her veil (location). (11)
69. The shapes (actor) flowed on (material). (12)
70. We (actor) went (material) through the barn (scope). (12)
71. The stalls (carrier) were (relational attributive) all open (attribute). (12)
72. The floor (carrier) was (relational attributive) dry and dusty (attribute). (12)
73. The roof (actor) was falling (material). (12)
74. The slanting holes (carrier) were (relational attributive) full of spinning yellow (attribute). (12)
75. We (actor) went (material) around the barn (location). (12)
76. She (actor) took (material) the letter (goal) out of her pocket (scope) and put (material) it (goal) in mine (location). (13)
77. We (actor) came (material) to the branch (scope). (13)
78. There was (existential) a fence (existent) (13)
79. Mrs Patterson (senser) was looking (mental perceptive) out the window (phenomenon). (13)
80. She (actor) took (material) the letter (goal) out of my pocket (scope). (13)
81. She (actor) climbed (material) the fence (goal) with the letter in her hand (accompaniment) and went (material) through the brown, rattling flowers (scope). (13)
82. Mrs Patterson (actor) came (material) to the door (scope) and opened (material) it (goal) and stood (material) there (location). (13)
83. Mr Patterson (actor) was chopping in (material) the green flowers (goal). (13)
84. He (actor/senser) stopped (material) chopping (goal) and looked (mental perceptive) at me (phenomenon). (13)
85. Mrs Patterson (actor) came (material) across the garden (scope), running (matter). (13)
86. Mr Patterson (actor) came (material) fast (manner), with the hoe (accompaniment). (13)
87. Mrs Patterson (actor) leaned (material) across the fence (scope), reaching her hand
88. *She (actor) was trying (material) to climb the fence (goal).* (14)
89. *Mr Patterson (actor) climbed (material) the fence (goal).* (14)
90. *He (actor) took (material) the letter (goal).* (14)
91. *Mrs Patterson’s dress (goal) was caught (material) on the fence (location).* (14)
92. *They (actor) were washing (material) down at the branch (scope).* (14)
93. *They (actor) were washing (material) down at the branch (scope).* (14)
94. *One of them (behave) was singing (behavioral).* (14)
95. *I (senser) could (modalization) smell (mental perceptive) the clothes flapping (phenomenon), and the smoke blowing across the branch (phenomenon).* (14)
96. *He (actor) sat down (material) and rolled up (material) his overalls (goal).* (15)
97. *Mr Patterson (actor) climbed (material) the fence (goal).* (14)
98. *They (actor) played (material) in the branch (location).* (15)
99. *He (actor) hunted (material) in the water, along the bank (location).* (16)
100. *They (actor) hunted (material) in the branch (location).* (16)
101. *Luster (actor) put (material) it (goal) in his pocket (location).* (16)
102. *They (actor) came down (material) the hill (scope).* (16)
103. *They (actor) went back (material) up the hill (scope).* (16)
104. *The boy (actor) got (material) in the water (location).* (16)
105. *He (actor) went on (material).* (16)
106. *They (actor) played (material) in the branch (location).* (16)
107. *He (actor) went on (material) down the branch (scope).* (16)
108. *They boy (actor) got out (material) of the water (scope) and went (material) up the hill (scope).* (16)
109. *She (carrier) was (relational attributive) wet (attribute).* (17)
110. *She (actor) stood up (material) in the water (location) and looked at (mental perceptive) her dress (phenomenon).* (18)
111. *Caddy (actor) came (material) to Versh and me (scope) and turned (material) her (goal) back.* (18)
112. *Caddy (actor) took (material) her dress (goal) off and threw (material) it (goal) on the bank (location).* (18)
113. *He (existent) got (existential) behind a bush (location).* (18)
114. *I (actor) began (material) to cry (goal).* (19)
115. *Then they (actor) played (material) in the branch (location).* (19)
116. *Jason (actor) was playing (material) too.* (19)
117. *He (carrier) was (relational attributive) by himself (attribute) further down the branch (location).* (19)
118. *Versh (actor) came (material) around the bush (scope) and lifted (material) me (goal) down into the water again (scope).* (19)
119. *So I (behavioral) hushed (behavioral).* (19)
120. *Caddy (carrier) smelled (behavioral attributive) like trees in the rain (attribute).* (19)
121. *They (behavioral) were grunting (behavioral) and snuffing in the trough (behavioral) in the corner (location).* (20)
122. *Jason (actor) came (material) behind us (scope), with his hands in his pockets (accompaniment).* (20)
123. *Roskus (actor) was milking (material) the cow (goal) in the barn door (location).* (20)
124. *The cows (actor) came (material) jumping out of the barn (matter).* (20)
125. *Quentin (actor) hit (material) T.P. (goal) (20)
126. *I (senser) didn’t see (mental perceptive/negation) it come back (phenomenon).* (21)
127. *I (actor) held on (material) to it (scope).* (21)
128. *The cows (actor) ran down (material) the hill (scope) again (extent), across the door (location).* (21)
129. *I (actor) couldn’t (modalization/negation) stop (material).* (21)
130. *Quentin and T.P. (actor) came up (material) the hill (scope), fighting (matter).* (21)
131. *Quentin (actor) hit (material) T.P. (goal) (21)
I (actor) couldn’t (modalization/negation) stop (material). (21)
Quentin (actor) hit (material) T.P. (goal) again (extent). (21)
Then he (actor) began (material) to thump T.P. against the wall (goal). (21)
T.P. (behavior) was laughing (behavioral). (21)
T.P. (behavior) was still laughing (behavioral). (21)
He (actor/behavior) flopped (material) on the door (location) and laughed (behavioral). (21)
He (behavior) laughed (behavioral) some more (extent). (22)
Versh (actor) lifted (material) me (goal) up. (22)
They (actor) held (material) me (goal). (22)
It was (relational attributive) hot (attribute) on my chin and on my shirt (carrier). (22)
They (actor) held (material) my head (goal). (22)
Then I (behavior/actor) hushed (behavioral). (22)
They (actor) were going (material) slow (manner). (22)
They (actor) were going (material) faster (manner), almost fast enough (manner). (22)
They (actor) went on (material), smooth and bright (manner). (22)
I (senser) could (modalization) hear (mental perceptive) T.P. laughing (phenomenon). (22)
I (actor) went on (material) with them (accompaniment), up the bright hill (scope). (22)
At the top of the hill (location) Versh (actor) put (material) me (goal) down. (22)
Quentin (actor) was still standing (material) there by the branch (location). (22)
There was (existential) a frog (existent) on the brick walk (location), squatting in the middle of it (matter). (22)
Caddy (actor) stepped over (material) it (goal) and pulled (material) me (goal) on. (22)
The frog (actor) hopped away (material). (23)
He (actor) passed (material) us (range) and ran on up the walk (material). (23)
Versh (actor) went (material) and picked (material) him (goal) up. (23)
Father (actor) was standing (material) by the kitchen steps (location). (23)
Quentin (actor) was coming (material) slow (manner). (23)
His shirt (token) was (relational identifying) a white blur (value). (23)
Light (actor) fell down (material) the steps (scope), on him (location). (23)
We (actor) waited (material). (23)
Father (actor) turned (material) toward the steps (scope). (24)
It (actor) was streaming up (material). (24)
Father (actor) went away (material). (24)
It (actor) steamed up (material) on my face (scope). (24)
She (actor) brought (material) my bowl (goal). (25)
The steam from it (actor) came (material) and tickled (material) my face (goal). (25)
Versh’s hand (actor) came (material) with the spoon (accompaniment), into the bowl (scope). (25)
The spoon (actor) came up (material) to my mouth (scope). (25)
The steam (actor) tickled (material) into my mouth (scope). (25)
She (actor) put (material) her hand (goal) on my hand (location). (25)
I (behavior/actor) hushed (behavioral) and ate (material). (25)
He (actor) got up (material). (25)
Caddy (actor) went back (material) to her chair (location). (26)
The bowl (actor) went away (material). (26)
He (behavior) was crying (behavioral). (27)
She (actor) came (material) and lifted (material) me (goal) down and wiped (material) my face and hands (goal) with a warm cloth (manner). (27)
Versh (actor) took me up (material) and opened (material) the door (goal) onto the back porch (location). (27)
I (senser) could (modalization) smell (mental perceptive) Versh (phenomenon) and feel (mental perceptive) him (phenomenon). (27)
I (senser) could (modalization) feel (mental perceptive) Versh’s head (phenomenon). (27)
I (senser) could (modalization) hear (mental perceptive) us (phenomenon). (27)
We (actor) went down (material) the steps (scope). (27)
Roskus (actor) came (material) with the milk buckets (accompaniment). (28)
He (actor) went on (material). (28)
Quentin (actor) wasn’t (negation) coming (material) with us (accompaniment). (28)
He (actor) was sitting (material) on the kitchen steps (location). (28)

We (actor) went down (material) to Versh's house (scope). (28)

I (senser) liked (mental emotive) to smell Versh's house (phenomenon). (28)

There was (existential) fire (existent) in it (location) and T.P. squatting in his shirt tail in front of it, chunking it into a blaze (matter). (28)

We (actor) played (material) in the branch (location). (28)

Roskus (actor) was milking (material) at the barn (location). (28)

He (actor/sayer) was milking (material) with one hand (manner), and groaning (verbal). (28)

Some birds (actor/behaver) sat (material) on the barn door (location) and watched (behavioral) him (range). (28)

One of them (actor) came down (material) and ate (material) with the cows (accompaniment). (28)

The calf (carrier) was (relational attributive circumstantial) in the pig pen (attribute). (28)

It (actor) nuzzled (material) at the wire (location), bawling (matter). (28)

T.P. (sayer) said (verb) Sir, in the barn (verbiage). (28)

T.P. (actor) came (material) and milked (material). (28)

The fire (actor) rose (material) and fell (material) behind him and Versh (scope), sliding on his and Versh's face (matter). (29)

Dilsey (actor) finished (material) putting me to bed (goal). (29)

The bed (carrier) smelled (relational attributive) like T.P (attribute). (29)

I (senser) liked (mental emotive) it (phenomenon). (29)

She (actor) pulled (material) the covers (goal) up. (30)

It (carrier) smelled (relational attributive) like T.P (attribute). (30)

We (actor) finished (material) eating (goal). (30)

Luster (actor) was playing (material) in the dirt (location). (30)

She (actor) took (material) the spools (goal) from me (location) and gave (material) them (goal) back to Quentin (beneficiary). (30)

She (actor) took (material) Luster and Quentin (goal) up. (30)

We (actor) went (material) to the barn (scope). (30)

T.P. (actor) was milking (material) the cow (goal). (30)

Roskus (actor) was sitting (material) on the box (location). (30)

Dilsey (behavior) was singing (behavioral). (30)

They (behavior) were singing (behavioral). (31)

Quentin and Luster (actor) were playing (material) in the dirt in front of T.P.'s house (location). (31)

There was (existential) a fire (existent) in the house (location), rising and falling (matter), with Roskus sitting black against it (accompaniment). (31)

She (actor) was undressing (material) me (goal). (31)

Frony (actor) came in (material). (31)

He (carrier) was (relational attributive) asleep (attribute). (32)

Dilsey (behavior) took (material) a long piece of wood (goal) and laid (material) it (goal) between Luster and me (location). (32)

We (senser) looked (mental perceptive) around the corner of the house (phenomenon) and watched (mental perceptive) the carriages go away (phenomenon). (32)

He (actor/senser) took (material) Quentin (goal) up and we (actor) ran (material) down the corner of the fence (scope) and watched (mental perceptive) them pass (phenomenon). (32)

Frony and T.P. (actor) were playing (material) in the dirt by the door (location). (32)

T.P. (possessor) had (relational attributive possessive) lightning bugs in a bottle (possessed). (32)

They (behavior) moaned (behavioral) at Dilsey's house (location). (33)

Dilsey (behavior) was moaning (behavioral). (33)

I (actor) didn't (negation) stop (material). (34)

I (senser) could (modalization) smell (mental perceptive) it (phenomenon). (34)

T.P. (actor) unpinned (material) the bed clothes (goal). (34)

But I (senser) could (modalization) smell (mental perceptive) it (phenomenon). (34)

There was (existential) a light (existent) in the hall (location). (34)

Across the hall (location) we (senser) could (modalization) see (mental perceptive) Mother (phenomenon). (34)
233. It (token) wasn’t (relational identifying) Father (value). (34)
234. Father (carrier) was (relational attributive intensive) sick (attribute) there (location). (34)
235. Dilsey (actor) came up (material) the stairs (location). (34)
236. It (token) wasn’t (relational identifying) Father (value). (34)
237. We (actor) went (material) down stairs (scope). (34)
238. Dan (actor) was sitting (material) in the backyard (location), howling (matter). (34)
239. Dan (behaver) howled (behavioral). (35)
240. We (actor) went (material) along the brick walk (scope), with our shadows (accompaniment). (35)
241. The pig pen (carrier) smelled (relational attributive) like pigs (attribute). (35)
242. The cow (actor) stood (material) in the lot (location), chewing at us (matter). (35)
243. Dan (behaver) howled (behavioral). (35)
244. We (senser) saw (mental perceptive) Fancy (phenomenon), eating by the branch (matter). (35)
245. The ditch (actor) came up (material) out of the buzzing grass (scope). (35)
246. The bones (actor) rounded out (material) of the black vines (scope). (35)
247. He (actor) began (material) to cry (goal). (36)
248. Jason (behaver) cried (behavioral). (36)
249. His hands (carrier) were (relational attributive circumstantial) in his pockets (attribute). (36)
250. Jason (behaver) cried (behavioral). (36)
251. T.P. (actor) gave (material) me (beneficiary) the bottle of lightning bugs (goal). (36)
252. We (actor) started (material) to go (scope). (36)
253. T.P. (actor) went back (material) to the cellar door (scope) and opened (material) it (goal). (37)
254. T.P. (actor/senser) went (material) and looked in (mental perceptive) the kitchen door (phenomenon). (37)
255. A snake (actor) crawled out (material) from under the house (scope). (37)
256. It (actor) tickled (material) my nose and eyes (goal). (38)
257. We (actor) stopped (material) under the tree by the parlor window (scope). (38)
258. Versh (actor) set (material) me (goal) down in the wet grass (location). (38)
259. It (carrier) was (relational attributive) cold (attribute). (38)
260. There were (existential) lights (existent) in all the windows (location). (38)
261. T.P. (actor) dragged (material) the box (range). (38)
262. He (actor) lay (material) there (location), laughing into the grass (matter). (38)
263. He (actor) got up (material) and dragged (material) the box (range) under the window (location), trying not to laugh (matter). (38)
264. She (actor) went (material) to the tree (scope). (39)
265. He (actor) went (material) and pushed (material) Caddy (goal) up into the tree to the first limb. (39)
266. We (actor) watched (behavioral) the muddy bottom of her drawers (range). (39)
267. Then we (senser) couldn’t (modalization/negation) see (mental perceptive) her (phenomenon). (39)
268. We (senser) could (modalization) hear (mental perceptive) the tree thrashing (phenomenon). (39)
269. The tree (actor) quit (material) thrashing (goal). (39)
270. We (senser) looked up (mental perceptive) into the still branches (phenomenon). (39)
271. I (senser) saw (mental perceptive) them (phenomenon). (39)
272. Then I (senser) saw (mental perceptive) Caddy (phenomenon), with flowers in her hair, and a long veil like shining wind (accompaniment). (39)
273. He (actor) pulled (material) me (goal) on. (39)
274. The moonlight (actor) came down (material) the cellar stairs (scope). (40)
275. We (actor) drank (material) some more sassaiprilluh (goal). (40)
276. T.P. (actor) fell down (material). (40)
277. Caddy (actor) got (material) the box (goal) and set (material) it (goal) on the floor (location) and opened (material) it (goal). (41)
278. It (carrier) was (relational attributive) full of stars (attribute). (41)
279. I (behaver) hushed (behavioral). (41)
280. Father (actor) shut (material) the door (goal) behind us (location). (42)
I (actor) went (material) to the bathroom door (scope). (42)
I (senser) could (modalization) hear (mental perceptive) the water (phenomenon). (42)
I (senser) could (modalization) hear (mental perceptive) the water (phenomenon). (42)
I (senser) listened to (mental perceptive) it (phenomenon). (42)
I (senser) listened to (mental perceptive) the water (phenomenon). (42)
Caddy (carrier) smelled (relational attributive) like trees (attribute). (42)
We (actor) went (material) to Caddy’s room (scope). (42)
She (actor) sat down (material) at the mirror (location). (42)
She (actor/senser) stopped (material) her hands (goal) and looked at (mental perceptive) me (phenomenon). (42)
She (actor) took up (material) the bottle (goal) and took (material) the stopper (goal) out and held (material) it (goal) to my nose (location). (42)
She (actor) put (material) the bottle (goal) down and came (material) and put (material) her arms (goal) around me (scope). (42)
Caddy (carrier) smelled (relational attributive) like trees (attribute). (43)
She (carrier) smelled (relational attributive) like trees (attribute). (43)
Uncle Maury (carrier) was (relational attributive) sick (attribute). (43)
His eye (carrier) was (relational attributive) sick (attribute), and his mouth (carrier). (43)
Versh (actor) took (material) his supper (goal) up to him (beneficiary) on the tray (location). (43)
Mother (actor) began (material) to cry (goal). (43)
He (actor) drank (material) and set (material) the glass (goal) down and went (material) and put (material) his hand (goal) on Mother’s shoulder (location). (44)
She (actor) went (material) away (scope). (44)
There wasn’t (existential/negation) anything (existent) in the door (location). (44)
Then Caddy (carrier) was (relational attributive-circumstantial) in it (attribute). (44)
She (actor) didn’t (negation) take off (material) her bathrobe (goal). (44)
Dilsey (actor) came (material) with a blanket (accompaniment) and spread (material) it (goal) over her (scope) and tucked (material) it (goal) around her (scope). (44)
She (actor) snuggled (material) her head (goal) beside mine on the pillow (location). (44)
The room (carrier) went (relational attributive) black (attribute). (44)
Caddy (carrier) smelled (relational attributive) like trees (attribute). (44)
She (actor) came (material) around the corner of the house (scope). (45)
She (actor/senser) came (material) and looked up (mental perceptive) into the tree (location). (45)
The branches (actor) began (material) to shake (goal) again (extent). (45)
Frony and T.P. (actor) went on (material). (45)
Versh (actor) went on (material). (46)
We (senser) couldn’t (modalization/negation) see (mental perceptive) him (phenomenon). (46)
We (actor) went (material) around the kitchen (scope). (46)
The kitchen (carrier) was (relational attributive) dark (attribute). (46)
The trees (carrier) were (relational attributive) black (attribute) on the sky (location). (46)
Dan (actor) came (material) waddling out from under the steps (matter) and chewed (material) my ankle (goal). (46)
Dan (actor) came (material) scuffling along (matter), into the moon (location). (46)
Luster (actor) came back (material). (46)
It was (relational attributive) dark (attribute) under the trees (carrier). (46)
Dan (actor) wouldn’t (modalization/negation) come (material). (46)
He (actor) stayed (material) in the moonlight (location). (46)
It was (existential) two (existent) now (time), and then one (existent) in the swing (location). (47)
Caddy (actor) came (material) fast (manner), white in the darkness (matter). (47)
I (actor) pulled (material) at Caddy’s dress (scope). (47)
He (actor) came back (material). (47)
I (behaver/actor) cried (behavioral) louder (manner) and pulled (material) at Caddy’s dress (scope). (47)
I (behaver) cried (behavioral) loud (manner). (47)
328. She (actor) began (material) to breathe fast (goal). (47)
329. They both (behavior) breathed (behavioral) fast (manner). (47)
330. Charlie (actor) went away (material). (47)
331. I (behavior) hushed (behavioral). (47)
332. I (sensor) could (modalization) hear (mental perceptive) her (phenomenon) and feel (mental perceptive) her chest going (phenomenon). (47)
333. She (actor) took (material) my hand (goal). (48)
334. Charlie (sayer) whispered (verbal), loud (manner). (48)
335. We (actor) went on (material). (48)
336. We (actor) ran out (material) into the moonlight (scope), toward the kitchen (location). (48)
337. Caddy and I (actor) ran (material). (48)
338. I (sensor) could (modalization) hear (mental perceptive) her (phenomenon) and feel (mental perceptive) her chest (phenomenon). (48)
339. Caddy (carrier) smelled (relational attributive) like trees (attribute). (48)
340. Quentin (actor) had (material) her hands (goal) on her hair (location). (48)
341. He (possessor) had (relational attributive-possessive) a red tie (possessed). (48)
342. She (actor) jumped out (material) of the swing (scope). (48)
343. He (possessor) had (relational attributive-possessive) a red tie (possessed). (49)
344. The sun (carrier) was (material) still burning (goal) on his mouth (phenomenon). (49)
345. He (actor) struck (material) a match (goal) and put (material) it (goal) in his mouth (location). (49)
346. Then he (actor) took (material) the match (goal) out of his mouth (scope). (49)
347. It (actor) was still burning (material). (49)
348. I (actor) went (material) over there (scope). (49)
349. I (actor) opened (material) my mouth (goal). (49)
350. She (actor) went away (material) running (matter). (49)
351. Quentin (actor) ran (material) on to the house (scope). (49)
352. She (actor) went (material) around the kitchen (scope). (49)
353. He (sensor) looked at (mental perceptive) me (phenomenon). (49)
354. He (sensor) looked at (mental perceptive) me (phenomenon). (49)
355. Luster (sensor) looked (mental perceptive) on the ground (phenomenon). (50)
356. He (actor) put (material) his hand (goal) on his pocket (location). (50)
357. Luster (actor) picked (material) it (goal) up and gave (material) it (goal) to me (beneficiary). (50)
358. It (carrier) was (relational attributive) bright (attribute). (50)
359. His tie (carrier) was (relational attributive) red (attribute) in the sun (location), walking (mater). (50)
360. He (actor) came (material) and took (material) it (goal). (50)
361. He (sensor) looked toward (mental perceptive) the house (phenomenon). (50)
362. He (sensor) looked at (mental perceptive) the house (phenomenon). (50)
363. Then he (actor) went (material) and lay down (material) in the swing (location). (51)
364. We (actor/sensor) went (material) to the fence (scope) and looked (mental perceptive) through the curling flower spaces (location). (51)
365. Luster (actor) hunted (material) in the grass (location). (51)
366. I (sensor) saw (mental perceptive) the flag flapping (phenomenon), and the sun slanting (phenomenon) on the broad grass (location). (51)
367. We (actor) went (material) along the fence (scope). (51)
368. I (sensor) could (modalization) hear (mental perceptive) them talking (phenomenon). (51)
369. They (sensor) looked at (mental perceptive) me (phenomenon), walking fast (matter), with their heads turned (accompaniment). (52)
370. I (behavior) wasn’t (negation) crying (behavioral). (52)
371. They (actor) stopped (material). (52)
372. I (behavior) wasn’t (negation) crying (behavioral). (52)
373. They (actor) came on (material) in the twilight (time). (53)
374. They (actor) came (material) slow (manner). (53)
375. They (actor) came on (material). (53)
376. They (actor) came (material) to the flag (scope). (53)
377. He (sensor) looked around (mental perceptive). (53)
378. He (actor) put (material) it (goal) in his pocket (location) and went away (material). (53)
379. He (actor) went (material) to the table (scope). (54)
380. He (actor) picked (material) it (goal) up and gave (material) it (goal) back to me (beneficiary). (54)
381. We (actor/senser) stood (material) at the fence (location) and watched (mental perceptive) them (phenomenon) (54)
382. They (actor) went on (material). (54)
383. We (actor) went on (material) along the fence (scope). (54)
384. I (actor/senser) held (material) to the fence (scope) and looked (mental perceptive) through the flower spaces (location). (54)
385. They (actor) went (material) away (scope). (54)
386. He (actor) gave (material) me (beneficiary) the flower (goal). (54)
387. Our shadows (carrier) were (relational attributive circumstantial) on the grass (location).(54)
388. Mine (actor) got (material) there (location) first (manner). (54)
389. There was (existential) a flower (existent) in the bottle (location). (54)
390. I (actor) put (material) the other flower (goal) in it (location). (54)
391. Luster (actor) knocked (material) the flowers (goal) over with his hand (manner). (54)
392. I (actor) tried (material) to pick up the flowers (goal). (55)
393. I (actor) began (material) to cry (goal). (55)
394. The flowers (actor) came back (material). (55)
395. We (actor) went out (material) of the trees (scope). (55)
396. Our shadows (existent) were gone (existential). (55)
397. She (actor) came (material) down the steps (scope). (55)
398. We (actor) went (material) up the steps (scope) and into the kitchen (scope). (56)
399. I (behavior) hushed (behavioral). (56)
400. She (actor) set (material) the cake (goal) on the table (location). (56)
401. She (actor) lit (material) the candles (goal) on the cake (location). (56)
402. Some of them (token) were (relational identifying) little ones (value). (56)
403. Some (token) were (relational identifying) big ones (value) cut into little pieces (matter). (56)
404. Dilsey (actor) went (material) away (scope). (57)
405. He (actor) leaned down (material) and puffed (material) his face (goal). (57)
406. The candles (actor) went away (material). (57)
407. I (actor) began (material) to cry (goal). (57)
408. I (senser) could (modalization) hear (mental perceptive) the clock and the roof and Caddy (phenomenon). (57)
409. I (actor) ate (material) some cake (goal). (57)
410. Luster’s hand (actor) came (material) and took (material) another piece (goal). (57)
411. I (senser) could (modalization) hear (mental perceptive) him eating (phenomenon). (57)
412. I (senser) looked at (mental perceptive) the fire (phenomenon). (57)
413. A long piece of wire (actor) came (material) across my shoulder (scope). (57)
414. I (actor) began (material) to cry (goal). (57)
415. The fire (carrier) was (relational attributive circumstantial) there (attribute). (57)
416. I (behavior) hushed (behavioral). (57)
417. His hand (actor) came (material) for another piece of cake (goal). (58)
418. Dilsey (actor) hit (material) his hand (goal). (58)
419. I (actor) began (material) to cry (goal). (58)
420. Dilsey and Luster (actor) fought (material). (59)
421. She (actor) dragged (material) Luster (goal) out of the corner (scope), shaking him (matter). (59)
422. I (senser) could (modalization) still hear (mental perceptive) the clock between my voice (phenomenon). (59)
423. Dilsey (actor) reached back (material) and hit (material) Luster (goal) on the head (scope). (59)
424. My voice (carrier) went (relational attributive) loud (attribute). (59)
425. She (actor) sprinkled (material) soda (goal) on my hand (scope). (59)
426. She (actor) opened (material) the fire door (goal). (59)
427. She (actor) wrapped (material) the cloth (goal) around it (scope). (59)
428. She (actor) came (material) and stood (material) by me (location). (60)
429. She (actor) began (material) to cry (goal). (60)
430. Dilsey and Mother (actor) went out (material). (60)
431. We (actor) went (material) to the library (scope). (61)
432. Luster (actor) turned on (material) the light (goal). (61)
433. The fire (carrier) went (relational attributive) higher (attribute). (61)
434. It (actor) went (material) onto the cushion (scope) in Mother’s chair (location). (61)
435. Caddy (actor) lifted (material) me (goal) under the arms (scope). (61)
436. There was (existential) a light (existent) at the top of the stairs (location). (61)
437. Father (carrier) was (relational attributive circumstantial) there (attribute), in his shirt sleeves (accompaniment). (61)
438. The way he looked (sayer) said (verbal) Hush (verbiage). (61)
439. There was (existential) a fire (existent). (61)
440. It (actor) was rising and falling (material) on the walls (location). (61)
441. There was (existential) another fire (existent) in the mirror (location). (61)
442. We (actor) went (material) to the bed (scope). (62)
443. The fire (actor) went (material) out of the mirror (scope). (62)
444. Her eyes (carrier) were (relational attributive) closed (attribute). (62)
445. He (actor) touched (material) Mother’s face (goal). (62)
446. He (actor) took (material) me (goal) up. (62)
447. Their rings (actor) jumped (material) on Caddy’s back (scope). (62)
448. Father (actor/senser) stood (material) and watched (mental perceptive) us go past (phenomenon). (62)
449. We (senser) could (modalization) hear (mental perceptive) the roof (phenomenon). (62)
450. Jason (actor) was still climbing (material) the stairs (goal). (62)
451. He (possessor) had (relational attributive possessive) his hands in his pockets (possessed). (62)
452. We (actor) tiptoed (material). (62)
453. I (senser) could (modalization) see (mental perceptive) the fire in the mirror (goal) too (manner). (62)
454. Caddy (actor) lifted (material) me (goal) again (extent). (62)
455. She (actor) took (material) my face (goal) in her hands (scope) and turned (material) it (goal) to hers (scope). (64)
456. The cushion (actor) went away (material). (64)
457. I (senser) could (modalization) hear (mental perceptive) the fire and the roof (phenomenon). (64)
458. Father (actor) held (material) Caddy (goal). (65)
459. He (possessor) had (relational attributive possessive) the scissors in his hand (possessed). (65)
She (actor) fought (material). (65)
Father (actor) held (material) her (goal). (65)
She (actor) kicked (material) at Jason (scope). (65)
He (actor) rolled (material) into the corner (scope), out of the mirror (location). (65)
Father (actor) brought (material) Caddy (goal) to the fire (scope). (65)
They (carrier) were (relational attributive circumstantial) all out of the mirror (attribute). (65)
Only the fire (carrier) was (relational attributive circumstantial) in it (attribute). (65)
Like the fire (carrier) was (relational attributive circumstantial) in a door (attribute). (65)
Caddy (actor) stopped (material). (65)
He (actor) was sitting up (material), crying (matter). (65)
Jason (actor) came in (material). (65)
He (actor) opened (material) the paper (goal) and read (material) it (goal). (66)
We (senser) could (modalization) hear (mental perceptive) the roof (phenomenon). (66)
We (senser) could (modalization) hear (mental perceptive) Jason (phenomenon) too, crying loud beyond the wall (matter). (66)
Dilsey (actor) went away (material). (66)
We (senser) could (modalization) hear (mental perceptive) the roof (phenomenon). (66)
Quentin (carrier) smelled like rain (attribute) too. (66)
He (actor) sat (material) on the rug (scope) by us (location). (66)
Jason (senser) looked at (mental perceptive) Quentin (phenomenon). (66)
Then he (actor) read (material) the paper (range) again (extent). (66)
Quentin (actor) came in (material). (66)
Quentin (actor) jumped down (material) in Mother’s chair (location). (67)
He (actor) read (material) the paper (goal). (67)
Quentin (senser) looked at (mental perceptive) the fire (phenomenon). (67)
The fire (carrier) was (relational attributive circumstantial) in her eyes and on her mouth (attribute). (67)
Her mouth (carrier) was (relational attributive) red (attribute). (67)
Jason (senser) looked at (mental perceptive) her (phenomenon). (67)
Quentin (senser) looked at (mental perceptive) the fire (phenomenon). (67)
Jason (actor) read (material) the paper (range) again (extent). (67)
I (senser) could (modalization) hear (mental perceptive) the roof (phenomenon). (67)
Father (actor/senser) leaned forward (material) and looked at (mental perceptive) Quentin (phenomenon). (67)
We (senser) could (modalization) hear (mental perceptive) the roof (phenomenon), and a snuffling (phenomenon) outside the door (location). (68)
We (senser) could (modalization) hear (mental perceptive) them (phenomenon). (68)
We (senser) could (modalization) hear (mental perceptive) Jason (phenomenon). (68)
We (senser) could (modalization) hear (mental perceptive) the roof and the fire and Jason (phenomenon). (68)
Father (actor) lifted (material) Jason (goal) up into the chair (scope) by him (location). (68)
Jason (behavior) snuffled (behavioral). (68)
We (senser) could (modalization) hear (mental perceptive) the fire and the roof (phenomenon). (68)
Jason (behavior) snuffled (behavioral) a little louder (manner). (68)
We (senser) could (modalization) hear (mental perceptive) the fire and the roof (phenomenon). (68)
Versh (carrier) smelled (relational attributive) like rain (attribute). (68)
He (carrier) smelled (relational attributive) like a dog (attribute), too. (68)
We (senser) could (modalization) hear (mental perceptive) the fire and the roof (phenomenon). (68)
We (senser) could (modalization) hear (mental perceptive) Caddy walking fast (phenomenon). (68)
Father and Mother (senser) looked at (mental perceptive) the door (phenomenon). (68)
Caddy (actor) passed (material) it (scope), walking fast (manner). (68)
She (senser) didn’t (negation) look (mental perceptive). (68)
She (actor) walked (material) fast (manner). (68)
Caddy (actor) stopped (material) walking (range). (68)
Caddy (actor) came (material) to the door (scope) and stood (material) there (location), looking at Father and Mother (matter). (68)
Her eyes (actor) flew (material) at me (scope), and away (scope). (68)
I (actor) began (material) to cry (goal). (68)
Caddy (actor) came in (material) and stood (material) with her back to the wall (manner), looking at me (matter). (69)
Her eyes (actor) ran (material). (69)
We (carrier) were (relational attributive circumstantial) in the hall (attribute). (69)
Caddy (senser) was still looking at (mental perceptive) me (phenomenon). (69)
We (actor) went up (material) the stairs (scope). (69)
He (actor) shoved (material) me (goal) back a little (manner). (70)
He (actor) lay (material) on his back (manner) before the fire (location). (70)
We (senser) could (modalization) hear (mental perceptive) the fire and the roof and Versh (phenomenon). (70)
Versh (actor) got up (material) quick (manner) and jerked (material) his legs (goal) back. (70)
Steam (actor) came off (material) of Raskus (scope). (70)
He (actor) was sitting (material) in front of the stove (location). (70)
Steam (actor) came off (material) the bowl (scope). (70)
Caddy (actor) put (material) the spoon (goal) into my mouth (scope) easy (manner). (70)
There was (existential) a black spot (existent) on the inside of the bowl (location). (70)
It (actor) got down (material) below the mark (location). (70)
Then the bowl (carrier) was (relational attributive) empty (attribute). (70)
It (actor) went away (material). (70)
The bowl (actor) came back (material). (71)
I (senser) couldn’t (modalization) see (mental perceptive) the spot (phenomenon). (71)
Then I (senser) could (modalization-mental perceptive). (71)
Quentin (actor) threw (material) her napkin (goal) on the table (scope). (71)
She (actor) went (material) and put (material) her arm (goal) around Quentin (scope). (71)
Quentin (actor) pushed (material) Dilsey (goal) away. (71)
She (senser) looked at (mental perceptive) Jason (phenomenon). (71)
Her mouth (carrier) was (relational attributive) red (attribute). (71)
She (actor) picked up (material) her glass of water (goal) and swung (material) her arm (goal) back, looking at Jason (matter). (71)
Dilsey (actor) caught (material) her arm (goal). (71)
They (actor) fought (material). (71)
Quentin (actor) was running (material). (71)
We (senser) could (modalization) hear (mental perceptive) her running on the stairs (phenomenon). (71)
We (actor) went (material) to the library (scope). (71)
Jason (actor) came out (material) of the corner (scope). (72)
Jason (actor) threw (material) into the fire (scope). (72)
It (behaver) hissed (behavioral), uncurled (manner), turning black (matter). (72)
Then it (carrier) was (relational attributive) gray (attribute). (72)
Then it (existent) was gone (existential). (72)
Caddy and Father and Jason (carrier) were (relational attributive circumstantial) in Mother’s chair (attribute). (72)
Caddy’s head (carrier) was (relational attributive circumstantial) on Father’s shoulder (attribute). (72)
She (senser) smelled (relational attributive) like trees (attribute). (72)
She (senser) smelled (relational attributive) like trees (attribute). (72)
I (actor) squatted (material) there (location), holding the slippers (matter). (72)
He (actor) showed (material) it (goal) to me (beneficiary). (72)
We (actor) didn’t (negation) go (material) to our room (scope). (73)
She (actor) shut (material) the door (goal) and sat down (material) and began (material) to undress me (goal). (73)
Jason (actor) began (material) to cry (goal). (73)

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573. Caddy (actor) unbuttoned (material) Jason (goal). (73)
574. He (actor) began (material) to cry (goal). (73)
575. Jason (behavior) hushed (behavioral). (73)
576. We (senser) heard (mental perceptive) Mother lock the door (phenomenon). (73)
577. She (senser) looked (mental perceptive) in our door (phenomenon) and came in (material) and stooped over (material) the bed (scope) and kissed (material) me (range) on the forehead (scope). (73)
578. Quentin and Versh (actor) came in (material). (73)
579. Quentin (carrier) had (relational attributive) his face turned away (attribute). (73)
580. He (actor) put (material) my gown (goal) on. (73)
581. Then he (actor) went (material) to the window (scope) and looked (material) out (scope). (74)
582. We (behaver) watch (behavioral) the tree shaking (matter). (74)
583. Then we (senser) couldn’t (modalization/negation) see (mental perceptive) it. (phenomenon) (74)
584. There were (existential) two beds (existent). (74)
585. Quentin (actor) got in (material) the other one (scope). (74)
586. He (actor) turned (material) his face (range) to the wall (scope). (74)
587. Dilsey (actor) put (material) Jason (goal) in with him (accompaniment). (74)
588. Caddy (actor) took (material) her (goal) dress off. (74)
589. She (actor) went (material) and helped (material) Caddy (client) take off her bodice and drawers (matter). (74)
590. She (actor) wadded (material) the drawers (goal) and scrubbed (material) Caddy (client) behind (location) with them (accompaniment). (74)
591. The room (carrier) went (relational attributive) black (attribute), except the door (contingency). (75)
592. Then the door (carrier) went (relational attributive) black (attribute). (75)
593. Father (actor/senser) went (material) to the door (scope) and looked at (mental perceptive) us (phenomenon) again (extent). (75)

COMPOUND SENTENCE

1. They (actor) took (material) the flag (goal) out and they (actor) were hitting (material). (3)
2. Then they (actor) put (material) the flag (goal) back and they (actor) went (material) to the table (scope), and he (actor) hit (material) and the other (actor) hit (material). (3)
3. Then they (actor) went on (material), and I (actor) went (material) along the fence (scope). (3)
4. The flag (actor) flapped (material) on the bright grass and the trees (scope), I (actor) held (material) to the fence (scope). (4)
5. He (actor) came (material) to the fence (scope) and pointed (material) his arm (range). (4)
6. Caddy (actor) uncaught (material/negation) me (goal) and we (actor) crawled (material) through. (4)
7. Versh (actor) put (material) my overshoes and overcoat (goal) on and we (actor) took (material) my cap (goal) and went out (material). (5)
8. I (senser) couldn’t (modalization/negation) feel (mental perceptive) the gate (phenomenon) at all, but I (senser) could (modalization) smell (mental perceptive) the bright cold (phenomenon). (6)
9. She (actor) took (material) my hand (goal) and we (actor) ran (material) through the bright rustling leaves (scope). (7)
10. She (actor) buttoned (material) my coat (goal) and we (actor) went (material) toward the door (scope). (8)
11. Caddy (actor) took (material) me (goal) to Mother’s chair (scope) and Mother (actor) took (material) my face (goal) in her hands (scope) and then she (actor) held (material) me (goal) against her (scope). (8)
12. He (actor) went on (material) and we (actor) stopped (material) in the hall (location) and Caddy (actor) knelt (material) and put (material) her arms (goal) around me (scope) and her cold bright face (goal) against mine (scope). (9)
13. They (actor) came (material) down the steps (scope) and Dilsey (actor) helped (material) Mother (beneficiary) in. (9)
14. She (actor) gave (material) me (beneficiary) a flower (goal) and her hand (actor) went away (material). (10)
15. I (senser) could (modalization) hear (mental perceptive) Queenie’s feet (phenomenon) and the bright shapes (carrier) went (relational attributive) smooth and steady on both sides (attribute), the shadows of them flowing across Queenie’s back (matter). (11)
16. The big cow and the little one (actor) were standing (material) in the door (location), and we (senser) could (modalization) hear (mental perceptive) Prince and Queenie and Fancy stomping inside the barn (phenomenon). (12)
17. She (actor) helped (material) me (beneficiary) across (scope) and we (actor) went up (material) the hill (scope). (13)
18. The vine (carrier) was (relational attributive) dry (attribute), and the wind (actor) rattled (material) in it (scope). (13)
19. I (senser) saw (mental perceptive) her eyes (phenomenon) again (extent) and I (actor) ran (material) down the hill (scope). (14)
20. Then they all (actor) stood up (material) quick (manner) and stopped (material), then they (actor) splashed (material) and fought (material) in the branch (location). (16)
21. Luster (actor) got (material) it (goal) and they (actor) squatted (material) in the water (scope), looking up the hill through the bushes (matter). (16)
22. I (behavior/actor) hushed (behavioral) and got (material) in the water (scope) and Roskus (actor/sayer) came (material) and said (verbal) to come to supper (verbiage). (17)
23. We (actor) were playing (material) in the branch (location) and Caddy (actor) squatted down (material) and got (material) her dress (goal) wet (attribute). (17)
24. Then she (possessor) didn’t (negation) have on (relational attributive possessive) anything but her bodice and drawers (possessed), and Quentin (actor) slapped (material) her (range) and she (actor) slipped (material) and fell down (material) in the water (scope). (18)
25. Some of it (actor) splashed (material) on Versh and me (scope) and Versh (actor) picked (material) me (goal) up and put (material) me (goal) on the bank (location). (18)
26. Quentin (actor) climbed (material) up the bank (scope) and tried (material) to catch Versh (goal), but Versh (actor) ran away (material) and Quentin (actor) couldn’t (modalization/negation/material). (18)
27. Caddy (actor/sayer) turned around (material) and said (verbal) “Hush” (verbiage) So I (behavior) hushed (behavioral). (19)
28. Caddy (carrier) was (relational attributive) all wet and muddy behind (attribute), and I (actor) started (material) to cry (goal) and she (actor) came (material) and squatted (material) in the water (scope). (19)
29. Roskus (actor/sayer) came (material) and said (verbal) to come to supper (verbiage) and Caddy (sayer) said (verbal) it wasn’t supper time yet (verbiage). (19)
30. We (actor) went (material) up the hill (scope) but Quentin (actor) didn’t (negation) come (material). (20)
31. I (actor) wasn’t crying (material/negation), but I (actor) couldn’t (modalization/negation) stop (material). (20)
32. I (actor) wasn’t crying (material/negation), but the ground (carrier) wasn’t (negation/relational attributive) still (attribute), and then I (actor) was crying (material). (20)
33. The ground (carrier) kept (relational attributive) sloping up (attribute) and the cows (actor) ran (material) up the hill (scope). (21)
34. He (actor) fell down (material) again (extent) and the cows (actor) ran (material) down the
Then I (actor) got up (goal) and we (actor) went (Versh (actor) put (Versh (actor) opened (27)
We (actor) went out (27)
After a while (time) even Jason (actor) was through eating (mouth (senser) couldn't (modalization/negation)
Quentin (actor) wasn't (negation) couldn't (modalization/negation) hear (Dilsey (actor) went (27)
But I (behaver) didn't (negation) hush (The bowl (actor) steamed up (Quentin (actor) wasn't (negation)
Dilsey (actor) went (27)
Then we (actor) quit (scope). (24)
We (senser) heard (each other (………..) and we (carrier) were (then the barn (carrier) wasn't (negation/relation attributive circumstantial) there (attribute) and we (actor) had to (modalization) wait (material) until it came back (extent). (21)
It (actor) was going (material) away (scope) too, and I (actor) held (material) to it (scope). (21)
T.P. (actor) was falling (material) down the hill (scope) and Quentin (actor) dragged (material) him (goal) up the hill (scope). (21)
I (actor) quit (material) crying (goal), but I (actor) couldn't (negation/modalization) stop (material). (21)
T.P. (actor) fell (material) on me (scope) and the barn door (actor) went away (material). (21)
It (actor) went (material) down the hill (scope) and T.P. (actor) was fighting (material) by himself (accompaniment) and he (actor) fell down (material) again (extent). (21)
He (behaver) was still laughing (behavioral), and I (actor) couldn't (negation/modalization) stop (material), and I (actor) tried (material) to get up (goal) and I (actor) fell down (material), and I (actor) couldn't (negation/modalization) stop (material). (21)
It was (material) hot (attribute) inside me (carrier), and I (actor) began (material) again (extent). (22)
I (actor) was crying (material) now (time), and something (actor) was happening (material) inside me (location) and I (behaver) cried (behavioral) more (manner), and they (actor) held (material) me (goal) until it (actor) stopped (material) happening (goal). (22)
It (actor) was still going around (material), and then the shapes (actor) began (material). (22)
She (actor) took (material) my hand (goal) and we (actor) went in (material) past the barn and through the gate (scope). (22)
He (possessor) had (material) his hands (possessed) in his pockets (location) and he (actor) fell down (material). (23)
Quentin (actor) came (material), and Father (sayer) said (verbal). (24)
He (actor) stooped (material) and took (material) me (goal) up, and the light (actor) came (material) tumbling down the steps on me too (matter), and I (actor) could (modalization) stop (material) happening (goal). (22)
They (behaver) hushed (behavioral) and Father (actor) opened (material) the door (goal) and we (actor) crossed (material) the back porch (goal) and went in (material) to the kitchen (scope). (24)
Then we (actor) quit (material) eating (goal) and we (senser) looked (mental perceptive) at each other (………..) and we (carrier) were (relational attributive) quiet (attribute), and then we (senser) heard (mental perceptive) it (phenomenon) again (extent) and I (actor) began (material) to cry (goal). (25)
The spoon (actor) came up (material) and I (actor) ate (material), then I (actor) cried (material) again (extent). (25)
But I (behaver) didn't (negation) hush (behavioral) and she (actor) came (material) and put (material) her arms (goal) around me (scope). (25)
Dilsey (actor) went (material) and closed (behavioral) both the doors (goal) and then we (senser) couldn't (modalization/negation) hear (mental perceptive) it (phenomenon). (25)
Quentin (actor) wasn't (negation) eating (material), but Jason (actor) was (material). (25)
The bowl (actor) steamed up (material) to my face (scope), and Versh's hand (actor) dipped (material) the spoon (goal) in it (location) and the steam (actor) tickled (material) into my mouth (scope). (26)
After a while (time) even Jason (actor) was through eating (material), and he (actor) began (material) to cry (goal). (26)
We (actor) went out (material) and Versh (actor) closed (material) the door black (goal). (27)
Versh (actor) opened (material) the door (goal) and we (actor) went out (material). (27)
Versh (actor) put (material) me (goal) down and Caddy (actor) took (material) my hand (goal) and we (actor) went (material) down the brick walk (scope). (28)
Then I (actor) got up (material) and T.P. (actor) dressed (material) me (goal) and we (actor) went (material) to the kitchen (scope) and ate (material). (28)
62. Dilsey (actor) was singing (material) and I (actor) began (material) to cry (goal) and she (actor) stopped (material). (28)
63. Dilsey (actor) was singing (material) in the kitchen (location) and I (actor) began (material) to cry (goal). (28)
64. T.P. (actor) took (material) Quentin (goal) up and we (actor) went down (material) to T.P.’s house (scope). (30)
65. T.P. (actor) put (material) Quentin (goal) down and she (actor) played (material) in the dirt too (location). (30)
66. Luster (possessor) had (relational attributive possessive) some spools (possessed) and he and Quentin (actor) fought (material) and Quentin (possessor) had (relational attributive possessive) the spools (possessed). (30)
67. Luster (actor) cried (material) and Frony (actor) came (material) and gave (material) Luster (beneficiary) a tin can (goal) to play with (purpose), and then I (possessor) had (relational attributive possessive) the spools (possessed) and Quentin (actor) fought (material) me (goal) and I (actor) cried (material). (30)
68. Then Dilsey (actor) stopped (material) and we (actor) stopped (material). (33)
69. Then the room (actor) came (material), but my eyes (carrier) went (relational attributive) shut (attribute). (34)
70. T.P. (actor) pulled (material) me (goal) up and he (actor) put on (material) my clothes (goal) fast (manner). (34)
71. He (actor) laced (material) my shoes (goal) and put (material) my cap (goal) and we (actor) went out (material). (34)
72. A door (actor) opened (material) and I (senser) could (modalization) smell (mental perceptive) it (phenomenon) more than ever (manner), and a head (actor) came out (material). (34)
73. He (actor) shut (material) the door (goal), but I (senser) could (modalization) still smell (mental perceptive) it (goal). (34)
74. The stairs (actor) went down (material) into the dark (location) and T.P. (actor) took (material) my hand (goal), and we (actor) went (material) out the door (scope), out of the dark (location). (34)
75. Versh (actor) took (material) me (goal) up and we (actor) went on (material) around the kitchen (scope). (37)
76. We (actor) drank (material) the sassprilluh (goal) and T.P. (actor) pushed (material) the bottle (goal) through the lattice (scope), under the house (location), and went away (material). (38)
77. I (senser) could (modalization) hear (mental perceptive) them (phenomenon) in the parlor (location) and I (actor) crawled (material) my hands (goal) against the wall (scope). (38)
78. He (actor) fell down (material) and he (actor) began (material) to laugh (goal). (38)
79. He (actor) began (material) to laugh (goal), and the cellar door and the moonlight (actor) jumped away (material) and something (actor) hit (material) me (goal). (40)
80. He (behavior) was thrashing about (behavioral) and laughing (behavioral) and I (actor) tried (material) to get up (goal). (40)
81. The cellar steps (actor) ran (material) up the hill (scope) in the moonlight (location) and T.P. (actor) fell (material) up the hill (scope), into the moonlight (location), and I (actor) ran (material) against the fence (scope) and T.P. (actor) ran (material) behind me (location) saying “Hush up hush up” (matter). (40)
82. Then he (actor) fell (material) into the flowers (scope), laughing (matter), and I (actor) ran (material) into the box (scope). (40)
83. It (actor) made (material) the sound (goal) again (extent) and I (actor) stopped (material) trying to get up (goal), and it (actor) made (material) the sound (goal) again (extent) and I (actor) began (material) to cry (goal). (40)
84. She (actor) put (material) her arms (goal) around me (scope) again (extent), but I (actor) went away (material). (40)
85. She (actor) took (material) her hat (goal) off and came (material) again (extent), and I (actor) went away (material). (40)
86. She (actor) came (material) again (extent), but I (actor) went away (material). (41)
87. Then I (senser) heard (material perceptive) Caddy walking (phenomenon) and I (actor) began (material) again (extent). (41)
88. I (senser) couldn’t (modalization/negation) hear (mental perceptive) the water (phenomenon), and Caddy (actor) opened (material) the door (goal). (42)
89. She (senser) looked (mental perceptive) at me (phenomenon) and I (actor) went (material) and she (actor) put (material) her arms (goal) around me (scope). (42)
90. I (actor) went away (material) and I (behavioral) didn’t (negation) hush, and she (actor) held (material) the bottle (goal) in her hand (scope), looking at me [matter]. (42)
91. Caddy (actor) dressed (material) and took up (material) the bottle (goal) again (extent) and we (actor) went (material) down to the kitchen (scope). (42)
92. Caddy (actor) held (material) my hand (goal) out and Dilsey (actor) took (material) the bottle (goal). (43)
93. The room (actor) went away (material), but I (behavioral) didn’t hush (negation) behavioral, and the room (actor) came back (material) and Dilsey (actor) came (material) and sat (material) on the bed (scope), looking at me (matter). (44)
94. I (behavioral) hushed (behavioral) and Dilsey (actor) turned back (material) the spread (goal) and Caddy (actor) got in (material) between the spread and the blanket (scope). (44)
95. Her legs (actor) came (material) in sight (scope) and Dilsey (actor) reached up (material) and lifted (material) her (goal) out of the tree (scope). (45)
96. She (actor) took (material) me (goal) up and we (actor) went (material) to the kitchen (scope). (45)
97. The flower tree by the parlor window (carrier) wasn’t (negation/relational attributive) dark (attribute), but the thick trees (carrier) were (relational attributive). (46)
98. Then I (senser) could (modalization) see (mental perceptive) the swing (phenomenon) and I (actor) began (material) to cry (goal). (46)
99. She (actor) put (material) her arms (goal) around me (scope) and I (behavioral/actor) hushed (behavioral) and held (material) to her dress (scope) and tried (material) to pull her away (goal). (47)
100. The one (actor) in the swing (location) got up (material) and came (material), and I (actor) cried (material) and pulled (material) Caddy’s (actor) dress (goal). (47)
101. Charlie (actor) went away (material) and I (behavioral) hushed (behavioral). (47)
102. Charlie (actor) came (material) and put (material) his hands (goal) on Caddy (scope) and I (actor) cried (material) more (manner). (47)
103. We (actor) ran (material) up the kitchen steps (scope), onto the porch (location), and Caddy (actor) knelt down (material) in the dark (location) and held (material) me (goal). (48)
104. Then she (actor) was crying (material), and I (actor) cried (material), and we (actor) held (material) each other (scope). (48)
105. So I (behavioral) hushed (behavioral) and Caddy (actor) got up (material) and we (actor) went (material) to the kitchen (scope) and turned (material) the light (goal) on and Caddy (actor) took (material) the kitchen soap (goal) and washed (material) her mouth (goal) at the sink (location), hard (manner). (48)
106. Quentin (actor) hit (material) the match (goal) with her hand (manner) and it (actor) went away (material). (49)
107. He (actor) gave (material) it (goal) to me (beneficiary) and I (behavioral) hushed (behavioral). (50)
108. I (actor) tried (material) to say (goal), but they (actor) went on (material), and I (actor) went (material) along the fence (scope), trying to say (matter), and they (actor) went (material) faster (manner). (52)
109. Then they (actor) were running (material) and I (actor) came (material) to the corner of the fence (scope) and I (actor) couldn’t (modalization/negation) go (material) any further (scope), and I (actor) held (material) to the fence (scope), looking after them and trying to say (matter). (52)
110. I (actor) wasn’t (negation) crying (material), and I (actor) tried (material) to stop (goal), watching the girls coming along in the twilight (matter). (52)
111. I (actor) wasn’t (negation) crying (material), and I (actor) held (material) to the gate (scope). (53)
112. I (actor) opened (material) the gate (goal) and they (actor) stopped (material), turning (matter). (53)
113. I (actor) was trying (material) to say (goal), and I (actor) caught (material) her (goal), trying to say (matter), and she (actor) screamed (material) and I (actor) was trying (material) to say...
(goal) and trying (material) and the bright shapes (actor) began (material) to stop (goal) and I (actor) tried (material) to get out (goal). (53)

114. I (actor) tried (material) to get it out off of my face (goal), but the bright shapes (actor) were going (material) again (extent). (53)

115. He (actor) took (material) it (goal) out and they (actor) hit (material), then he (actor) put (material) the flag (goal) back. (53)

116. He (actor) came (material) to the fence (scope) and Luster (actor) reached (material) the ball (goal) through. (53)

117. We (actor) came (material) to the garden (scope) and we (actor) couldn’t (modalization/negation) go (material) any further (scope). (54)

118. Then we (actor) got (material) there (scope), and then the shadows (carrier) were (relational attributive) gone (attribute). (54)

119. Luster (actor) picked (material) them (goal) up, and they (actor) went away (material). (55)

120. He (actor) jerked (material) my arm (goal) and I (actor) got up (material). (55)

121. Dilsey (actor) opened (material) the firedoor (goal) and drew (material) a chair (goal) up in front of it (location) and I (actor) sat down (material). (56)

122. I (senser) could (modalization) hear (material) the clock (phenomenon), and I (senser) could (modalization) hear (material) standing behind me (phenomenon), and I (senser) could (modalization) hear (material) the roof (phenomenon). (57)

123. And then her head (actor) came (material) into my lap (scope) and she (actor) was crying (material), holding (material) me (goal), and I (actor) began (material) to cry (goal). (57)

124. Then I (senser) looked at (material) the fire (phenomenon) again (extent) and the bright, smooth shapes (actor) went (material) again (extent). (57)

125. It (actor) went (material) to the door (scope), and then the fire (actor) went away (material). (57)

126. The long wire (actor) came (material) across my shoulder (scope), and the fire (actor) went away (material). (58)

127. My hand (actor) jerked back (material) and I (actor) put (material) it (goal) in my mouth (scope) and Dilsey (actor) caught (material) me (goal). (59)

128. I (senser) looked at (material) the fire (phenomenon), but my hand (actor) didn’t (negation) stop (material) and I (actor) didn’t (negation) stop (material). (59)

129. My hand (actor) was trying (material) to go to my mouth (goal), but Dilsey (actor) held (material) it (goal). (59)

130. She (actor) gave (material) me (beneficiary) the slipper (goal), and I (behaver) hushed (behavioral). (60)

131. The windows (carrier) went (material) black (attribute), and the dark tall place (actor) in the wall (location) came (material) and I (actor) went (material) and touched (material) it (goal). (61)

132. It (carrier) was (material) like a door (attribute), only it (carrier) wasn’t (negation) a door (attribute). (61)

133. The fire (actor) came (material) behind me (location) and I (actor) went (material) to the fire (scope) and sat (material) on the floor (scope), holding the slipper (matter). (61)

134. Versh (actor) set (material) me (goal) down and we (actor) went (material) into Mother’s room (scope). (61)

135. Father (actor) got up (material) from the bed (scope) and lifted (material) me (goal) up and Mother (actor) put (material) her hand (goal) on my head (scope). (62)

136. Caddy (actor) went (material) and leaned (material) her face (goal) over the bed (scope) and Mother’s hand (actor) came (material) into the firelight (scope). (62)

137. Caddy (actor) let (material) me (goal) down, and I (behaver) hushed (behavioral). (63)

138. But I (actor) didn’t (negation) stop (material) and Mother (actor) caught (material) me (goal) in her arms (location) and began (material) to cry (goal), and I (actor) cried (material). (64)

139. Then the cushion (actor) came back (material) and Caddy (actor) held (material) it (goal) above Mother’s head (scope). (64)

140. She (actor) drew (material) Mother (goal) back in the chair (location) and Mother (actor) lay (material) crying against the red and yellow cushion (matter). (64)

141. She (actor) led (material) me (goal) to the fire (scope) and I (senser) looked at (material) the bright, smooth shapes (phenomenon). (64)
142. He (actor) wasn’t (negation) fighting (material) anymore (extent), but we (senser) could (modalization) see (mental perceptive) Caddy fighting in the mirror (phenomenon) and Father (actor) put (material) me (goal) down and went (material) into the mirror (scope) and fought (material) too. (65)

143. It (carrier) went (relational attributive) loud (attribute) and I (actor) got up (material). (69)

144. I (actor) went (material) toward her (scope), crying (matter), and she (actor) shrank (material) against the wall (scope) and I (senser) saw (mental perceptive) her eyes (phenomenon) and I (actor) cried (material) louder (manner) and pulled (material) at her dress (scope). (69)

145. She (actor) put (material) her hands (goal) out but I (actor) pulled (material) at her dress (scope). (69)

146. Her hand (carrier) was (relational attributive circumstantial) against her mouth (attribute) and I (senser) saw (mental perceptive) her eyes (phenomenon) and I (actor) cried (material). (69)

147. She (actor) stopped (material) again (extent), against the wall (scope), looking at me (matter) and I (actor) cried (material) and she (actor) went on (material) and I (actor) came on (material), crying (matter) and she (actor) shrank (material) against the wall (scope), looking at me (matter). (69)

148. She (actor) opened (material) the door (goal) to her room (scope), but I (actor) pulled (material) at her dress (scope) and we (actor) went (material) to the bathroom (scope) and she (actor) stood (material) against the door (scope), looking at me (matter). (69)

149. Then she (actor) put (material) her arm (goal) across her face (scope) and I (actor) pushed (material) at her (scope), crying (matter). (69)

150. The oven door (carrier) was (relational attributive) open (attribute) and Roskus (actor) had (material) his feet (goal) in it (location). (70)

151. The glass (actor) broke (material) on the table (location), and the water (actor) ran (material) into the table (scope). (71)

152. Caddy (actor) gave (material) me (beneficiary) the cushion (goal), and I (senser) could (modalization) look at (mental perceptive) the cushion and the mirror and the fire (phenomenon). (71)

153. Jason’s eyes (goal) were puffed shut (material) and his mouth (actor) moved (material), like tasting (manner). (72)

154. Her hair (carrier) was (relational attributive) like fire (attribute), and little points of fire (carrier) were (relational attributive circumstantial) in her eyes (attribute), and I (actor) went (material) and Father (actor) lifted (material) me (goal) into the chair (scope) too, and Caddy (actor) held (material) me (goal). (72)

155. In the corner (location) it (carrier) was (relational attributive) dark (attribute), but I (senser) could (modalization) see (mental perceptive) the window (phenomenon). (72)

156. I (senser) couldn’t (modalization/negation) see (mental perceptive) it (phenomenon), but my hands (senser) saw (mental perceptive) it (phenomenon), and I (senser) could (modalization) hear (mental perceptive) it getting night (phenomenon), and my hands (senser) saw (mental perceptive) the slipper (phenomenon) but I (senser) couldn’t (modalization/negation) see (mental perceptive) myself (phenomenon), but my hands (senser) could (modalization) see (mental perceptive) the slipper (phenomenon), and I (actor) squatted (material) there (location), hearing it getting dark (matter). (72)

157. I (carrier) got (relational attributive) undressed (attribute) and I (senser) looked at (mental perceptive) myself (phenomenon), and I (actor) began (material) to cry (goal). (73)

158. I (behavior) hushed (behavioral), and then Luster (actor) stopped (material), his head toward the window (manner). (74)

159. The shaking (actor) went (material) down the tree (scope), then it (actor) came out (material) and we (actor) watched (material) it go away across the grass (goal). (74)

160. She (actor) put (material) Caddy’s nightie (goal) on her (scope) and Caddy (actor) climbed (material) into the bed (scope) and Dilsey (actor) went (material) to the door (scope) and stood (material) with her hand on the light (manner). (74)

161. It (actor) went away (material), and Father (senser) looked at (mental perceptive) us (phenomenon). (75)

162. He (senser) looked at (mental perceptive) Quentin and Jason (phenomenon), then he (actor) came (material) and kissed (material) Caddy (goal) and put (material) his hand (goal) on my
head (scope). (75)

163. Then the dark (actor) came back (material), and he (actor) stood black (material) in the door (location), and then the door (actor) turned black (material) again (extent). (75)

**COMPLEX SENTENCE**

1. I (actor) went (material) back along the fence (extent) to [where the flag (carrier) was (relational attributive circumstantial)] (location). (3)
2. We (actor) went (material) along the fence (scope) and came (material) to the garden fence (scope), [where our shadows (carrier) were (relational attributive circumstantial)] (location). (4)
3. We (actor) stooped over (material) and crossed (material) the garden (goal), [where the flowers (actor) rasped (material) and rattled (material) against us (scope)] (location). (4)
4. We (actor) climbed (material) the fence (goal), [where the pigs (behavior) were grunting (behavioral) and snuffling (behavioral)] (location). (4)
5. Caddy (carrier) smelled (relational attributive) like trees and like [when she (sayer) says (verbal) {we (carrier) were (relational attributive) asleep (attribute)}] (verbiage) (attribute). (6)
6. We (actor) passed (material) the carriage house (goal), [where the carriage (carrier) was (relational attributive circumstantial)] (location). (9)
7. We (actor) went (material) through the gate (scope), [where it (actor) didn’t (negation) jolt (material) anymore (extent)] (location). (10)
8. Then those on one side (actor) stopped (material) at the tall white post (location) [where the soldier (carrier) was (relational attributive circumstantial)] (location). (11)
9. The ones on the other side (actor) began (material) again (extent), bright and fast and smooth (manner), like [when Caddy (sayer) says (verbal) {we (actor) are going to (modalization) sleep (material)}] (verbiage) (attribute). (12)
10. Then we (senser) could (modalization) see (mental perceptive) the branch (phenomenon), [where the smoke (actor) was blowing (material)] (location). (12)
11. [When I (senser) saw (mental perceptive) her eyes (phenomenon)] (time) I (actor) began (material) to cry (goal). (13)
12. I (actor) sat down (material) on the bank (location), where they (actor) were washing (material), and the smoke blowing blue (matter). (14)
13. Luster (actor) got (material) into the branch (scope), [where they (actor) were playing (material)] (location). (16)
14. [When Quentin (actor) came back (material)] (time) Versh (actor/sayer) stopped (material) and hollered (verbal) [that he (sayer) was going to (modalization) tell (verbal)] (verbiage). (18)
15. Caddy (sayer) told (verbal) him (receiver) [that if he (sayer) wouldn’t (modalization/negation) tell (verbal), they’d (actor/modalization) let (material) him (beneficiary) come back (purpose)] (verbiage).
16. He (actor) went (material) up the hill (scope), [where the cow (behavior) was lowing (behavioral)] (location). (19)
17. He (carrier) was (relational attributive circumstantial) down at the branch (attribute) [when we (actor) got (material) to {where we (senser) could (modalization) smell (mental perceptive) the pigs (phenomenon)}] (scope) (time). (20)
18. He (actor) was chunking (material) into the shadows (scope) [where the branch (carrier) was (relational attributive circumstantial)] (location). (22)
19. It (actor) still squatted (material) there (location) until Jason (actor) poked (material) at it (scope) with his toe (manner). (22)
20. I (actor) leaned (material) my face (goal) over [where the supper (carrier) was (relational attributive circumstantial)] (scope). (24)
21. I (actor) watched (material) Roskus milk (goal) while T.P. (actor) was feeding (material) Queenie and Prince (beneficiary). (28)
22. Fancy (actor) held (material) her head (goal) over the door (scope), because T.P. (actor) hadn’t (negation) fed (material) her (beneficiary) yet. (28)
23. The bones (actor) rounded out (material) of the ditch (scope), [where the dark vines (carrier) were (relational attributive circumstantial) in the black ditch (attribute), into the moonlight (attribute), like {some of the shapes (actor) had stopped (material)} (attribute)] (location). (33)

24. She (actor) went (material) [where we (senser) could (modalization) hear (mental perceptive) Mother (phenomenon)] (scope). (34)

25. We (actor) went (material) down the steps (scope), [where our shadows (carrier) were (relational attributive circumstantial)] (location). (35)

26. The moon (actor) shone (material) on the water (scope) [when we (actor) got (material) there (scope)] (time). (35)

27. [When we (senser) looked around (mental perceptive) the corner (phenomenon)] (time) we (senser) could (modalization) see (mental perceptive) the lights coming up the drive (phenomenon), (37)

28. But my throat (actor) kept on (material) making the sound (goal) while T.P. (actor) was pulling (material) me (goal). (40)

29. We (actor) went (material) to Mother’s room (scope), [where she (actor) was lying (material) with the sickness on a cloth on her head (accompaniment)] (location). (41)

30. [When I (carrier) was (relational attributive) still (attribute)] (time), they (carrier) were (relational attributive) still (attribute). (41)

31. [When I (actor) moved (material)] (time), they (actor) glinted (material) and sparkled (material). (41)

32. We (senser) looked up (mental perceptive) into the tree (scope) [where she (carrier) was (relational attributive circumstantial)] (location). (45)

33. We (senser) couldn’t (modalization/negation) see (mental perceptive) them (phenomenon) when they (actor) were still going away (material). (45)

34. I (actor) went (material) around the kitchen (scope), [where the moon (carrier) was (relational attributive circumstantial) (location). (46)

35. The grass (actor) was buzzing (material) in the moonlight (location) [where my shadow (actor) walked (material) on the grass (scope)] (location). (46)

36. I (actor) went (material) along the fence (scope), to the gate, [where the girls (actor) passed (material) with their booksatchels (accompaniment)] (location). (51)

37. They (actor) got (material) to the trees (scope) before we (actor) did (material). (54)

38. I (actor) put (material) my hand (goal) out to [where the fire (carrier) had been (relational attributive circumstantial)] (scope). (59)

39. Then the dark (actor) began (material) to go in smooth, bright shapes (goal), [like it (actor) always does (material)] (attribute), [even when Caddy (sayer) says (verbal) {that I (carrier) have been (relational attributive) asleep (attribute)} (verbiage)] (time). (75)

**COMPOUND COMPLEX SENTENCE**

1. They (actor) were coming (material) toward [where (attribute) the flag (carrier) was (relational attributive circumstantial)] (scope) and I (actor) went (material) along the fence (scope). (3)

2. Luster (actor) came away (material) from the flower tree (location) and we (actor) stopped (material) and I (senser) looked (mental perceptive) through the fence (location) and they (actor) stopped (material) and we (actor) stopped (material) and I (senser) looked (mental perceptive) through the fence (location) while Luster (actor) was hunting (material) in the grass (scope). (3)

3. [When she (actor) got up (material)] (time) she (actor) began (material) to splash water (goal) on Quentin (scope), and Quentin (actor) splashed (material) water (goal) on Caddy (scope). (18)

4. He (sayer) said (verbal) [he (sayer) was going to (modalization) tell (verbal) on Caddy and Quentin (receiver)] (verbiage), and then Quentin and Caddy (actor) began (material) to splash water (goal) at Versh (scope). (18)

5. So Versh (sayer) said (verbal) [he (actor) wouldn’t (modalization/negation/material)] (verbiage), and they (actor) let (material) him (goal). (18)
6. He (actor) kicked (material) T.P. (goal) into the trough (scope) [where the pigs (actor) ate (material) and T.P. (actor) lay (material) there (scope)] (location). (20)

7. It (actor) came (material) behind us (scope) and Quentin (actor) set (material) me (goal) down in the trough (scope) [where the cows (actor) ate (material)] (location). (21)

8. Dilsey (carrier) was (relational attributive circumstantial) there (attribute), and Father (actor) put (material) me (goal) in the chair (location) and closed (material) the apron (goal) down and pushed (material) it (goal) to the table (scope), [where supper (carrier) was (relational attributive circumstantial)] (location). (24)

9. Dilsey (actor) pushed (material) me (goal) and I (actor) got (material) in the bed (scope), [where Luster (carrier) already was (relational attributive circumstantial)] (location). (32)

10. [When Dilsey (behave) moaned (behavioral) / (time) Luster (sayer) said (verbal), Hush (verbiage), and we (behaver) hushed (behavioral), and then I (actor) began (material) to cry (goal) and Blue (behavior) howled (behavioral) under the kitchen steps (location)]. (33)

11. Dilsey (behavior) moaned (behavioral), and [when it (actor) got (material) to the place (scope)] (time) I (actor) began (material) to cry (goal) and Blue (behavior) howled (behavioral) under the steps (location). (33)

12. Then they all (actor) stopped (material) and it (carrier) was (relational attributive) dark (attribute), and [when I (actor) stopped (material) to start again (goal)] (time) I (senser) could (modalization/negation) hear (mental perceptive) Mother (phenomenon), and feet walking fast away (phenomenon), and I (senser) could (modalization) smell (mental perceptive) it (phenomenon). (34)

13. Our shadows (actor) moved (material), but Dan’s shadow (actor) didn’t (negation) move (material) [except to howl when he (actor) did (material)] (matter). (35)

14. T.P. (actor) lay down (material) in the ditch (location) and I (actor) sat down (material), watching the bones (matter) [where the buzzards (actor) ate (material) Nancy (goal)], flapping black and slow and heavy out of the ditch (matter)] (location). (35)

15. Jason (sayer) said (verbal) [he (carrier) wasn’t (relational attributive/negation) afraid of snakes (attribute)] (verbiage) and Caddy (sayer) said (verbal) [he (carrier) was (relational attributive) but she (carrier) wasn’t (relational attributive/negation)] (verbiage) and Versh (sayer) said (verbal) [they both (carrier) were (relational attributive)] (verbiage) and Caddy (sayer) said (verbal) to be quiet (verbiage). (37)

16. But [when I (actor) tried (material) to climb (goal) onto it (scope)] (time) if (actor) jumped away (material) and hit (material) me (goal) on the back of the head (scope) and my throat (carrier) made (material) a sound (goal). (40)

17. It (actor) kept on (material) making it (goal) and I (sayer) couldn’t (modalization/negation) tell (verbal) if I (actor) was crying (material) or not (negation), and T.P. (actor) fell down (material) on top of me (scope), laughing (matter), and it (actor) kept on (material) making the sound (goal) and Quentin (actor) kicked (material) T.P. (goal) and Caddy (actor) put (material) her arms (goal) around me (scope), and her shining veil (matter), and I (senser) couldn’t (modalization/negation) smell (mental perceptive) tress (phenomenon) anymore (extent) and I (actor) began (material) to cry (goal). (40)

18. But I (behaviorer) didn’t (negation) hush (behavioral), and [when she (actor) went away (material)] (time) I (actor) followed (material), and she (actor) stopped (material) on the stairs (scope) and waited (material) and I (actor) stopped (material) too. (41)

19. I (actor) went (material) to the door (scope) and I (senser) couldn’t (modalization/negation) hear (mental perceptive) them (phenomenon), and I (actor) went down (material) to the gate (scope), [where the girls (actor) passed (material) with their booksatchels (accompaniment)] (location). (51)

20. It (carrier) was (relational attributive) open (attribute) [when I (actor) touched (material) it (range)] (time), and I (actor) held (material) to it (scope) in the twilight (location). (52)

21. They (actor) were going (material) up to the hill (scope) to [where it (actor) fell away (material) and I (actor) tried (material) to cry (goal)] (location). (53)

22. But [when I (behave) breathed in (behavioral)] (time), I (behave) couldn’t (modalization/negation) breathed out (behavioral) again to cry (purpose), and I (actor) tried (material) to keep from falling off the hill (goal) and I (actor) fell off (material) the hill into the bright, whirling shapes (scope). (53)

23. The fire (actor) didn’t (negation) reach (material) it (goal), but it (actor) shone (material) on her hand (scope), [where her rings (actor) were] jumping (material) (location). (61)
24. Caddy (actor) held (material) me (goal) and I (senser) could (modalization) hear (mental perceptive) us all, and the darkness, and something [I (senser) could (modalization) smell (mental perceptive)] (phenomenon). (75)
APPENDIX 3

The Linguistic Analysis of Quentin’s Section

SIMPLE SENTENCE: I=598; me=102; my=202

1. I don’t suppose anybody ever deliberately listens to a watch or a clock. (76)
2. You don’t have to. (76)
3. Through the wall I heard Shreve’s bed-springs and then his slippers on the floor hishing. (77)
4. I got up and went to the dresser and slid my hand along it and touched the watch and turned it face-down and went back to bed. (77)
5. Father said that. (77)
6. And I (am) saying All right. (77)
7. Wonder. Go and wonder. (77)
8. Why shouldn’t it? (77)
9. She ran right out of the mirror, out of the banked scent. (77)
10. Roses. Roses. (77)
11. Mr and Mrs Jason Richmond Compson announce the marriage of Rose. (77)
12. (She is) not virgin like dogwood, milkweed. (77)
13. (She is) cunning and serene. (77)
14. He looked at his watch. (78)
15. He put the watch back into his pocket. (78)
16. Then I quit talking. (78)
17. He went out. (78)
18. I got up and moved about, listening to him through the wall. (78)
19. He entered the sitting room, toward the door. (78)
20. He went out. (78)
21. The door closed. (78)
22. His feet went down the corridor. (78)
23. Then I could hear the watch again. (78)
24. I quit moving around and went to the window and drew the curtains aside and watched them running for chapel, the same ones fighting the same heaving coat-sleeves, the same books and flapping collars flushing past like debris on a flood, and Spoade. (78)
25. (I quit) Calling Shreve my husband. (78)
26. In the South you are ashamed of being a virgin. (78)
27. He was from South Carolina, a senior. (79)
28. About ten o’clock he’d come in Thompson’s, get two cups of coffee, sit down and take his socks out of his pocket and remove his shoes and put them on while the coffee cold. (79)
29. About noon you’d see him with a shirt and collar on, like anybody else. (79)
30. After a while the quad was empty. (79)
31. A sparrow slanted across the sunlight, onto the window ledge, and cocked his head at me. (79)
32. His eye was round and bright. (79)
33. The hour began to strike. (79)
34. Then he flicked off the ledge and was gone. (79)
35. It stayed in the air, more felt than heard, for a long time. (79)
36. Father it was I. (79)
37. it was not Dalton Ames (79)
38. One minute she was standing in the door (80)
39. I went to the dresser and took up the watch, with the face still down. (80)
40. I tapped the crystal on the corner of the dresser and caught the fragments of glass in my hand and put them into the ashtray and twisted the hands off and put them in the tray. (80)
41. The watch ticked on. (80)
42. Jesus (was) walking on Galilee and Washington (was) not telling lies. (80)
43. Father brought back a watch-charm from the Saint Louis Fair to Jason: a tiny opera glass into which you squinted with one eye and saw a skyscraper, a ferris wheel all spidery, Niagara Falls on a pinhead. (80)
44. There was a red smear on the dial. (80)
45. I put the watch down and went into Shreve’s room and got the iodine and pointed the cut. (80)
46. I cleaned the rest of the glass out of the rim with a towel. (80)
47. I laid out two suits of underwear, with socks, shirts, collars and ties, and packed my trunk. (81)
48. I put in everything except my new suit and an old one and two pairs of shoes and two hats, and my books. (81)
49. The quarter hour sounded. (81)
50. I stopped and listened to it until the chimes ceased. (81)
51. I bathed and shaved. (81)
52. I put on my new suit and put my watch on and packed the other suit and the accessories and my razor and brushes in my handbag, and folded the trunk key into a sheet of paper and put it in an envelope and addressed it to Father, and wrote the two notes and sealed them. (81)
53. The shadow hadn’t quite cleared the stoop. (81)
54. I stopped inside the door, watching the shadow move. (81)
55. It moved almost perceptibly, creeping back inside the door, driving the shadow back into the door. (81)
56. Father had a V-shaped silver cuirass on his running chest. (82)
57. The shadow on the stoop was gone. (82)
58. I stepped into sunlight, finding my shadow again. (82)
59. I walked down the steps just ahead of it. (82)
60. The half hour went. (82)
61. Then the chimes ceased and died away. (82)
62. Deacon wasn’t at the post office either. (82)
63. It was on Decoration Day, in a G.A.R. uniform, in the middle of the parade. (82)
64. The one before was on Columbus’ or Garibaldi’s or somebody’s birthday. (82)
65. I didn’t see him anywhere. (83)
66. A car came along. (83)
67. I went over to town and went to Parker’s and had a good breakfast. (83)
68. At the corner two bootblacks caught me, one on either side, shrill and raucous, like blackbirds. (83)
69. I gave the cigar to one of them, and the other one a nickel. (83)
70. Then they let me alone. (83)
71. The one with the cigar was trying to sell it to the other for the nickel. (83)
72. I turned back up the street, to the window. (83)
73. He was working at the table behind the window. (83)
74. He was going bald. (83)
75. There was a glass in his eye - a metal tube screwed into his face. (83)
76. He looked up, his eye big and blurred and rushing beyond the glass. (83)
77. I took mine out and handed it to him. (83)
78. He flipped it over in his hand. (84)
79. He pried the back open and squinted into it. (84)
80. He held my watch on his palm and looked up at me with his blurred rushing eye. (84)
81. He laid the watch down and half rose on his stool and looked over the barrier. (84)
82. Then he glanced up at the wall. (84)
83. He looked at me again. (84)
84. He pried the back open and squinted into it. (84)
85. He held my watch on his palm and looked up at me with his blurred rushing eye. (84)
86. He took the watch down and half rose on his stool and looked over the barrier. (84)
87. Then he glanced up at the wall. (84)
88. He looked at me again. (84)
89. He sat back on the stool and pushed the glass up onto his forehead. (84)
90. I reached my hand. (84)
91. He gave me the watch. (84)
92. I put it in my pocket. (84)
93. I couldn’t hear it now, above all the others. (85)
94. I went out, shutting the door upon the ticking. (85)
95. I looked back into the window. (85)
96. He was watching me across the barrier. (85)
97. Contradicting one another. (85)
98. And so I told myself to take that one. (85)
99. Because Father said clocks slay time. (85)
100. The hands were extended, slightly off the horizontal at a faint angle, like a gull tilting into the
wind. (85)

96. Holding all I used to be sorry about like the new moon holding water, niggers say. (85)
97. His hair was parted in the center. (85)
98. The part ran up into the bald spot, like a drained marsh in December. (85)
99. I saw the hardware store from across the street. (85)
100. I didn’t know you bought flat-irons by the pound. (85)
101. Maybe next year; thinking maybe it takes two years in school to learn to do that properly. (86)
102. But they felt heavy enough in the air. (86)
103. A car came. (86)
104. I got on. (86)
105. I didn’t see the plackard on the front. (86)
106. It was full, mostly prosperous looking people reading newspapers. (86)
107. The only vacant seat was beside a nigger. (86)
108. The mule looked like a rabbit. (87)
109. I raised the window. (87)
110. I dragged my pants out of the little hammock and got a quarter out. (87)
111. He got down and picked up the quarter and rubbed it on his leg. (87)
112. Then the train began to move, (87)
113. I leaned out the window, into the cold air, looking back. (87)
114. He stood there beside the gaunt rabbit of a mule, the two of them shabby and motionless and unimpatient. (87)
115. Then more silence and the cruel unwinking minds and hands jerking into the silence. (88)
116. Moving sitting still. (88)
117. My bowels moved for thee. (88)
118. One minute she was standing in the door. (88)
120. I’m going to run away. (88)
121. He began to cry (88)
122. She went and touched him. (88)
123. He hushed. (89)
124. The car stopped, started, stopped again. (89)
125. Below the window I watched the crowns of people’s heads passing beneath new straw hats not yet unbleached. (89)
126. The nigger touched my knee. (89)
127. I swung my legs out and let him pass. (89)
128. We were going beside a blank wall, the sound clattering back into the car, at the women with market baskets on their knees and a man in a stained hat with a pipe stuck in the band. (89)
129. The bridge was open to let a schooner through. (89)
130. A man naked to the waist was coiling down a line on the fo’c’s’le (forecastle) head. (89)
131. His body was burned the color of leaf tobacco. (89)
132. Another man in a straw hat without any crown was at the wheel. (89)
133. The ship went through the bridge, moving under bore poles like a ghost in broad day, with three gulls hovering above the stern like toys on his visible wires. (90)
134. Crew just pulled in the late afternoon now, resting up before. (90)
135. The displacement of water is equal to the something of something. (90)
136. Reducto absurdum (reductio ad absurdum= time reduces human experience to absurdity because all life concludes with death) of all human experience, and two six-pound flat-irons weigh more than one tailor’s goose. (90)
137. He cried. (90)
138. He smell hit. (90)
139. He smell hit. (90)
140. He wore flannels, a gray jacket and a stiff straw hat. (90)
141. His mother came down in a hired auto, in a fur suit like an arctic explorer’s, and saw him off in a twenty-five mile wind and a steady drove of ice floes like dirty sheep. (91)
142. He got in and pulled away. (91)
143. He pulled pretty well now. (91)
144. He ought to. (91)
Forgave, at least. Or condoned. (91)
He said she couldn’t be a lady (91)
no lady would be out at that hour of the night (91)
she never had been able to forgive him for having five names, including that of a present
English ducal house. (91)
Spoade was the world’s champion sitter-around, no holds barred and gouging discretionary. (92)
Did you ever have a sister? (92)
No but they’re all bitches. (92)
Did you ever have a sister? (92)
One minute she was, Bitches. (92)
Not bitch one minute she stood in the door
But won’t see him at the house. (92)
Caddy’s a woman to remember. (92)
She must do things for women’s reasons too. (92)
Why won’t you bring him to the house, Caddy? (92)
I walked it into the shadow of the quai (quay= a structure built parallel to the bank of a waterway for use as a landing place). (92)
Then I went east. (92)
That pimple-faced infant she met at the field-meet with colored ribbons. (92)
Skulking along the fence trying to whistle her out like a puppy. (93)
Because they couldn’t cajole him into the diningroom (93)
He was lying beside the box under the window bellowing… (93)
Hearty, celluloid like a drummer. Face full of teeth white but not smiling. (93)
I’ve heard of him up there. (93)
All teeth but not smiling. (93)
Mr and Mrs Jason Richmond Compson announce the marriage of their daughter Candace to Mr Sydney Herbert Head on the twenty-fifth of April one thousand nine hundred and ten at Jefferson Mississippi. (93)
At home after the first of August number Something Something Avenue South Bend Indiana. (93)
…an auto before lots of them honk the horn… (94)
Candace so… (94)
She wouldn’t look at me (94)
they’ll get of the way (94)
…wouldn’t look at me (94)
I’m almost sorry you brought it down Herbert (94)
I’ve enjoyed it so much (94)
are you going to treat my little baby girl that way Herbert (94)
but I know you wont (94)
Herbert has spoiled us all to death Quentin (94)
Jason will make a splendid banker (94)
he is the only one of my children with any practical sense (94)
you can thank me for that (94)
he takes after my people (94)
the others are all Compson (94)
Jason furnished the flour. (94)
They made kites on the back porch and sold them for a nickel a piece, he and the Patterson boy. (94)
Jason was treasurer. (94)
Going to Harvard. (94)
We have sold Benjy’s… (94)
He lay on the ground under the window, bellowing. (94)
You should have a car (94)
it’s done you no end of good (94)
don’t you think so (95)
Quentin (.) I call him Quentin (95)
I have heard so much about him from Candace (95)
Why shouldn’t you… (95)
I want my boys to be more than friends (95)
yes Candace and Quentin more than friends (95)
Father have committed (95)
what a pity you have no brother or sister (95)
Don’t ask Quentin (95)
he and Mr Compson both feel a little insulted (95)
when I am strong enough to come down to the table (95)
I am going on nerve now (95)
My little sister had no. (95)
If I could say Mother. Mother (95)
She wouldn’t look at me soft stubborn jaw-angle not back-looking (95)
You needn’t to be jealous though (95)
it’s just an old woman (95)
he’s flattering a grown married daughter (95)
I can’t believe it (95)
Nonsense you look like a girl (95)
You are lots younger than Candace (95)
color in your cheeks like a girl (95)
A face reproachful tearful an odor of camphor and of tears a voice weeping steadily and softly beyond the twilight-colored smell of honeysuckle. (95)
Found not death at the salt lick (95)
Hats not unbleached and not hats. (95)
In three years I cannot wear a hat. (95)
I could not. Was. (95)
Not Harvard then. (95)
Not to me anyway. Again. (95)
Sadder than was. Again. (95)
Saddest of all. Again. (95)
But no sister. (96)
I wouldn’t have done it. (96)
I won’t have my daughter spied on (96)
I wouldn’t have (96)
I wouldn’t have (96)
I wouldn’t have (96)
I know you wouldn’t (96)
But why did she (96)
The Deacon wasn’t in sight anywhere. (96)
think I could have could have (96)
The street lamps would go down the hill then rise toward town (96)
I walked upon the belly of my shadow. (96)
I could extend my hand beyond it. (96)
feeling Father behind me beyond the rasping darkness of summer and August the street lamps (96)
Father and I protect women from one another from themselves our women (96)
Women are like that (96)
He was coming along between a couple of freshmen. (97)
That was the Deacon, all over. (97)
Talk about your natural psychologists. (97)
He looked at me now and slapped me lightly on the shoulder and rocked back on his heels, nodding at me. (99)
I took the letter from my pocket. (99)
He took the letter and examined it. (99)
But Roskus was gone. (99)
He looked down at me, benignant, profound. (100)
He put it into his pocket and buttoned his coat. (100)
The chimes began again, the half hour. (100)

I stood in the belly of my shadow and listened to the strokes spaced and tranquil along the sunlight, among the thin, still little leaves. (100)

Spaced and peaceful and serene, with that quality of autumn always in bells even in the month of brides. (100)

Lying on the ground under the window bellowing (100)

He took one look at her and knew. (100)

Out of the mouths of babes. (100)

The chimes ceased. (100)

I went back to the postoffice, treading my shadow into pavement. (100)

Uncle Maury straddling his legs before the fire must remove one hand long enough to drink Christmas. (100)

Rolling his head in the cradle rolling it flat across the back. (101)

He looked at me. (101)

He went on, nursing a book, a little shapeless, fatly intent. (101)

The street lamps… (101)

Done in Mother’s mind though. Finished. Finished. (102)

Then we were all poisoned (102)

then it would be ten minutes anyway. (102)

To leave Harvard … (102)

your mother’s dream for sold Benjy’s pasture for (102)

So the first one was another trolley. (104)

I got on. (104)

You can feel noon. (104)

A gull on an invisible wire attached through space dragged. (104)

You carry the symbol of your frustration into eternity. (104)

Who would play a … (104)

Eating the business of eating inside of you space to space and time confused Stomach saying noon brain saying eat o'clock (104)

All right (104)

People were getting out. (105)

The trolley didn’t stop so often now, emptied by eating. (105)

Then it was past. (105)

Something with girls in it. (105)

Telling us about Gerald’s women in a …tone of smug approbation. (105)

Quentin has shot Herbert (105)

He shot his voice through the floor of Caddy’s room (105)

the curtains leaning in on the twilight upon the odor of the apple tree (105)

her head against the twilight (105)

And him sitting there in attitudes regal watching two or three of them through his eyelashes. (106)

They gushed like swallows swooping his eyelashes. (106)

He opened the door in the twilight. (106)

His face looked like a pumpkin pie. (106)

Now and then the river glinted beyond things in sort of swooping glints, across noon and after. (111)

God would be canaille too in Boston in Massachusetts. (111)

Or maybe just not a husband. (111)

The wet oars winking him along in bright winks and female palms. (111)

The river glinted away beyond a swooping curve. (111)

Under the window we could hear the car leaving for the station, the 8:10 train. (112)

To bring back cousins. Heads. (112)
Increasing himself head by head but not barbers. Manicure girls. (112)
We had a blood horse once. (112)
In the stable yes, but under leather a cur. (112)
Quentin has shot all of their voices through the floor of Caddy's room (112)
The car stopped. (112)
I got off, into the middle of my shadow. (112)
A road crossed the track. (112)
I could see a smoke stack. (112)
I turned my back to it, trampling my shadow into the dust. (112)
I could still see the smoke stack. (112)
The chair-arm flat cool smooth under my forehead shaping the chair the apple tree leaning on my hair above the eden clothes by the nose seen (113)
At last I couldn't see the smoke stack. (113)
The road went beside a wall. (113)
Trees leaned over the wall, sprayed with sunlight. (113)
The stone was cool. (113)
Walking near it you could feel the coolness. (113)
Only our country was not like this country. (113)
There was something about just walking through it. (113)
Flowing around you, not brooding and nursing every niggard stone. (113)
Like it were put to makeshift for enough green to go around among the trees and even the blue of distance not that rich chimera. (113)
What do I care it won't be anything (113)
I'll just have to stay in the house a little longer (113)
Wait it's my fault. (113)
He came along the fence every morning with a basket toward the kitchen dragging a stick along the fence every morning (113)
I dragged myself to the window cast and all and laid for him with a piece of coal (113)
Wait I'll get used to it in a minute (113)
wait just a minute I'll get (113)
A dog's voice carries further than a train, in the darkness anyway. And some people's. Niggers. (114)
Louis Hatcher never even used his horn carrying it and that old lantern. (114)
Beneath it the water was clear and still in the shadow, whispering and clucking about the stone in fading swirls of spinning sky. (115)
He went into the woods and did it with a razor, sitting in a ditch. (115)
A broken razor flinging them backward over his shoulder the same motion complete the jerked skein of blood backward not looping. (116)
But that's not it. (116)
It's not not having them. (116)
Women are never virgins. (116)
And after a while the flat irons would come floating up. (116)
I hid them under the end of the bridge and went back and leaned on the rail. (116)
Mayflies skimmed in and out of the shadow of the bridge just above the surface. (116)
Then you will have only me then only me (116)
then the two of us amid the pointing and the horror beyond the clean flame (116)
Only you and me then amid the pointing and the horror walled by the clean flame (116)
The trout hung, delicate and motionless among the wavering shadows. (117)
They knew the fish. (117)
He was a neighborhood character. (117)
They leaned on the rail, motionless, identical, their poles slanting slenderly in the sunlight, also identical. (118)
“Gee,” the first one murmured. (118)
They told me. (119)
They looked at me. (119)
They looked at my clothes. (119)
I showed them my watch. (119)
They examined it gravely. (119)
He had red hair. (120)
I thanked them. (120)
They leaned on the rail, looking down into the water, the three poles like three slanting threads of yellow fire in the sun. (120)
I walked upon my shadow, tramping it into the dappled shade of trees again. (120)
The road curved, mounting away from the water. (120)
I sat down at the roadside. (120)
The grass was ankle deep, myriad. (120)
Their voices came over the hill, and the three slender poles like balanced threads of running fire. (121)
They looked at me passing, not slowing. (121)
The cupola sank slowly beyond the trees, with the round face of the clock far enough yet. (121)
We went on in the dappled shade. (122)
We came to the orchard, pink and white. (122)
A lane turned off beside the orchard. (122)
The third boy slowed and halted. (122)
The first went on, flecks of sunlight slipping along the pole across his shoulder and down the back of his shirt. (122)
The second boy stopped too. (122)
Why must you marry somebody Caddy (122)
The first boy went on. (122)
His bare feet made no sound, falling softer than leaves in the thin dust. (122)
In the orchard the bees sounded like a wind getting up, a sound caught by a spell just under crescendo and sustained. (122)
The lane went along the wall, arched over, shattered with bloom, dissolving into trees. (122)
Sunlight slanted into it, sparse and eager. (122)
Yellow butterflies flickered along the shade like flecks of sun. (122)
They looked after the first boy. (122)
Sunlight slid patchily across his walking shoulders, glinting along the pole like yellow ants. (122)
They looked after the first boy. (122)
They turned into the lane and went on, the yellow butterflies slanting about them along the shade. (122)
The road curved again and became a street between shady lawns with white houses. (123)
The boy turned from the street. (123)
He climbed a picket fence without looking back and crossed the lawn to a tree and laid the pole down and climbed into the fork of the tree and sat there, his back to the road and the dappled sun motionless at last upon his white shirt. (123)
Some days in late August at home are like this, the air thin and eager like this, with something in it sad and nostalgic and familiar. (123)
A problem in impure properties carried tediously to an unvarying nil: stalemate of dust and desire. (124)
The buggy was drawn by a white horse, his feet clopping in the thin dust; spidery wheels chattering thin and dry, moving up hill beneath a rippling shawl of leaves. (124)
His white shirt was motionless in the fork, in the flickering shade. (124)
The wheels were spidery. (124)
Beneath the sag of the buggy the hooves neatly rapid like the motions of a lady doing embroidery, diminishing without progress like a figure on a treadmill being drawn rapidly offstage. (124)
The street turned again. (124)
I could see the white cupola, the round stupid assertion of the clock. (124)
and he wont stop (124)
and they'll send Benjy to Jackson (124)
I cant cry (124)
I cant even cry (124)
one minute she was standing in the door (124)

Her face was like a cup of milk dashed with coffee in the sweet warm emptiness. (125)

She looked like a librarian. (125)

From under the counter she produced a square cut from a newspaper and laid it on the counter and lifted the two buns out. (125)

The little girl watched them with still and unwinking eyes like two currants floating motionless in a cup of weak coffee Land of the kike home of the wop. (125)

Watching the bread, the neat gray hands, a broad gold band on the left forefinger, knuckled there by a blue knuckle. (125)

She glared at me. (126).

She just needed a bunch of switches, a blackboard behind her 2x2 e 5. (126)

The little girl said nothing. (126)

She extended her fist. (126)

The coin was damp and warm. (126)

I could smell it, faintly metallic. (126)

From beneath the counter she produced a square cut from a newspaper sheet and laid it on the counter and wrapped a loaf into it. (126)

I laid the coin and another one on the counter. (126)

She took another bun from the case. (126)

I handed them to the little girl. (127)

Her fingers closed about them, damp and hot, like worms. (127)

I took up the two packages and gave the bread to the little girl, the woman all-iron gray behind the counter, watching us with cold certitude. (127)

She went to the rear. (127)

The door opened again and closed. (127)

The little girl watched me, holding the bread against her dirty dress. (127)

She didn’t even seem to breathe. (127)

The woman returned. (127)

She had a funny looking thing in her hand. (127)

The child looked at her. (127)

The child took it, still watching her. (127)

The woman rubbed her hands on her apron. (127)

She went to the door and jerked it open. (127)

The little bell tinkled once, faint and clear and invisible. (127)

We went out. (127)

She swung the door to, then jerked it open again, making the bell give forth its single small note. (128)

We went on. (128)

She was eating the gnarled cake. (128)

She gave me a black still look, chewing. (128)

We came to the drugstore and had some ice cream. (128)

She wouldn’t put the loaf down. (128)

I said, offering to take it. (128)

The bitten cake lay on the table. (128)

A buggy, the one with the white horse it was. (128)

Only Doc Peabody is fat. Three hundred pounds. (128)

You ride with him on the uphill side, holding on. (128)

Outside outside of them always but. Yellow. Feet soles with walking like (128)

With all that inside of them shapes an outward suavity waiting for a touch to. (128)

She looked at me. (129)

I opened my package and gave her one of the buns. (129)

I went on. (129)

Then I looked back. (129)

She was behind me. (129)

She said nothing. (129)

She walked beside me, under my elbow sort of, eating. (129)

We went on. (129)

It was quiet, hardly anyone about getting the odor of honeysuckle all mixed (129)
450. We reached the corner. (129)
451. She stopped too. (129)
452. I pointed down the street. (129)
453. She just looked at me. (129)
454. She just looked at me, serene and secret and chewing. (129)
455. We turned and went back. (129)
456. Two men sat in chairs in front of a store. (129)
457. They quit looking at me and looked at her. (129)
458. He wore a rusty frock coat. (129)
459. She swallowed without ceasing to chew. (130)
460. She took another bite from the bun. (130)
461. We came to the livery stable. (130)
462. The marshal wasn’t there. (130)
463. He didn’t know her either. (130)
464. We went to the postoffice. (130)
465. I was back down the street. (130)
466. The man in the frock coat was opening a newspaper. (130)
467. She pushed the last piece of the bun into her mouth and swallowed it. (130)
468. I took the other two buns out and gave her one and bit into the other. (131)
469. A shabby street, but with an air heterogeneous and vivid too. (131)
470. She looked at me over the bun. (131)
471. I entered the broken gate. (131)
472. She nodded her head rapidly, looking at me, gnawing into the damp halfmoon of the bread. (131)
473. We went on. (131)
474. A walk of broke random flags, speared by fresh coarse blades of grass, led to the broken stoop. (131)
475. The little girl had the crust edgeways in her chewing mouth. (131)
476. A woman opened the door. (131)
477. She spoke to the little girl again. (132)
478. The little girl just looked at her. (132)
479. I pointed to the girl, then at her, then at the door. (132)
480. The woman shook her head. (132)
481. She spoke rapidly. (132)
482. She came to the edge of the porch and pointed down the road, speaking. (132)
483. I nodded violently too. (132)
484. I took her arm, waving my other hand toward the road. (132)
485. She spoke swiftly, pointing. (132)
486. I nodded again. (132)
487. I went down the steps and walked toward the gate, not running, but pretty. (132)
488. I reached the gate and stopped and looked at her for a while. (132)
489. The woman stood on the stoop, watching us. (132)
490. She moved along just under my elbow. (132)
491. We went on. (132)
492. The houses all seemed empty. (132)
493. Not a soul in sight. (132)
494. Yet they couldn’t all be empty. (132)
495. All the different rooms, if you could just slice the walls away all of a sudden. (132)
496. Madam, your daughter, if you please. (132)
497. No. Madam, for God’s sake, your daughter. (132)
498. The woman was emerging from the broken gate, with a shawl over her head and clutched under her chin. (133)
499. The road curved on, empty. (133)
500. I found a coin and gave it to the little girl. (133)
501. Then I ran. (133)
502. I ran fast, not looking back. (133)
503. The lane went between back premises - unpainted houses with more of those gay and startling colored garments on lines, a barn broken-backed, decaying quietly among rank orchard trees,
unpruned and weed-choked, pink and white and murmurous with sunlight and with bees. (133)

504. I looked back. (133)
505. The entrance to the lane was empty. (133)
506. Red print of my hand coming up through her face like turning a light on under your hand (133)
507. her eyes going bright (133)
508. and Caddy across the table not to look at me. (134)
509. My red hand coming up out of her face. (134)
510. I had forgot about the river curving along the road. (134)
511. I climbed the wall. (134)
512. And then she watched me jump down, holding the loaf against her dress. (134)
513. It was raining (134)
514. we could hear it on the roof, sighing through the high sweet emptiness of the barn. (134)
515. She pushed me down the ladder and ran off and left me (134)
516. Was it there? (134)
517. was it there? (134)
518. She walked just under my elbow, the top of her patent leather head, the loaf fraying out of the newspaper. (134)
519. Did Caddy go away (135)
520. did she go to the house (135)
521. you cant see the barn from our house (135)
522. did you ever try to see the barn from (135)
523. It was her fault (135)
524. she pushed me (135)
525. she ran away (135)
526. And I could feel water again running swift and peaceful in the secret shade. (135)
527. We could hear the rain: a rat in the crib, the empty barn vacant with horses. (135)
528. The road went on, still and empty, the sun slanting more and more. (135)
529. Her stiff little pigtails were bound at the tips with bits of crimson cloth. (135)
530. I stopped. (135)
531. She looked at me, black and secret and friendly. (135)
532. There was a bird somewhere in the woods, beyond the broken and infrequent slanting of sunlight. (135)
533. About half the paper hung limp. (136)
534. I tore it off and dropped it beside the road. (136)
535. We left the road. (136)
536. She stood in the door looking at us. (136)
537. We were dancing sitting down. (136)
538. Did Caddy cant dance sitting down. (136)
539. she looked at us. (136)
540. stay mad. (136)
541. she went away. (136)
542. Stay mad. (136)
543. My shirt was getting wet and my hair. (136)
544. I could see Natalie going through the garden among the rain. Get wet. (136)
545. the mud yellowed up to my waist stinking. (136)
546. If I had time. (137)
547. When I have time. (137)
548. I could hear my watch. (137)
549. mud was warmer than the rain. (137)
550. it smelled awful. (137)
551. She had her back turned. (137)
552. I went around in front of her. (137)
553. She turned her back. (137)
554. I went around in front of her. (137)
555. the rain creeping into the mud flattening her bodice through her dress (137)
556. it smelled horrible (137)
She turned her back (137)
I went around in front of her. (137)
She hit my hands away (137)
I smeared mud on her with my other hand (137)
I couldn’t feel the wet smacking of her hand (137)
They saw us from the water first, heads and shoulders. (137)
They looked like beavers, the water lipping about their chins, yelling. (137)
They squatted in the water. (137)
We moved quick. (137)
They rushed toward us, hurling water. (138)
We moved back. (138)
We went away. (138)
They huddled just under the bank, their slick heads in a row against the bright water. (138)
We lay in the wet grass panting the rain like cold shot on my back. (138)
She held it like that. (138)
and the water building and building up the squatting back the sloughed mud stinking surfaceward pocking the pattering surface like grease on a hot stove. (138)
We went down. (139)
The little girl was howling, holding the loaf in both arms. (139)
Julio still struggled. (139)
He wore a vest but no coat. (139)
Upon it was a metal shield. (139)
In his other hand he clutched a knotted, polished stick. (139)
He struggled. (139)
Two men held him. (139)
The little girl howled steadily, holding the bread. (139)
Anse released him, panting. (140)
He turned to me again. (140)
Then I began to laugh. (140)
After a while the laughter ran out. (140)
After a while I didn’t have to hold my throat so tight. (140)
I got up. (140)
The path went along the river to the bridge. (141)
Then I saw Gerald, and Spoade in the back seat, sitting on the back of his neck. And Shreve. (141)
I didn’t know the two girls. (141)
He heaved himself up and climbed over their feet and got out. (141)
He had on a pair of my flannel pants, like a glove. (141)
I didn’t remember forgetting them. (141)
The prettiest girl was with Gerald in front, too. (141)
They watched me through veils, with a kind of delicate horror. (141)
Gerald got out. (141)
Spoade hadn’t moved. (141)
He shook my arm. (141)
We went on. (142)
Quite a procession now, Anse and I (were) leading. (142)
We entered, a bare room smelling of stale tobacco. (142)
There was a sheet iron stove in the center of a wooden frame filled with sand, and a faded map on the wall and the dingy plat of a township. (142)
Behind a scarred littered table a man with a fierce roach of iron gray hair peered at us over steel spectacles. (142)
I told him. (142)
610. I told him. (143)
611. I told him. (143)
612. He looked up at me, bowing his neck a little to see over the spectacles. (143)
613. His eyes were clear and cold, like a goat's. (143)
614. Julio moved violently. (143)
615. They got quiet. (143)
616. The squire looked at Shreve, then at Spoade, then at Gerald. (143)
617. He looked out of the window for a while. (144)
618. We watched him. (144)
619. I could hear Julio scratching himself. (144)
620. The squire looked back. (144)
621. I gave Julio a dollar. (144)
622. The squire didn’t look at him. (144)
623. He mused a while. (144)
624. We watched him, his stiff crest, the spectacles riding low on his nose. (144)
625. The yellow shape of the window grew slowly across the floor, reached the wall, climbing. (144)
626. Dust motes whirled and slanted. (144)
627. He looked at Shreve a moment, then at me again. (145)
628. I gave him six dollars. (145)
629. The squire looked at Shreve mildly. (145)
630. Mrs Bland was talking to them. (145)
631. Shreve and I sat on two small collapsible seats. (146)
632. I told them, Shreve hunched and furious on his little seat and Spoade sitting again on the back of his neck beside Miss Daingerfield. (146)
633. Shreve said nothing. (146)
634. It was a cap for motoring in England. (146)
635. Mrs Bland said so. (147)
636. In the gray darkness a little light her hands locked about… her knees her face looking at the sky the smell of honeysuckle upon her face and throat (147)
637. His hand touched my knee again. (147)
638. I moved my knee again. (148)
639. they two blurred within the other forever more (148)
640. he had been in the army had killed men (148)
641. one minute she was standing there (149)
642. the next he was yelling and pulling at her dress (149)
643. they went into the hall and up the stairs yelling and shoving at her up the stairs to the bathroom door and stopped her back against the door (149)
644. and her arm across her face yelling and trying to shove her into the bathroom (149)
645. she stood there her eyes like cornered rats (149)
646. then I was running in the gray darkness (149)
647. Fancy watched me across the fence blotchy like a quilt on a line (149)
648. he forgot to feed her again (149)
649. I ran down the hill in that vacuum of crickets like a breath travelling across a mirror (149)
650. she was lying in the water her head on the sand spit the water flowing about her hips (149)
651. there was a little more light in the water (149)
652. I stood on the bank (149)
653. I could smell the honeysuckle on the water gap (149)
654. the air seemed to drizzle with honeysuckle and with the rasping of crickets (150)
655. I dont know (150)
656. yes I dont know poor Benjy (150)
657. I sat down on the bank (150)
658. but she didnt move (150)
659. her face was a white blur framed out of the blur of the sand by her hair (150)
660. her skirt flopped against her draining (150)
661. she climbed the bank her clothes flopping sat down (150)
662. hes crossed all the oceans all round the world (150)
663. then she talked about him clasping her wet knees (150)
her face tilted back in the gray light (150)
her hand came out (150)
I didn't move (150)
she held my hand against her chest her heart thudding (151)
I turned and caught her arm (151)
she moved my hand up against her throat her heart was hammering there (151)
hers face looked at the sky (151)
it had got into my breathing (151)
it was on her face and throat (151)
like paint her blood pounded against my hand (151)
I was leaning on my other arm (151)
she leaned back on her arms (151)
she leaned back on her arms (151)
her hands locked about her knees (151)
then I was crying (151)
I could see a rim of white under her irises (151)
I opened my knife (151)
I could feel the point of the knife at her throat (152)
yes the blades long enough (152)
Benjy's in bed now (152)
yes it won't take but a second (152)
I'll try not to hurt (152)
but she didn't move (152)
her eyes were wide open looking past my head at the sky (152)
but I couldn't stop (152)
she held my head against her damp hard breast (152)
I could hear her heart going firm and slow now not hammering among the willows in the dark and the waves of honeysuckle coming up the air (152)
my arm and shoulder were twisted under me (152)
her muscles gathered (152)
sat up (152)
its my knife (152)
dropped it (152)
she sat up (152)
she rose to her feet (153)
I fumbled along the ground (153)
I could feel her standing there (153)
I could smell her damp clothes (153)
I got up and followed (153)
we went up the hill the crickets hushing before us (153)
we crossed the crest and went on toward the trees (153)
she walked into me (153)
she gave over a little (153)
the ditch was a black scar on the gray grass (153)
she walked into me again (153)
she looked at me and gave over (153)
we reached the ditch (153)
it was matted with vines and briers dark (153)
the ditch narrowed closed (154)
she turned toward the trees (154)
I got in front of her again (154)
I held her (154)
she was motionless hard unyielding but still (154)
the honeysuckle drizzled and drizzled (154)
I could hear the crickets watching us in a circle (154)
she moved back (went around me) on towards the trees (154)
I went on (154)
we reached the fence (154)
she crawled through (154)
160

721. I crawled through (154)
722. she went to him (154)
723. her head rose (154)
724. it was above his on the sky higher their two heads (154)
725. the darkness smelled of rain of damp grass and leaves (154)
726. the gray light (was) drizzling like rain (154)
727. the honeysuckle (was) coming up in damp waves (154)
728. I could see her face a blur against his shoulder (154)
729. he extended his hand (155)
730. I turned away going (155)
731. I stopped (155)
732. in the woods the tree frogs were going smelling rain in the air (155)
733. I went back (155)
734. she touched my shoulder leaning down her shadow the blur of her face leaning down from his high shadow (155)
735. I drew back (155)
736. I didnt look back (155)
737. the tree frogs didnt pay me any mind (155)
738. after a while I turned went back to the edge of the woods (155)
739. I ran in the gray grass among the crickets (156)
740. the honeysuckle getting stronger and stronger and the smell of water (156)
741. then I could see the water color of gray honeysuckle (156)
742. she came along the bank and stopped (156)
743. I didn't move (156)
744. her clothes rustled (156)
745. I didn't move (156)
746. they stopped rustling (156)
747. I sat up (156)
748. she was sitting on the ground (156)
749. her hands clasped about her knee (156)
750. she didnt even look at me (156)
751. I caught her shoulder and shook her hard (156)
752. I shook her (156)
753. I could see that white rim (157)
754. I pulled her (157)
755. she was limp (157)
756. I lifted her to her feet (157)
757. we crossed the branch (157)
758. the roof came in sight then the windows upstairs (157)
759. I had to stop and fasten the gate (157)
760. she went on in the gray light (157)
761. the smell of rain and still it wouldnt rain and honeysuckle beginning to come from the garden fence beginning (157)
762. she went into the shadow (157)
763. I could hear her feet then (157)
764. I stopped at the steps (157)
765. I couldn't hear her feet (157)
766. outside the gray light the shadows of things (were) like dead things in stagnant water (157)
767. finally I saw him (158)
768. he was just going into the barbershop (158)
769. he looked out (158)
770. I went on and waited (158)
771. he rolled the cigarette quickly with about two motions (158)
772. he struck the match with his thumb (158)
773. I turned away (158)
774. I stopped looked back (158)
775. she (was) all right (158)
776. she need me for everything now (159)
she heard me tell T.P. to saddle Prince at one o'clock (159)

778. she kept watching me not eating much (159)

779. she came too (159)

780. T.P. had Prince at the side door (159)

781. I went down the drive and out the gate (159)

782. the horse was hitched in the woods (159)

783. he had a piece of bark in his hands breaking pieces from it and dropping them over the rail into water (159)

784. he broke a piece of bark deliberately dropped it carefully into the water watched it float away (159)

785. he looked at me (159)

786. then I heard myself saying I'll give you until sundown to leave town (159)

787. the smoke flowed in two jets from his nostrils across his face (160)

788. I began to shake (160)

789. my hand were on the rail (160)

790. my mouth said it (160)

791. I didn't say it at all (160)

792. he raked the cigarette ash carefully off against the rail (160)

793. he did it slowly and carefully like sharpening a pencil (160)

794. my hands had quit shaking (160)

795. I hit him (160)

796. my open hand beat the impulse to shut it to his face (160)

797. his hand moved as fast as mine (160)

798. the cigarette went over the rail (160)

799. I swung with the other hand (160)

800. he held both my wrists in the same hand (160)

801. his other hand flicked to his armpit under his coat (160)

802. we looked at one another (160)

803. he took the bark from the rail and dropped it into the water (160)

804. it bobbed up the current (161)

805. it floated away (161)

806. his hand lay on the rail holding the pistol loosely (161)

807. we waited (161)

808. it floated on (161)

809. it was quite still in the woods (161)

810. I heard the bird again the water afterward (161)

811. the pistol came up (161)

812. he didn't aim at all (161)

813. he hit two more of them (161)

814. pieces of bark (were) no bigger than silver dollars (161)

815. he swung the cylinder out an blew into the barrel (161)

816. a thin wisp of smoke dissolved (161)

817. he reloaded the three chambers shut the cylinder (161)

818. he handed it to me butt first (161)

819. I hit him (161)

820. I couldn't hear (161)

821. he let me go (161)

822. I leaned against the rail (161)

823. I leaned on the rail looking at the water (162)

824. I left the bridge and sat down with my back against a tree and leaned my head against the tree and shut my eyes (162)

825. I sat there against the tree with little flecks of sunlight brushing across my face like yellow leaves on a twig listening to the water and not thinking about anything at all (162)

826. I opened my eyes (162)

827. her hands (were) running on my face (162)

828. she held my face between her hands bumping my head against the tree (163)

829. I caught her wrists (163)

830. she tried to bump my head against the tree (163)
she tried to break her wrists free (163)
all at once she quit (163)
her wrists went lax (163)
she hadnt hitched Prince (163)
she took my hand and held it flat against her throat (163)
I felt the first surge of blood there (163)
it surged in strong accelerating beats (163)
her blood surged steadily beating and beating against my hand (164)
I tried to see my face in it. (164)
He tried to take it from my hand. (164)
I dipped the rag again, breaking the balloon. (164)
The rag stained the water. (164)
I wrung out the handkerchief and tried to clean the blood off of my vest. (164)
Everything was sort of violet and still, the sky green paling into gold beyond the gable of the house and a plume of smoke rising from the chimney without any wind. (165)
I heard the pump again. (165)
A man was filling a pail, watching us across his pumping shoulder. (165)
I could hear a cow lowing somewhere. (165)
He looked at me with his cold, quizzical eyes. (165)
I dipped the cloth again and held it to my eye. (166)
Spoade was still watching me. (166)
He looked at me, cold and quizzical. (167)
Shreve stopped, looking at me. (167)
Turning his glasses looked like small yellow moons. (167)
I went across the yard, toward the road. (168)
They stood watching me. (168)
I went around the house. (168)
A rock path went down to the road. (168)
Roses grew both on both sides of the path. (168)
I went through the gate, onto the road. (168)
I went up the hill. (168)
Behind him the yellow light lay like a wash of paint on the roof of the house. (168)
I lifted my hand and went on over the hill, listening to the car. (168)
Then I went on. (168)
Pretty soon I came to a lane. (168)
I turned into it. (168)
Pretty soon the car came. (169)
I got on it, they turning to look at my eye, and found a seat on the left side. (169)
I remember lots of them. (169)
Wistaria was one. (169)
I could feel water beyond the twilight, smell. (169)
The draft in the door smelled of water, a damp steady breath. (170)
the whole thing came to symbolise night and unrest (170)
all I had done shadows (170)
all I had felt suffered taking visible from antic and perverse mocking without relevance inherent themselves with the denial of the significance (170)
Benjamin the child of. (170)
How he used to sit before that mirror. (170)
Benjamin the child of mine old age held hostage into Egypt. (170)
They will bet on the odd or even number of mourners at a funeral. (170)
A brothel full of them in Memphis went into a religious trance ran naked into the street. (170)
It took three policemen to subdue one of them. (170)
The car stopped. (170)
I got out, with them looking at my eye. (170)
I stopped on the back platform. (171)
I looked into the car. (171)
There were no seats on the left side. (171)
We crossed the river. (171)
Our windows were dark. (171)
The entrance was empty. (171)
Calling him my husband. (171)
Then I laid it face up on the table and took Mrs Bland’s letter and tore it across and dropped the pieces into the waste basket and took off my coat, vest, collar, tie and shirt. (172)
The tie was spoiled too, but then niggers. (172)
Benjamin the child of my sorrowful (172)
Then I opened the bag and took the shirt and collar and tie out and put the bloody ones in and closed the bag, and dressed. (172)
The tie was spoiled too, but then niggers. (172)
Benjamin the child of my sorrowful (172)
Then I opened the bag and took the shirt and collar and tie out and put the bloody ones in and closed the bag, and dressed. (172)
seeing on the rushing darkness (172)
his face and mine just (172)
did I see not goodbye (172)
the marquee empty of eating (172)
the road empty in darkness (172)
in silence the bridge arching into silence (172)
darkness sleep (172)
the water peaceful and swift not goodbye (172)
I stood at the window (172)
Father hadn’t moved (173)
he still sat beside her holding her hand the bellowing hammering away like no place for it in silence (173)
the never was a queen or a fairy (173)
she was always a king or a giant or a general (173)
It was torn out, jagged out. (173)
I was glad. (173)
Then the honeysuckle got into it. (173)
whispering in the mind shaping unseen door (173)
Door now nothing hands can see (173)
My nose could see gasoline, the vest on the table, the door. (173)
The corridor was still empty of all the feet in sad generations seeking water. (173)
door I am not afraid only Mother Father Caddy Jason Maury getting so far ahead sleeping (173)
It was empty too, the pipes, the porcelain, the stained quiet walls, the throne of contemplation. (173)
I returned up the corridor, waking the lost feet in whispering battalions in the silence, into the gasoline, the watch telling its furious lie on the dark table. (174)
Then the curtains breathing out of the dark upon my face, leaving the breathing upon my face. (174)
A quarter hour yet. And then I'll not be. The peacefulst words. Peacefullest words. Non fui. Sun. Fui. Non sum. (Translating as I was not. I am. I was. I am not, this Latin epigram derives from the teachings of Epicurus. Arguing that all sensation and consciousness are terminated at the point of death, he held that death could entail neither pleasure nor pain. Fear of one's own demise, therefore, involves an irrational supposition that the conscious mind that is aware of death as a loss somehow continues after its owner has expired. The expression conventionally ends in Non curo: ‘I do not care’. Quentin’s omission of these final words suggests both a lack of reconciliation with the fate which he, nevertheless, does not question and a failure to fully comprehend suicide as the termination of awareness.). (174)
Somewhere I heard the bells once. (174)
Mississippi or Massachusetts. I was. (174)
I am not. Massachusetts or Mississippi. (174)
Shreve has a bottle in his trunk. (174)
Aren’t you even going to open it (174)
Mr and Mrs Jason Richmond Compson announce the… marriage of their daughter Candace (174)
Three times. Days. Aren’t you even going to open it (174)
that liquor teaches you to confuse the means with the end (174)
I am. Drink. (174)
I was not. (174)
Shreve has a bottle in his trunk. (174)
Sir I will not need Shreve’s. (174)
because Harvard is such a fine sound (174)
fifty acres is no high price for a fine sound. (174)
A fine dead sound we will swap Benjy’s pasture for a fine dead sound. (174)
I didn’t notice him any more than any other stranger drummer or what (175)
when he looked at me was looking at me through her like through a piece of colored glass (175)
why must you meddle with me (175)
did you know Mother set Jason to spy on you (175)
I wouldn’t have. (175)
Women only use other people’s codes of honor (175)
Uncle Maury himself would have made not one to get him a black eye (175)
the Patterson boy was smaller than Jason too (175)
they sold the kites for a nickel a piece (175)
he certainly could board and lodge Uncle Maury now and then and lend him a little money (175)
The three quarters began. (176)
yes sir dont you and he (176)
every man is the arbiter of his own virtues (176)
you wouldnt have felt driven to the expedient of telling me (177)
you had committed incest otherwise and i… (176)
i wasnt lying (177)
i wasnt lying and he… (177)
i was afraid to… (177)
you are not thinking of finitude (177)
it will not quite discard (177)
you will not even be dead and temporary and he… (177)
you wont do it under these condition (177)
it will be a gamble (177)
no man ever does that under the first fury of despair or remorse or bereavement (177)
the gods happen to be floating at the time… (178)
i will never do that (178)
you might go up into maine for a month (178)
you can afford it (178)
i will realise up there next week or next month and he… (178)
it will be better for me for all of us and he… (178)
the saddest word of all there is nothing else in the world (178)
its not despair until time (178)
The last note sounded. (178)
I entered the sitting room and turned on the light. (178)
I putmy vest on. (178)
Not like my eye did, anyway. (178)
I put on my coat. (178)
Then I carried the watch into Shreve’s room and put it in his drawers and went to my room and
got a fresh handkerchief and went to the door and put my hand on the light switch. (178)
I foundmy toothbrush and got some of Shreve’s paste and went out and brushed my teeth. (179)

COMPOUND SENTENCE
1. It was propped against the collar box and I lay listening to it. (76)
2. You can be oblivious to the sound for a long while, then in a second ticking it can create in the
mind unbroken the long diminishing parade of time you didn’t hear. (76)
3. He was still looking at the watch, his mouth shaping. (78)
4. Spoade was in the middle of them like a terrapin in a street full of scuttering dead leaves, his collar about his ears, moving at his customary unhurried walk. (78)
5. The others passed him running, but he never increased his pace at all. (79)
6. First he’s watch me with one eye, then flick! and it would be the other one, his throat pumping faster than any pulse. (79)
7. He would be there and she would and I would. (79)
8. And I will look down and see my murmuring bones and the deep water like wind, like a roof of wind, and after a long time they cannot distinguish even bones upon the lonely and inviolate sand. (80)
9. I turned the face up, the blank dial with little wheels (was) clicking and clicking behind it, not knowing any better. (80)
10. The water made my finger smart a little, so I painted it again. (81)
11. The jeweler was working again, bent over his bench, the tube tunneled into his face. (85)
12. He wore a derby and shined shoes and he was holding a dead cigar stub. (86)
13. He didn’t have a saddle and his feet dangled almost to the ground. (87)
14. He looked at me, then he loosened the blanket and lifted it away from his ear. (87)
15. So I never could come out even with the bell, and the released surging of feet moving already, feeling earth in the scuffed floor, and the day like a pane of glass struck a light, sharp blow, and my insides would move, sitting still. (88)
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The street lamps go down the hill then they rise toward town like lanterns hung one above another on a wall. (100)

Shreve was coming up the walk, shambling, fatly earnest, his glasses glinting beneath the running leaves like little pools. (101)

any live man is better than any dead man but no live or dead man is very much better than any other live or dead man (102)

I got it and it went on again, blotting the half hour. (102)

One car had just left, and people were already waiting for the next one. (104)

One day you’d think misfortune would get tired, but then time is your misfortune Father said. (104)

I got off and stood in my shadow and after a while a car came along and I got on and went back to the interurban station. (105)

There was a car ready to leave, and I found a seat next the window and it started and I watched it sort of frazzle out into slack tide flats, and then trees. (105)

The street lamps go down the hill the heard the car go down the hill. (113)

that’s all and my jaw-muscles getting numb and my mouth saying Wait Wait just a minute through the sweat ah ah ah behind my teeth and Father damn that horse damn that horse. (113)

He never raised it, yet on a still night we have heard it from our front porch. (115)

You cant know and he said Yes. (116)

The arrow increased without motion, then in a quick swirl the trout lipped a fly beneath the surface with that sort of gigantic delicacy of an elephant picking up a peanut. (116)

Three boys with fishing poles came onto the bridge and we leaned on the rail and looked down at the trout. (117)

They continued to jeer at him, but he said nothing more. (118)

It crossed the hill, then descended winding, carrying the eye, the mind on ahead beneath a still green tunnel, and the square cupola above the trees and the round eye of the clock but far enough. (120)

He paid me no attention, his jaw set in profile, his face turned a little away beneath his broken hat. (123)

the next minute he was pulling at her dress and bellowing his voice hammered back and forth between the walls in waves and she shrinking against the wall getting smaller and smaller with her white face (124)

She was not tall enough to see over the case, so she went to the end of the counter and looked at the little girl. (125)

She came out around the counter, but she didn’t touch the little girl. (126)

She looked at the woman, then she gave me a flying back glance and looked at the woman again. (126)

It uncurled upon a nickel, moist and dirty, moist dirt ridged into her flesh. (126)

I gave it to her and she unwrapped it and put the third bun in and wrapped it and took up the coins and found two coppers in her apron and gave them to me. (126)

She quit looking at me, but she was still motionless. (127)

We moved toward the door and the woman’s peering back. (127)

She ate the ice cream steadily, then she fell on to the cake again, looking about at the showcases. (128)

I finished mine and we went out. (128)

She swallowed the last of the cake, then she began on the bun, watching me across it. (129)

The street was empty both ways, but no one at all except back there. (129)

She looked at them blackly for a while, her jaws moving steadily. (130)

She looked at me, chewing, her eyes (were) black and unwinking and friendly. (131)

A bridge crossed it, and a street of jumbled frame houses followed the river, backed onto it. (131)

There was no movement about the house at all, and the pink garment (was) hanging in no wind from the upper window. (131)

She looked at me, then she spoke rapidly to the little girl in Italian, with a raising inflexion, then a pause, interrogatory. (131)

She spoke to her again, (and) the little girl (was) looking at her across the end of the crust, pushing it into her mouth with a dirty hand. (132)
The crust was gone now, and she looked at me with her black, friendly stare. (132)

She moved along just under my elbow, her shiny tight pigtails, and then the last house played out and the road curved out of sight beyond a wall, following the river. (132)

I climbed the gate into a woodlot and crossed it and came to another wall and followed that one, (and my shadow was) behind me now. (133)

The wall went into shadow, and then my shadow, I had tricked it again. (134)

I stood in the weeds and we looked at one another for a while. (134)

Among the moss little pale flowers grew, and the sense of water was mute and unseen. (136)

They yelled and one rose squatting and sprang among them. (137)

I took my handkerchief and tried to wipe the loaf, but the crust began to come off, so I stopped. (138)

Then we heard the running and we stopped and looked back and saw him coming up the path running, the level shadows flicking upon his legs. (139)

Julio broke from the man and sprang at me again, but the marshal met him and they struggled until the other two pinioned his arms again. (140)

I sat down, they were watching me and the little girl with her streaked face and the gnawed looking loaf, and the water swift and peaceful below the path. (140)

We followed the path, the two others were watching Julio and the little girl and the boys somewhere in the rear. (141)

He wrote it slowly into the book, (and) the pen was scratching with excruciating deliberation. (142)

I told him, (and) he was watching me with his cold, pale eyes. (143)

Spoade was looking at me, (and) his brown eyes were quizzical, a little cold. (145)

Gerald cranked the car and got in and we started. (146)

His arms were folded and he glared straight ahead past Gerald's cap. (146)

with one hand he could lift her to his shoulder and run with her running ... running the beast with two backs and she blurred in the winking oars running the swine of Euboeleus running coupled within (148)

it smelled of rain and all flowers scents the damp warm air released and crickets sawing away in the grass pacing me with a small travelling island of silence (149)

the grass was damp a little then I found my shoes wet (150)

she sat up then she rose (150)

it fumbled down my arm and she held my hand flat against her chest her heart thudding (150)

it began to jerk and jump and I had to pant to get any air at all out of that thick gray honeysuckle (151)

her hand touched me again and I was crying against her damp blouse then she lying on her back looking past my head into the sky (151)

we shook hands and then we stood there her shadow high against his shadow one shadow (155)

the gray light was like moss in the trees drizzling but still it souldnt rain (155)

I could see the lights on the courthouse clock and the glare of town the square on the sky and the dark willows along the branch and the lights in mothers windows the light still on in Benjys room and I stooped through the fence and went across the pasture running (156)

I lay down on the bank with my face close to the ground so I couldnt smell the honeysuckle (156)

she lifted her face and I saw she wasnt even looking at me at all (157)

I heard her feet and then my hand touched her not warm not cool just still her clothes a little damp still (157)

I turned into the lane and then I ran (159)

he looked over his shoulder and then he turned his back (159)

he broke a piece of bark and dropped it into the water and then he laid the bark on the rail and rolled a cigarette with those two swift motions spun the match over the rail (159)

behind him the sun slanted and a bird was singing somewhere beyond the sun (160)

the bark disappeared and then pieces of it floated up spreading (161)

I could hear my blood and then I could see the sky again and branches against it and the sun slanting through them and he was holding me on my feet (161)

167
1. I heard him untie the horse and ride off and after a while I couldn't hear anything but the water and then the bird again (162).
2. A patch of sun came through and fell across my eyes and I moved a little further around the tree (162).
3. I heard the bird again and the water and then everything sort of rolled away and I didn't feel anything at all (162).
4. She looked at me (and) then everything emptied out of her eyes and they looked like the eyes in statues blank and unseeing and serene (163).
5. It kept on running for a long time, but my face felt cold and sort of dead, and my eye, and the cut place on my finger was smarting again (164).
6. I could hear Shreve working the pump, (and) then he came back with the basin and a round blob of twilight wobbling in it, with a yellow edge like a fading balloon, then my reflection. (164)
7. A woman crossed the door, but she didn't look out. (165)
8. It dropped downhill, toward the woods, and I could make out the auto beside the road. (168).
9. It sounded far away across the twilight and I stopped and listened to it. (168).
10. I couldn't make out the auto any longer, but Shreve was standing in the road before the house, looking up the hill. (168).
11. I could smell the curves of the river beyond the dusk and I saw the last light supine and tranquil upon tideflats like pieces of broken mirror, (and) then beyond them lights began in the pale clear air, trembling a little like butterflies hovering a long way off. (170).
12. They'd all be sitting around somewhere by now though, and then I was hearing my watch and I began to listen for the chimes and I touched Shreve's letter through my coat, the bitten shadows of the elms flowing upon my hand. (171)
13. But I would have seen him and he cannot get another car for an hour because after six oclock. (171).
14. I washed my face and hands, but even then I could smell it within the soap stinging, constricting the nostrils a little. (172).
15. I turned on the light and went into my bedroom, out of the gasoline but I could still smell it. (172).
16. I'd break that place open and drag them out and I's whip them good. (173).
17. I had forgotten the glass, but I could... (174).
18. I have sold Benjy's Pasture and I can be dead in Harvard Caddy said in the caverns and the grottoes of the sea tumbling peacefully to the wavering tides (174).
19. Colonel Sartoris was on a still higher place looking out across at something and they were waiting for him to get done looking at it and come down (176).
20. Grandfather wore his uniform and we could hear the murmur of their voices from beyond the cedars (176).
21. they were always talking and Grandfather was always right (176).
22. the swine untethered in pairs rushing coupled into the sea and he... (176).
23. it doesn't have to be even that long for a man of courage and he... (176).
24. you wanted to sublimate a piece of natural human folly into a horror and then exorcise it with truth and... (177).
25. every man is the arbiter of his own virtues but let no man prescribe for another mans wellbeing and I temporary and he was... (178).
26. At last it stopped vibrating and the darkness was still again. (178).
27. The gasoline was faint now, barely noticeable, and in the mirror the stain didn’t show. (178).
28. Shreve's letter crackled through the cloth and I took it out and examined the address, and put it in my side pocket. (178).
29. I had forgotten to brush it too, but Shreve had a brush, so I didn't have to open the bag any more. (179).

COMPLEX SENTENCE
1. Like Father said down the long and lonely light-rays you might see Jesus walking, like. (76).
2. And the good Saint Francis that said Little Sister Death, that never had a sister. (76).
3. (Father said) That Christ was not crucified: he was worn away by a minute clicking of little wheels. (77)
4. (Father said) That (Jesus) had no sister. (77)
5. Father said that constant speculation regarding (regards) the position of mechanical hands on an arbitrary dial which is a symptom of mind-function. (77)
6. Excrement Father said (is) like sweating. (77)
7. Thinking it would be nice for them down at New London if the weather held up like this. (77)
8. If it had been cloudy I could have looked at the window, thinking what he said about idle habits. (77)
9. The month of brides, the voice that breathed… (77)
10. I said I have committed incest. Father I said. Roses. (77)
11. Shreve stood in the door, putting his collar on, his glasses glinting rosily, as though he had washed them with his face. (77)
12. Ah let him alone, Shreve said, if he's got better sense than to chase after the little dirty sluts, whose business. (78)
13. Boys. Men. They lie about it. Because it means less to women. Father said. (78)
14. He said it was men (who) invented virginity not women. (78)
15. Father said it’s like death: only a state in which the others are left … (78)
16. and I said, Why couldn’t it have been me and not her who is unvirgin… (78)
17. and he said, That’s why that’s sad too: nothing is even worth the changing of it,… (78)
18. and Shreve said if he’s got better sense than to chase after the little dirty sluts… (78)
19. and I said Did you ever have a sister? Did you? Did you? (78)
20. It was his club’s boast that he never ran for chapel and had never got there on time and had never been absent in four years and had never made either chapel or first lecture with a shirt on his back and socks on his feet. (79)
21. It was a while before the last stroke ceased vibrating. (79)
22. Because if it were just to hell; if that were all of it. Finished. If things just finished themselves. Nobody else there but her and me. (79)
23. If we could just have done something so dreadful that they would have fled hell except us. (79)
24. I have committed incest I said. (79)
26. When he put the pistol in my hand I didn't. (79)
27. That’s why I didn’t. (79)
28. If we could have just done something so dreadful and Father said That’s sad too people cannot do anything that dreadful they cannot do anything very dreadful at all they cannot even remember tomorrow what seemed dreadful today and I said. You can shirk all things and he said, Ah can you. (80)
29. If I could have been his mother lying with open body lifted laughing, holding his father with my hand refraining, seeing, watching him die before he lived. (80)
30. Until on the Day when He says Rise only the flat-iron would come floating up. (80)
31. It’s not when you realise that nothing can help you - religion, pride, anything - it’s when you realise that you don’t need any aid. (80)
32. When I saw it my thumb began to smart. (80)
33. 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 by the ones he has not returned and locked the trunk and addressed it. (81)
34. Only she was running already when I heard it. (81)
35. In the mirror she was running before I know what it was. (81)
36. If you waited long enough on any corner you would see him in whatever parade came along. (82)
37. He was in the Street Sweeper’s section, in a stovepipe hat, carrying a two inch Italian flag, smoking a cigar among the brooms and scoops. (82)
38. But the last time was the G.A.R. one, because Shreve said:… (82)
39. While I was eating I heard a clock strike the hour. (83)
40. But then I suppose it takes at least one hour to lose time in, who has been longer than history.
getting into the mechanical progression of it. (83)

43. When I finished breakfast I bought a cigar. (83)

44. There were about a dozen watches in the window, a dozen different hours and each with the same assertive and contradictory assurance that mine had, without any hands at all. (85)

45. I could hear mine, ticking away inside my pocket, even though nobody could see it, even though it could tell nothing if anyone could. (85)

46. He said time is dead as long as it is being clicked off by little wheels; only when the clock stops does time come to life. (85)

47. Only they were bigger than I thought. (85)

48. So I got two six-pound little ones, because they would look like a pair of shoes wrapped up. (85)

49. I used to think that a Southerner had to be always conscious of niggers. (86)

50. I thought that Northerners would expect him to. (86)

51. That was when I realised that a nigger is not a person so much as a form of behavior; a sort of obverse reflection of the white people he lives among. (86)

52. I wouldn’t begin counting until the clock struck three. (88)

53. When the car stopped I got off. (89)

54. When it closed I crossed to the other side and leaned on the rail above the boathouses. (90)

55. The shadow of the bridge, the tiers of railing, my shadow leaning flat upon the water, so easily had I tricked it that would not quit me. (90)

56. Niggers say a drowned man’s shadow was watching for him in the water all the time. (90)

57. What a sinful waste Dilsey would say. (90)

58. Benjy knew it when Damuddy died. (90)

59. The tug came back downstream, the water shearing in long rolling cylinders, rocking the float at last with the echo of passage, the float lurching onto the rolling cylinder with a plopping sound and a long jarring noise as the door rolled back and two men emerged, carrying a shell. (90)

60. Ever since then I have believed that God is not only a gentleman and a sport; he is a Kentuckian too. (91)

61. When he sailed away she made a detour and came down to the river again and drove along parallel with him, the car in low gear. (91)

62. They said you couldn’t have told they’d ever seen one another before, like a King and Queen, not even looking at one another, just moving side by side across Massachusetts on parallel courses like a couple of planets. (91)

63. If you could call it stubbornness, sitting in his attitudes of princely boredom, with his curly yellow hair and his violet eyes and his eyelashes and his New York clothes, while his mamma was telling us about Gerald’s horses and Gerald’s niggers and Gerald’s women. (91)

64. Husbands and fathers in Kentucky must have been awful glad when she carried Gerald off to Cambridge. (91)

65. She approved of Gerald’s associating with me because I at least revealed a blundering sense of noblesse oblige by getting myself born below Mason and Dixon and a few others whose Geography met the requirements (minimum). (91)

66. But since she met Spoade coming out of chapel one... (91)

67. I’m sure she solaced herself by being convinced that some misfit Maingault or Mortemar had got mixed up with the lodge-keeper’s daughter. (92)

68. Which was quite probable, whether she invented it or not. (92)

69. The shell was a speck now, the oars catching the sun in spaced glints, as if the hull were winking itself along him along. (92)

70. I thought all the time they were khaki, army issue khaki, until I saw they were of heavy Chinese silk or finest flannel because they made his face so brown his eyes so blue. (92)

71. Why must you do like nigger women don in the pasture the ditches the dark woods hot hidden furious in the dark woods. (92)

72. Mother believed he had some sort of spell he was going to cast on her when he got her alone. (93)

73. Yet any blackguard... that could drive up in a limousine with a flower in his buttonhole. (93)

74. Country people poor things they never saw (94)

75. your father wouldn’t like it if you were to injure one of them (94)

76. I’ll declare your father will simply have to get an auto now (94)
I know how often people make promises just to satisfy their consciences (94)
I wrote you that he is going to take Jason into his bank when Jason finishes high school (94)
We have sold Benjy's pasture so that Quentin may go to Harvard (94)
Ah Herbert Candace do you hear that… (95)
Bringing empty trunks down the attic stairs they sounded like coffins French Lick. (95)
Will there be hats then since I was not and not Harvard then. (95)
Where the best of thought Father said clings like dead ivy vines upon old dead brick. (95)
Spoade had a shirt on; then it must be. (95)
When I can see my shadow again if not careful that I tricked into the water shall tread again upon my impervious shadow. (95)
How can I control any of them when you have always taught them to have no respect for me and my wishes (96)
I will not have my daughter spied on by you or Quentin or anybody no matter what you think she has done (96)
At least you agree there is reason for having her watched (96)
She didn't mean that that's the way women do things (96)
it's because she loves Caddy (96)
they don't acquire knowledge of people we are (96)
they have an affinity for evil for supplying whatever the evil lacks in itself for drawing it about them instinctively as you do bed-clothing in slumber fertilising the mind for it until the evil has served its purpose whether it ever existed or no (96)
He had a regular uniform he met trains in, a sort of Uncle Tom's cabin outfit, patches and all. (97)
Someone spread the story years ago, when he first appeared around college from wherever he came from, that he was a graduate of the divinity school. (97)
And when he came to understand what is meant he was so taken with it that he began to retail the story himself, until at last he must have come to believe he really had. (98)
Anyway he related long pointless anecdotes of his undergraduate days, speaking familiarly of dead and departed professors by their first names, usually incorrect ones. (98)
He touched my arm, lightly, his hand that worn, gentle quality of niggers' hands. (98)
He leaned a little to me, speaking rapidly, his eyes not looking at me. (99)
Once more he was that self he had long since taught himself to wear in the world's eye, pompous, spurious, not quite gross. (99)
Father said because she loves Caddy she loves people through their shortcomings. (100)
Why'n't you keep them hands outen your pockets when you running you could stand up then (101)
Caddy told Jason and Versh that the reason Uncle Maury didn't work was that he used to roll his head in the cradle when he was little. (101)
whether it be sin or not has not occurred to her (102)
If that was the three quarters, not over ten minutes now. (104)
I wonder if even miners in the bowels of the earth. (104)
Father said a man is the sum of his misfortunes. (104)
Then the wings are bigger Father said only who can play a harp. (104)
I wonder what time it is what of it. (104)
What picture of Gerald I to be one of the…background. (105)
Remote cousins and family friends whom mere acquaintanceship invested with a sort of blood obligation noblesse oblige. (105)
her arms behind her head kimono-winged the voice that breathed o'er eden clothes upon the bed by the nose seen above the apple (105)
She called Shreve that fat Canadian youth twice she arranged a new room-mate for me without consulting me at all, once for me to move out, once for… (106)
Then he told me how she had gone to the proctor to have him moved out and how the proctor had revealed enough low stubbornness to insist on consulting Shreve first. (106)
Good after now, though we had passed where he was still pulling upstream majestic in the face of god gods. (111)
Adulant if not a husband he'd ignore God. (111)
That's where the water would be, healing out to the sea and the peaceful grottoes. (112)
A kind of still and violent fecundity that satisfied even bread-hunger like. (113)

I know what a broken leg is all it is (113)

Dilsey said you goin to ruin yoself aint you got no mo sense than that not fo days since you bruck hit. (113)

Even sound seemed to fail in this air, like the air was worn out with carrying sounds so long. (114)

And we’d sit in the dry leaves that whispered a little with the slow respiration of our waiting and with the slow breathing of the earth and the windless October, the rank smell of the lantern fouling the brittle air, listening to the dogs and to the echo of Louis’ voice dying away. (115)

When he called the dogs in he sounded just like the horn he carried slung on his shoulder and never used, but clearer, mellower, as though his voice were a part of darkness and silence, coiling out of it, coiling into it again. (115)

I began to feel the water before I came to the bridge. (115)

The bridge was of gray stone, lichened, dappled with slow moisture where the fungus crept. (115)

Versh told me about a man who mutilated himself. (115)

It’s never to have had them then I could say O That That’s Chinese I dont know Chinese. (116)

And Father said it’s because you are a virgin: dont you see? (116)

Purity is negative state and therefore contrary to nature. (116)

On the instant when we come to realise that tragedy is second-hand. (116)

Where the shadow of the bridge fell I could see down for a long way, but not as far as the bottom. (116)

They dont touch one another, no matter how knotted up they once were, no matter how close they lay once to the bones. (116)

And maybe when He says Rise the eyes will come floating up too, out of the deep quiet and the sleep, to look on glory. (116)

If it could just be a hell beyond that: the clean flame the two of us more than dead. (116)

Then they talked about what they would do with twenty-five dollars. (117)

They all talked at once, their voices insistent and contradictory and impatient, making of unreality a possibility, then a probability, then an incontrovertible fact, as people will when their desires become words. (117)

I asked how far it was to the nearest town. (119)

The shadows on the road were as still as if they had been put there with a stencil, with slanting pencils of sunlight. (120)

He would be sort of grand too, pulling in lonely state across the noon, rowing himself right out of noon, up the long bright air like an apotheosis, mounting into a drowsing infinity where only he and the gull, the one terrifically motionless, the other in a steady and measured pull and recover that partook of inertia itself, the world punily beneath their shadows on the sun. (122)

It was full of bees; already we could hear them. (122)

The sound of the bees diminished, sustained yet, as though instead of sinking into silence, silence merely increased between us, as water rises. (123)

Man the sum of his climatic experiences Father said. (123)

Man the sum of what have you. (124)

Father will be dead in a year they say if he don’t stop drinking (124)

her eyes like thumbs dug into it until he pushed her out of the room (124)

his voice hammering back and forth as though its own momentum would not let it stop as though there were no place for it in silence bellowing (124)

Above the counter where the ranks of crisp shapes behind the glass her neat gray face her hair tight and sparse from her neat gray skull, spectacles in neat gray rims riding approaching like something on a wire, like a cash box in a store. (125)

Something among dusty shelves of ordered certitudes long divorced from reality, desiccating peacefully, as if a breath of that air which sees injustice done (125)

She carried it sort of like it might have been a dead pet rat. (127)

But she held to it, chewing the ice cream like it was taffy. (128)

Because women so delicate so mysterious Father said. Delicate equilibrium of periodical filth between two moons balanced. (128)
151. Moons he said full and yellow as harvest moons her hips thighs. (128)
152. Then know that some man that all mysterious and imperious concealed. (128)
153. Liquid putrefaction (was) like drowned things floating like pale rubber flabbily filled getting the odor of honeysuckle all mixed up. (128)
154. She chewed quietly and steadily; at regular intervals a small distension passed smoothly down her throat. (129)
155. *She would have told me not to let me sit there on the steps hearing her door twilight slamming hearing Benjy still crying* (129)
156. *Supper she would have to come down then getting honeysuckle all mixed up in it* (129)
157. We went up the street, on the shady side, where the shadow of the broken façade blotted slowly across the road. (130)
158. A man sitting in a chair tilted in the broad low door, where a dark cool breeze smelling of ammonia blew among the ranked stalls, said to look at the postoffice. (130)
159. We reached the station and crossed the tracks, where the river was. (131)
160. In the center of an untrimmed plot enclosed by a fence of gaping and broken pickets stood an ancient lopsided surrey and a weathered house from an upper window of which hung a garment of vivid pink. (131)
161. There was a bell pull with a porcelain knob, attached to about six feet of wire when I stopped puffing and knocked. (131)
162. A sort of breathlessness that empty houses have. (132)
163. Just before the road curved away I looked back. (133)
164. I slowed still more, my shadow pacing me, dragging its head through the weeds that hid the fence. (133)
165. The lane went back to a barred gate, became defunctive in grass, a mere path scarred quietly into new grass. (133)
166. There were vines and creepers where at home would be honeysuckle. (133)
167. Coming and coming especially in the dusk when it rained, getting honeysuckle all mixed up in it as tho it were not enough without that, not unbearable enough. (133)
168. The loaf was wearing slowly out of the paper; already it needed a new one. (134)
169. *it hurt you when Caddy did ran off* (134)
170. We went on in the thin dust, our feet silent as rubber in the thin dust where pencils of sun slanted in the trees. (135)
171. A corner of the wrapping flapped a little as she walked, the nose of the loaf naked. (135)
172. We began to hear the shouts, the splashing; I saw a brown body gleam for an instant. (136)
173. *I jumped hard as I could into the hogwallow* (136)
174. *I kept on plunging until I fell down and rolled over in it* (136)
175. It was the second boy, the one that thought the horse and wagon back there at the bridge. (137)
176. Little flowers grew among the moss, littler than I had ever seen. (138)
177. It looked kind of like rats had been eating it now. (138)
178. then I saw another man, an oldish man running heavily, clutching a stick, and a boy naked from the waist up, clutching his pants as he ran. (139)
179. … and then I saw his Italian face and his eyes as he sprang upon me. (139)
180. But my throat wouldn’t quit trying to laugh, like retching after your stomach is empty. (140)
181. There was another yellow butterfly, like one of the sunflecks had come loose. (140)
182. I didn’t remember how many chins Mrs Bland had, either. (141)
183. We went down the street and turned into a bit of lawn in which, set back from the street, stood a one storey building of brick trimmed with white. (142)
184. We went up the rock path to the door, where Anse halted everyone except us and made them remain outside. (142)
185. He opened a huge dusty book and drew it to him and dipped a foul pen into an inkwell filled with what looked like a coal dust. (142)
186. As we passed out the door Julio’s voice rose again, violent, then ceased. (145)

173
174 We drove down the street and crossed the bridge and passed the house where the pink garment hung in the window. (146)
175 We passed that house, and three others, and another yard where the little girl stood by the gate. (147)
176 when she came in to supper T.P. was feeding him (149)
177 I thought damn that nigger (149)
178 her skirt half saturated flopped along her flanks to the waters motion in heavy ripples going nowhere renewed themselves of their own movements (149)
179 a substance you could feel on the flesh is Benjy still crying (150)
180 the smell of honeysuckle there was a light in mothers room and in Benjys where T.P. was putting him to bed (150)
181 it was low so low that all smells and sounds of night seemed to have been crowded down like under a slack tent especially the honeysuckle (151)
182 when I lifted my hand I could still feel crisscrossed twigs and grass burning into the palm (151)
183 when I rose from the stooping he was coming out of the trees into the gray toward us coming toward us tall and flat (154)
184 he held her in one arm like she was no bigger than a child (155)
185 they sounded like toy music boxes that were hard to turn and honeysuckle (155)
186 as soon as I got there I began to smell honeysuckle again (155)
187 he looked like he was made out of bronze his khaki shirt (158)
188 before I reached the bridge I saw him leaning on the rail (159)
189 he didnt look up until I came on to the bridge and stopped (159)
190 I thought if I hid them he'd know why (160)
191 he caught it too before the cigarette reached the water (160)
192 while the bird (was) singing he turned my hands loose (160)
193 even when I heard its feet bunch scattering the hissing sand and feet running and her hard running hands (162)
194 he was liable to strike out for home if the notion took him (163)
195 Spoade came out of the house, talking to the woman I reckon, and crossed the yard. (165)
196 I waited until I heard it start again. (168)
197 After the lane it seemed brighter, as though I had walked through night in the lane and came out into morning again. (168)
198 Then the car went on, the draft building steadily up in the open door until it was drawing steadily through the car with the odor of summer and darkness except honeysuckle. (169)
199 Honeysuckle was the saddest odor of all, I think. (169)
200 On the rainy days when Mother wasn’t feeling quite bad enough to stay away from the windows we used to play under it. (169)
201 When Mother stayed in the bed Dilsey would put old clothes on us and let us go out in the rain because she said rain never hurt young folks. (169)
202 This was where I saw the river for the last time this morning, about here. (169)
203 When it bloomed in the spring and it rained there the smell was everywhere (169)
204 Sometimes I could put myself to sleep saying that over and over until after the honeysuckle got all mixed up in it (170)
205 I seemed to be lying neither asleep nor awake looking down a long corridor of gray halflight where all stable things had become shadowy paradoxical (170)
206 they should have affirmed thinking I was not who was not was not who. (170)
207 Refuge (was) unfailing in which conflict tempered silenced reconciled. (170)
208 Dilsey said it was because Mother was too proud for him. (170)
209 They come into white people’s lives like that in sudden sharp black trickles that isolate white
facts for an instant in unarguable truth like under a microscope; the rest of the time just voices that laugh when you see nothing to laugh at, tears when no reason for tears. (170)

223. When the trolley came it was full. (171)

224. The bridge, that is, arching slow and high into space, between silence and nothingness where lights - yellow and red and green - trembled in the clear air, repeating themselves. (171)

225. I got off before we reached the postoffice. (171)

226. I took out my watch and listened to it clicking away, not knowing it couldn’t even lie. (171)

227. Maybe a pattern of blood he could call that the one Christ was wearing. (172)

228. I found the gasoline in Shreve’s room and spread the vest on the table, where it would be flat, and opened the gasoline. (172)

229. that’s what Jason couldn’t bear smell of gasoline making him sick then got madder than ever because (172)

230. While I was brushing my hair the half hour went. (172)

231. But there was until the three quarters anyway, except suppose… (172)

232. only his own face no broken feather unless two of them but not two like that going to Boston the same night (172)

233. then my face his face for an instant across the crashing when out of darkness two lighted windows in rigid fleeing crash gone (172)

234. the curtains moved slow out of the darkness touching my face like someone (was) breathing asleep, breathing slow into the darkness again, leaving the touch. (173)

235. After they had gone up stairs Mother lay back in her chair, the camphor handkerchief to her mouth. (173)

236. When I was little there was a picture in one of our books, a dark place into which a single weak ray of light came slanting upon two faces lifted out of the shadow. (173)

237. You know what I’d do if I were King?

238. I'd have to turn back to it until the dungeon was Mother herself she and Father upward into weak light holding hands and us lost somewhere below even them without even a ray of light. (173)

239. As soon as I turned off the light and tried to go to sleep it would begin to come into the room in waves building and building up until I would have to pant to get any air at all out of it until I would have to get up and feel my way like when I was a little boy (173)

240. yet the eyes unseeing clenched like teeth not disbelieving doubting even the absence of pain skin ankle knee the long invisible flowing of the stair-railing where a misstep in the darkness filled with sleeping Mother Father Caddy Jason Maury (173)

241. I will sleep fast when Door Door door (173)

242. hands can see cooling fingers invisible swan-throat where less than Moses rod the glass touch tentative not to drumming lean cool throat drumming the metal the glass full overfull cooling the glass the fingers flushing sleep leaving the taste of dampened sleep in the long silence of the throat (174)

243. It will last him a long time because he cannot hear it unless he can smell it (174)

244. as soon as she came in the door he began to cry (174)

245. I thought all the time it was just one of those town squirts that Father was always teasing her about until. (174)

246. thought they were army shirts until all of a sudden I knew he wasn’t thinking of her (175)

247. dont you know it wont do any good (175)

248. it’s because she loves Caddy (175)

249. Father said Uncle Maury was too poor a classicist to risk the blind immortal boy (175)

250. in person he should have chosen Jason because Jason would have made only the same kind of blunder (175)

251. until the trouble over finances Jason got a new partner still smaller one (175)

252. small enough anyway because T.P. said Jason still treasurer (175)
but Father said why should Uncle Maury work if he… (175)
… who kept his Father’s belief in the celestial derivation of his own species at such a fine heat (175)
then Mother would cry and say that Father believed his people were better than hers that he was ridiculing Uncle Maury to teach us the same thing (175)
she couldn’t see that Father was teaching us that all men are just accumulations dolls stuffed with sawdust swept up from the trash heaps where all previous dolls had been thrown away (175)
the sawdust (was) flowing from what wound in what side that not for me did not (175)
It used to be I thought of death as a man something like Grandfather a friend of his kind of private and particular friend (176)
like we used to think of Grandfather’s desk not to touch it not even talk loud in the room where it was (176)
I always thought of them as being together somewhere all the time waiting for old Colonel Sartoris to come down and sit with them waiting on a high place beyond cedar trees (176)
Just by imagining the clump it seemed to me that I could hear whispers secret surges smell the beating of hot blood under wild unsecret flesh watching against red eyelids (176)
we must just stay awake and see evil done for a little while its not always and i… (176)
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we must just stay awake and see evil done for a little while its not always and i… (176)
do you consider that courage and i… (176)
whether or not you consider it courageous is of more importance than the act itself than any act otherwise you could not be in earnest and i… (176)
you dont believe I am serious and he… (176)
i think you are too serious to give me any cause for alarm (176)
did you try to make her do it and i… (177)
you are contemplating an apotheosis in which a temporary state of mind will become symmetrical above the flesh and aware both of itself and of the flesh (177)
you cannot bear to think that someday it will no longer hurt you like this now were getting at it (177)
you seem to regard it merely as an experience that will whiten your hair overnight so to speak without altering your appearance at all (177)
he has assuredly to face without essaying expedients ranging all the way from violence to petty chicanery that would not deceive a child until someday in very disgust he risks everything on a single blind turn of a card (177)
he does it only when he has realised that even the despair or remorse or bereavement is not particularly important to the dark diceman and temporary and he… (178)
no you will not do that until you come to believe that even she was not quite worth despair perhaps and i… (178)
nobody knows what I know and he… (178)
i think youd better go on up to Cambridge right away (178)
ts not even time until it was (178)
I squeezed the brush as dry as I could and put it back in the bag and shut it, and went to the door again. (179)

COMPOUND COMPLEX SENTENCE
1. When the shadow of the sash appeared on the curtains it was between seven and eight o’clock and then I was in time again, hearing the watch. (76)
2. It was grandfather’s and when Father gave it to me he said I give you the mausoleum of all hope and desire; it’s rather excruciating-ly apt that you will use it to gain the reducto absurdum of all human experience which can fit your individual needs no better than it fitted his or his father’s. (76)
3. But the shadow on the sash was still there and I had learned to tell almost to the minute, so I’d
Then the minds would go away, and after a while a sudden fourteen fingers waiting to be folded down, or thirteen or twelve or eight or seven, until all of them used to do in school when the bell rang. (88)

wagons and candy in sacks and roman candles sticking out, and mountains stood fading into the thick sky.

And all that day, while the train wound through rushing gaps and along ledges where movement was only a laboring sound of the exhaust and groaning wheels and the eternal mountains stood fading into the thick sky. I thought of home, of the bleak station and the mud and the niggers and country folks thronging slowly about the square, with toy monkeys and wagons and candy in sacks and roman candles sticking out, and my insides would move like they used to do in school when the bell rang. (88)

Then the minds would go away, and after a while I’d be afraid I had gotten behind and I’d

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4. And as soon as I knew I couldn’t see it, I began to wonder what time it was. (77)
5. The sparrow quit swapping eyes and watched me steadily with the same one until the chimes ceased, as if he were listening too. (79)
6. Like all the bells that ever rang still ringing in the long dying light-rays and Jesus and Saint Francis talking about his sister. (79)
7. That quick her train caught up over her arm she ran out of the mirror like a cloud, her veil swirling in long glints her heels brittle and fast clutching her dress onto her shoulder with the other hand, running out of the mirror the smells roses ro

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10. I stamped the two envelopes and mailed the one to Father and put Shreve’s in my inside pocket, and then I remembered where I had last seen the Deacon. (82)
11. But I never knew even a working nigger that you could find when you wanted him, let alone one that lived off the fat of the land. (83)
12. There was a clock, high up in the sun, and I thought about how, when you don’t want to do a thing, your body will try to trick you into doing it, sort of unawares. (83)
13. It left a red circle around his eye and when it was gone his whole face looked naked. (84)
14. They felt heavy enough together, but I thought again how Father had said about the reducto absurdum of human experience, thinking how the only opportunity I seemed to have for the application of Harvard. (85)
15. When I first came East I kept thinking You’ve got to remember to think of them as colored people not niggers, and if it hadn’t happened that I wasn’t thrown with many of them, I’d have wasted a lot of time and trouble before I learned that the best way to take all people, black or white, is to take them for what they think they are, then leave them alone. (86)
16. But I thought at first that I ought to miss having a lot of them around me because I thought that Northerners thought I did, but I didn’t know that I really had missed Roskus and Dilsey and them until that morning in Virginia. (86)
17. The train was stopped when I walked and raised the shade and looked out. (86)
18. The car was blocking a road crossing, where two white fences came down a hill and then sprayed outward and downward like part of the skeleton of a horn, and there was a nigger on a mule in the middle of the stiff ruts, waiting for the train to move. (86)
19. How long he had been there I didn’t know, but he sat straddle of the mule, his head wrapped in a piece of blanket, as if they had been built there with the fence and the road, or with the hill carved out of the hill itself, like a sign put there saying You are home again. (86)
20. The train swung around the curve, the engine puffing with short, heavy blasts, and they passed smoothly from sight that way, with that quality about them of shabby and timeless patience, of static serenity: that blending of childlike and ready incompetence and paradoxical reliability that tends and protects them it loves out of all reason and ro
21. And all that day, while the train wound through rushing gaps and along ledges where movement was only a laboring sound of the exhaust and groaning wheels and the eternal mountains stood fading into the thick sky, I thought of home, of the bleak station and the mud and the niggers and country folks thronging slowly about the square, with toy monkeys and wagons and candy in sacks and roman candles sticking out, and my insides would move like they used to do in school when the bell rang. (88)
22. Then I would begin, counting to sixty and folding down one finger and thinking of the other fourteen fingers waiting to be folded down, or thirteen or twelve or eight or seven, until all of a sudden I’d realise silence and the unwinking minds, and I’d say “Ma’am?” (88)
23. Then the minds would go away, and after a while I’d be afraid I had gotten behind and I’d
And the sitting there telling us before their faces what a shame it was that Gerald should have wondered what the old woman would be wanting now, sending me a note before ten o’clock in the morning. (105)

Women do have an affinity for evil, for believing that no woman is to be trusted, but that some men are too innocent to protect themselves. Plain girls. (105)

And the looking about because a man didn’t need it, was better off without it but without it a girl
was simply lost. (105)

49. Shreve said he always had wondered who invented that joke but then he always had
considered Mrs Bland a remarkably preserved woman he said she was grooming Gerald to
seduce a duchess sometime. (106)

50. Then she suggested that he send for Shreve right off and do it, and he wouldn’t do that, so
after that she was hardly civil to Shreve. (106)

51. There was a wooden marquee with an old man eating something out of a paper bag, and then
the car was out of hearing too. (112)

52. The road went into trees, where it would be shady, but June foliage in New England not much
thicker than April at home. (112)

53. Tumbling peacefully they would, and when He said Rise only the flat irons. (112)

54. When Versh and I hunted all day we wouldn’t take any lunch, and at twelve oclock I’d get
hungry. (112)

55. I’d stay hungry until about one, then all of a sudden I’d even forget that I wasn’t hungry
anymore. (112)

56. told me the bone would have to be broken again and inside me it began to say Ah Ah Ah and I
began to sweat. (113)

57. It’s nature is hurting you not Caddy and I said That’s just words and he said So is virginity
and I said you dont know. (116)

58. When you leave a leaf in water a long time after a while the tissue will be gone and the
delicate fibers waving slow as the motion of sleep. (116)

59. 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.
(116)

60. The fading vortex drifted away down stream and then I saw the arrow again, nose into the
current, wavering delicately to the motion of the water above which the May flies slanted and
poised. (117)

61. He leaned on the rail, looking down at the trout which he had already spent, and suddenly the
acrimony, the conflict, was gone from their voices, as if them too it was a tough he had
captured the fish and bought his horse and wagon, they too partaking of that adult trait of
being convinced of anything by an assumption of silent superiority. (118)

62. I suppose that people, using themselves and each other so much by words, are at least
consistent in attributing wisdom to a still tongue, and for a while I could feel the other two
seeking swiftly for some means by which to cope with him, to rob him of his horse and
wagon. (118)

63. The trout rose without haste, a shadow in faint wavering increase; again the little vortex faded
slowly down stream. (118)

64. Then they argued for a while about which was the best fishing and then left off all of a sudden
to watch the trout rise again and the broken swirl of water suck down a little of the sky. (119)

65. But it was only a train, and after a while it died away beyond the trees, the long sound, and
then I could hear my watch and the train dying away, as though it were running through
another month or another summer somewhere, rushing away under the poised gull and all
things rushing. Except Gerald. (120)

66. When you opened the door a bell tinkled, but just once, high and clear and small in the neat
obscurity above the door, as though it were gauged and tempered to make that single clear
small sound so as not to wear the bell out nor to require the expenditure of too much silence in
restoring it when the door opened upon the recent warm scent of baking: a little dirty child
with eyes like a toy bear’s and two patent-leather pigtails. (125)

67. But she merely watched me until a door opened and the lady came. (125)

68. I turned into the street and went on, but I went to the next corner before I stopped. (129)

69. I asked a man where the station was and he showed me. (131)

70. She just chewed, but it seemed to me that I discerned something affirmative, acquiescent even
if it wasn’t eager, in her air. (131)

71. not raining hard but we couldn’t hear anything but the roof and if it was my blood or her
blood (134)

72. The bird whistled again, invisible, a sound meaningless and profound, inflexionless, ceasing
as though cut off with the blow of a knife, and again, and the sense of water swift and peaceful
above secret places,felt, not seem not heard. (136)
The light increased as I mounted, and before I reached the top I heard a car. (168)

Then the house was gone and I stopped in the green and yellow light and heard the car growing louder and louder, until just as it began to die away it ceased all together. (168)
96. As I descended the light dwindled slowly, yet at the same time without altering its quality, as if the light were changing, decreasing, through even when the road ran into trees you could have read a newspaper. (168)
97. It was closer and darker than the road, but when it came out at the trolley stop - another wooden marquee - the light was still unchanged. (168)
98. The lights were on in the car, so while we ran between trees I couldn't see anything except my own face and a woman across the aisle with a hat sitting right on top of her head, with a broken feather in it, but when we ran out of the trees I could see the twilight again, that quality of light as if time really had stopped for a while, with the sun hanging just under the horizon, and then we passed the marquee where the old man had been eating out of the sack, and the road going on under the twilight, into twilight and the sense of water peaceful and swift beyond. (169)
99. But if Mother was up we always began by playing on the porch until she said we were making too much noise, and then we went out and played under the wisteria frame. (169)
100. you didn't notice it so much at other times but when it rained the smell began to come into the house at twilight (169)
101. either it would rain more at twilight or there was something in the light itself but it always smelled strongest then until I would lie in bed thinking when it will stop when it will stop. (169)
102. And then as I turned into the quad the chimes did begin and I went on while the notes came up like ripples on a pool and passed me and went on, saying Quarter to what? (170)
103. I walked close to the left wall when I entered, but it was empty: just the stairs curving up into shadows echoes of feet in the sad generations like light dust upon the shadows, my feet walking them like dust, lightly to settle again. (171)
104. I could see the letter before I turned the light on, propped against a cook on the table so I would see it. (171)
105. And then Spoade said they were going somewhere, would not be back until late, and Mrs Bland would need another cavalier. (171)
106. if I'd just had a mother so I could say Mother Mother (172)
107. It took a lot of gasoline, and then I couldn't tell if it was still the stain or just the gasoline. (172)
108. It had started the cut to smarting again so when I went to wash I hung the vest on a chair and lowered the light cord so that the bulb would be drying the splotch. (172)
109. … staying downstairs even when she was sick so Father couldn't kid Uncle Maury before Jason… (175)
110. Father could support five or six niggers that did nothing at all but sit with their feet in the oven (175)
111. The first note sounded, measured and tranquil, serenely peremptory, emptying the unhurried silence for the next one and that's if people could only change one another forever that way merge like a flame swirling up for an instant then blown cleanly out along the cool eternal dark instead of lying there trying not to think of the swing until all cedars came to have that vivid dead smell of perfume that Benjy hated so. (176)
112. it was to isolate her out of the loud world so that it would have to flee us of necessity and then the sound of it would be as though it had never been and he… (177)
113. i was afraid she might and then it wouldn't have done any good but if I could tell you we did it would have been so and then the others wouldnt be so and then the world roar away and he and now this other… (177)
114. you are not lying now either but you are still blind to what is in yourself to that part of general truth the sequence of natural events and their causes which shadows every mans brow even benjys… (177)
115. and the strange thing is that man who is conceived by accident and whose every breath is a fresh cast with dice already loaded against him will not face that final main which he knows before hand (177)
116. it is hard believing to think that a love or a sorrow is a bond purchased without design and which matures willy-nilly and is recalled without warning to be replaced by whatever issue (178)
117. if you are careful it might be a good thing watching pennies has healed more scars than jesus and I suppose realist what you believe (178)
then you will remember that for you to go to harvard has been your mothers dream since you were born and no compson has ever disappointed a lady and I temporary… (178)

Then I remembered I hadn’t brushed my teeth, so I had to open the bag again. (179)

Before I snapped the light out I looked around to see if there was anything else, (and) then I saw that I had forgotten my hat. (179)

I’d have to go by the postoffice and I’d be sure to meet some of them, and they’d think I was a Harvard Square student making like he was a senior. (179)
APPENDIX 4

The Linguistic Analysis of Jason’s Section

SIMPLE SENTENCE: I=145; she=63; her (object pronoun)=22

601. She thought about that for a while. (180)
602. I didn’t answer. (182)
603. I went down the hall. (182)
604. I went on down stairs. (180)
605. She was trying to make Dilsey let her have another cup of coffee. (182)
606. I went in. (182)
607. She looked at me, the cup in her hand. (183)
608. She brushed her hair back from her face, her kimono slipping off her shoulder. (183)
609. She quit looking at me. (183)
610. She looked at Dilsey. (183)
611. I grabbed her by the arm. (183)
612. She dropped the cup. (183)
613. Dilsey got up from her chair. (183)
614. She slapped at me. (183)
615. I caught that hand too and held her like a wildcat. (183)
616. I dragged her into the diningroom. (184)
617. Her kimono came unfastened, flapping about her, dam near naked. (184)
618. Dilsey came hobbling along. (184)
619. I turned and kicked the door shut in her face. (184)
620. Quentin was leaning against the table, fastening her kimono. (184)
621. I looked at her. (184)
622. She didn’t say anything. (184)
623. She was fastening her kimono up under her chin, pulling it tight around her, looking at me. (184)
624. I went and grabbed her wrist. (184)
625. Dilsey came in the door. (184)
626. Then Dilsey grabbed my arm. (185)
627. She held to my arm. (185)
628. She stumbled into the table. (185)
629. She came hobbling between us, trying to hold me again. (185)
630. Then I heard Mother on the stairs. (185)
631. I let go. (185)
632. She stumbled back against the wall, holding her kimono shut. (185)
633. Dilsey went to her. (185)
634. Mother came on down the stairs. (185)
635. She put her hand on Quentin. (185)
636. She knocked it down. (185)
637. She ran toward the door. (185)
638. Quentin ran up the stairs, passing her. (185)
639. Quentin ran on. (186)
640. Then the door slammed. (186)
641. Mother had stopped. (186)
642. Then she came on. (186)
643. I went on out. (186)
644. I could hear them on the steps. (186)
645. Then he begun moaning and slobbering. (186)
646. Then they’d send us all to Jackson, maybe. (187)
647. I went on back to the garage. (187)
648. I backed out and turned around. (187)
649. She was standing by the drive. (187)
650. She wasn’t even listening, with her face all gummed up with paint and her eyes hard as a fice dog’s. (187)

651. I’ll wear you out. (188)

652. They were already putting the tent up in Beard’s lot. (188)

653. Earl had already given me the two passes for our show windows. (188)

654. She sat there with her face turned away, chewing her lip. (188)

655. I stop in front of the school house. (188)

656. She got out and banged the door. (188)

657. She turned back at that. (189)

658. She turned and ran on across the yard. (189)

659. I went to the postoffice and got the mail and drove on to the store and parked. (189)

660. He screwed up a nut. (189)

661. I opened her letter first and took the check out. (190)

662. Just like a woman. Six days late. (190)

663. Things like that never occur to a woman. (190)

664. Along toward ten o’clock I went up front. (191)

665. There was a drummer there. (191)

666. We got to talking about crops. (191)

667. Then it struck ten. (192)

668. I went up to the telegraph office. (192)

669. I went into the corner and took out the telegram again, just to be sure. (192)

670. It was up two points. (192)

671. They were all buying. (192)

672. Getting aboard. (192)

673. It was up two points more. (192)

674. Four points. (192)

675. Another report came in. (193)

676. It was down a point. (193)

677. I went on back to the store. (193)

678. Earl was busy up front. (193)

679. I went on back to the desk and read Lorraine’s letter. (193)

680. Last time I gave her forty dollars. (193)

681. Gave it to her. (193)

682. That’s the only way to manage them. (193)

683. Always keep them guessing. (193)

684. I tore it up and burned it over the spittoon. (193)

685. Here I says, giving her forty dollars. (194)

686. I gave the maid a five, too. (194)

687. About four or five years ago he was taken sick. (194)

688. He held the twenty cent one in his hands, drawing it through his fingers. (195)

689. Then he took out a tobacco sack and finally got it untied and shook some coins out. (195)

690. He handed me a quarter. (195)

691. Well, Jason likes work. (196)

692. Mother stopped crying then. (196)

693. Uncle Maury was coming out of the diningroom, his handkerchief to his mouth. (196)

694. We went down the steps and got in. (197)

695. Uncle Maury kept saying Poor little sister, poor little sister, talking around his mouth and patting Mother’s hand. (197)

696. After a while he kind of sneaked his hand to his mouth and dropped them out the window. (197)

697. At least I never heard of him offering to sell anything to send me to Harvard. (197)

698. Then Mother started sure enough. (198)

699. I woke up and heard him going down again. (200)

700. Dilsey fixed the cradle and undressed her and put her in it. (200)

701. Well, he kept on patting her hand with his black glove, talking away from her. (201)

702. And we have. Always. (201)

703. The fourth letter was from him. (201)

704. But there wasn’t any need to open it. (201)
705. I could have written it myself, or recited it to her from memory, adding ten dollars just to be safe. (201)
706. But I had a hunch about that other letter. (201)
707. She got pretty wise after that first time. (201)
708. We shook hands. (202)
709. She looked at the flowers again. (202)
710. There must have been fifteen dollars’ worth. (202)
711. Somebody had put one bunch on Quentin’s. (202)
712. She looked at the grave. (202)
713. She looked at the grave. (202)
714. I didn’t say anything. (203)
715. I could see two or three yellow ones. (203)
716. I made to go away. (204)
717. I stopped. (204)
718. There wasn’t anybody in sight. (204)
719. I went back and took the money. (204)
720. She still held to it. (204)
721. She let go. (204)
722. I put the money in my pocket. (204)
723. Mink was driving. (204)
724. She and Ben were there with Dilsey. (205)
725. 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. (205)
726. I could see her running after us through the back window. (205)
727. She just stood there looking at me, shaking like an ague-fit, her hands clenched and kind of jerking. (206)
728. She just stood there, looking at me, twisting her hands together. (206)
729. I was a kid then. (206)
730. I’ve learned better since. (206)
731. Then all of a sudden I thought of Dilsey and Uncle Maury. (206)
732. And there I was, couldn’t even get away from the store to protect my own Mother. (206)
733. Think they run the whole family. (207)
734. She looked at me for a while. (208)
735. But I could feel her looking at me. (208)
736. But she didn’t say anything. (208)
737. She didn’t say anything or move. (208)
738. I could hear her whispering Damn you oh damn you oh damn you. (208)
739. Her hands were hot as fever. (209)
740. Yes, Sir. (210)
741. You can’t trust a one of them. (210)
742. That’s gratitude for you. (211)
743. Giving a kid like that fifty dollars. (211)
744. In the back door. (211)
745. I just had time to stick them in the drawer and close it. (211)
746. She came around the desk. (212)
747. I looked at my watch. (212)
748. I went and waited on him. (212)
749. I ran. (212)
750. I took the letter and the money order out and gave her the letter. (213)
751. She reached for the money order, not hardly glancing at the letter. (213)
752. She read it fast, in about two looks. (213)
753. She dropped the letter to the floor. (213)
754. She made a grab at the money order. (213)
755. She was looking at me. (214)
756. Then all of a sudden she quit looking at me without moving her eyes at all. (214)
757. Her hands were sort of twisting. (214)
758. I could watch her trying to think of a lie to tell. (214)
759. She just stood there, with her hands working against her dress. (214)
760. She stood there, looking at the floor, kind of mumbling to herself. (214)
761. I put the money order face down on the desk, holding my hand on it. (215)
762. Just like her mother. (215)
763. She signed it. (215)
764. I took the order and blotted it and put it in my pocket. (215)
765. Then I gave her the ten dollars. (215)
766. She didn’t answer. (215)
767. I gathered up the things and put on my hat and went up front. (215)
768. He looked out the door. (215)
769. But who can remember anything in all this hurrah. (216)
770. At last I found a pad on a Saint Louis bank. (216)
771. And of course she’d pick this one time to look at it close. (216)
772. Well, it would have to do. (216)
773. I couldn’t waste any more time now, (216)
774. I went back to the store. (216)
775. I went back to the desk and fixed the check. (216)
776. Have it your way. (216)
777. I fixed the letter up again and glued it back and went out. (217)
778. I went to the telegraph office. (217)
779. The smart boys were all there. (217)
780. I went in and looked. (217)
781. It was three points under the opening. (217)
782. I says to the operator. (217)
783. He didn’t say anything. (217)
784. So I left them buying and selling among themselves at a nickel point. (217)
785. I found nigger and sent him for my car and stood on the corner and waited. (217)
786. After about a week he got back with it. (218)
787. But just turn one loose in a car and he’s bound to show off. (218)
788. I got it and when on around the square. (218)
789. I caught a glimpse of Earl in the door across the square. (218)
790. I went straight to the kitchen and told Dilsey to hurry up with dinner. (218)
791. Mother was in her room. (218)
792. I gave her the letter. (218)
793. She opened it and took the check out and sat holding it in her hand. (218)
794. I went and got the shovel from the corner and gave her a match. (218)
795. She sat there, looking at the check. (218)
796. But she just sat there, holding the check. (219)
797. She looked at the check a while. (219)
798. She struck the match and lit the check and put it in the shovel and then the envelope, and watched them burn. (220)
799. The paper burned out. (220)
800. I carried it to the grate and put it in. (220)
801. She got up. (221)
802. But she went to the head of the stairs and called. (221)
803. Well, that got her started again, with Dilsey hobbling and mumbling back and forth, saying "All right, all right, Ise putting hit on fast as I kin."
804. We ate a while. (221)
805. He’ll be happier there, with people like him. (221)
806. We ate for a while. (222)
807. Mother sent Dilsey to the front to look for Quentin again. (222)
808. That reminded me of the letter. (223)
809. I took it out and handed it to her. (223)
810. She opened it and read it and handed it to me. (223)
811. I went up stairs and get the bank book out of her desk and went back to town. (226)
812. I went down to the bank and deposited the check and the money order and the other ten, and stopped at the telegraph office. (226)
813. It was one point above the opening. (226)
814. I went back to the store. (226)
187. Thirteen points. (226)
188. I could feel the telegram in my pocket. (227)
189. That would constitute a bucket shop. (227)
190. And I wouldn’t hesitate that long, either. (227)
191. Half as much as they’ll get a wire to you saying Your account closed out. (227)
192. But what the hell do they care about the people. (227)
193. They’re hand in glove with that New York crowd. (227)
194. Anybody could see that. (227)
195. And with his jaw running off after all I’ve stood. (227)
196. I never said anything more. (228)
197. It doesn’t do any good. (228)
198. What the hell chance has a man got, tied down in a town like this and to a business like this. (228)
199. Blood, I says, governors and generals. (230)
200. Headed for the show, every one of them. (230)
201. Get them ahead, what I say. (231)
202. Get them so far ahead you can’t find one south of Louisville with a blood hound. (231)
203. Well, just about that time I happened to look up the alley and saw her. (231)
204. Me, without any hat, in the middle of the afternoon, having to chase up and down back alleys because of my mother’s good name. (232)
205. Father wouldn’t even come downtown anymore but just sat there all day with the decanter (233)
206. She had dodged out of sight somewhere. (233)
207. Your account closed at 20.62. (234)
208. Well, I’m done with them. (234)
209. They’ve sucked me in for the last time. (234)
210. I got in the car and started back to town. (238)
211. All of a sudden it stopped. (238)
212. Then I recognised her face looking back through the window. (238)
213. It whirled into the alley. (238)
214. So I had to stop there at the forks. (238)
215. Then I remembered it. (238)
216. If they ever farmed it. (239)
217. And she trying to get me to take aspirin. (239)
218. They had tried to hide it. (240)
219. I parked and got out. (240)
220. So I didn’t even bother to move it. (241)
221. Then I went on. (241)
222. It went off fast, blowing the horn. (242)
It kept on saying Yahhhhh, Yahhhhh, Yahhhhhhhhhhh, getting fainter and fainter. (242)
And still I never thought. (242)
I went up to the door and opened it and raised my foot. (242)
Well, I just sat there. (242)
They never even had guts enough to puncture it, to jab a hole in it. (242)
I walked up to Russell’s. (243)
He had a pump. (243)
I kept thinking that. (243)
I stopped and returned Russell’s pump and drove on to town. (243)
They never even had guts enough to puncture it, to jab a hole in it. (242)
I walked up to Russell’s. (243)
He had a pump. (243)
I kept thinking that. (243)
I stopped and returned Russell’s pump and drove on to town. (243)
Do not be alarmed following government report. (244)
Do not be alarmed. (244)
He looked at the message. (245)
I wrote the other one out and counted the money. (245)
I went back to the store. (245)
I could hear the band from down the street. (245)
Prohibition’s a fine thing. (245)
He looked at his watch. (245)
Then he went to the door and looked at the courthouse clock. (245)
I went on to the back and got a drink of water and went on out to the back door. (246)
Job had the cultivators all set up at last. (246)
Especially as it’s no business of mine. (246)
Talking about peace on earth good will toward all and not a sparrow can fall to earth. (247)
They had to pay a man forty-five do-llars to clean it. (247)
I counted over a hundred half-hatched pigeons on the ground. (247)
Just like that. (248)
Earl came back with a couple of packages. (248)
He went to the door and looked out, listening. (248)
Every once in a while a bunch of them would come swirling around in sight above the roof, then go away. (248)
They are as big a nuisance as the pigeons, to my notion. (248)
First thing you know, bing. (248)
But it would need a millionaire to afford to shoot them at five cents a shot. (248)
He went on. (249)
Old man Job came up with the wagon. (249)
After a while he got through wrapping the lines around the whip socket. (249)
One of the wheels was just about to come off. (250)
Just turn any vehicle over to a nigger, though. (250)
They cant stand prosperity or an easy job. (250)
Well, it’s Earl business. (251)
I went up front. (251)
The square was empty. (251)
I went back and locked it and came back. (251)
He locked the door and said Goodnight and went on. (251)
I went in and got a couple of cigars. (251)
I went out. (252)
Sometimes the sparrows never got still until full dark. (252)
Then after about two months they all came back again. (252)
I drove on home. (252)
Well at least I could come home one time without finding Ben and that nigger hanging on the gate like a bear and a monkey in the same cage. (252)
That’s a hog for punishment for you. (253)
There was a light in Mother’s room. (253)
I put the car up and went on into the kitchen. (253)
Luster and Ben were there. (253)
Dilsey came in. (253)
I made to go out. (254)
I went on. (255)
I came back to the stove. (255)
I says, looking at him and opening the stove lid. (255)
I dropped one of them in the stove. (255)
She jerked him back. (255)
I went on into the living room. (255)
I couldn’t hear anything from upstairs. (255)
I opened the paper. (255)
After a while Ben and Luster came in. (255)
Luster begun punching at the fire. (256)
I read the paper. (256)
I went out. (256)
I sat there, reading the paper. (256)
After a while I heard Dilsey looking in at the door. (256)
I could feel her watching me at the door. (256)
I read the paper. (256)
Then they came down the stairs. (257)
I read the paper. (257)
Dilsey came back to the door. (257)
I went to the diningroom. (257)
Quentin was sitting with her head bent. (257)
She had painted her face again. (257)
Her nose looked like a porcelain insulator. (257)
Quentin hadn’t looked up. (257)
She didn’t say anything. (257)
I could see Quentin listening. (258)
I looked at her. (258)
I ate for a while. (258)
Quentin sat perfectly still, chewing. (258)
Quentin had quit eating. (259)
I didn’t say any more. (259)
She looked at me. (259)
She jumped up. (260)
Only what would be the use in saying it aloud. (263)
It would just have her crying on me again. (263)
I heard her go upstairs. (263)
She studied quiet. (263)
Maybe she learned that in school. (263)
I told Mother goodnight and went on to my room and got the box out and counted it again. (263)
I could hear the Great American Gelding snoring away like a planning mill. (263)
But that would have been too simple for a Compson to think of. (263)
Not half complexenough. (263)
I just want an even chance to get my money back. (263)
5. Then the belt came out and I jerked loose and flung her away. (185)
6. Lucky for her she didn’t, so I turned her wrist loose and drove on. (188)
7. The bell had rung, and the last of them were just going in. (188)
8. I gave him a chance to say something about my being late, but he just said, “…” (189)
9. About that time Earl started yelling at Job, so I put them away and went over to try to put some life into him. (190)
10. It was a couple of minutes to ten, and I invited him up the street to get a dope. (191)
11. She pulled her veil down and we went down stairs. (196)
12. They kind of made a lane and we went out the door just in time to see Dilsey driving Ben and T.P. back around the corner. (196)
13. Then she tried to buy a beer, but I wouldn’t let her. (194)
14. It don’t belong to anybody, so why try to hoard it. (194)
15. I offered to take it and wrap it, but he rolled it up and put it in his overalls. (195)
16. So I carried the cradle down and Dilsey started to see it up in her old room. (198)
17. I went on to the street, but they were out of sight. (232)
18. I thought about the camphor, but it would be too late now, anyway. (237)
19. I had gotten beggar lice and twigs and stuff all over me, inside my clothes and shoes and all, and then I happened to look around and I had my hand right on a bunch of poison oak. (241)
20. Then it quit, and I could hear a cow lowing up at Russell’s barn. (242)
21. It was getting on toward sundown, and town was about five miles. (242)
22. I just stood there for a while, thinking about that kitchen full of niggers and not one of them had time to lift a tire onto the rack and screw up a couple of bolts. (242)
23. I went to the drugstore and got a shot and then I went to the telegraph office. (243)
24. It hadn’t been four months since Christmas, and yet they were almost as thick as ever. (247)
49. The swallows had begun, and I could hear the sparrows beginning to swarm in the trees in the courthouse yard. (248)
50. Let one stay around white people for a while and he’s not worth killing. (250)
51. The sun was all high up in the air now, and inside it was beginning to get dark. (251)
52. Earl was back closing the safe, and then the clock begun to strike. (251)
53. The sparrows were still rattling away in the trees, but the square was empty except for a few cars. (251)
54. There was a ford in front of the drugstore, but I didn’t even look at it. (251)
55. They kept it up two or three nights, then one morning they were all gone. (252)
56. Just let it come toward sundown and he’d head for the gate like a cow for the barn, hanging on to it and bobbins, his head and sort of moaning to himself. (253)
57. I dropped it and Dilsey shut the stove. (255)
58. He put the poker back and got the cushion out of Mother’s chair and gave it to Ben, and he hunkered down in front of the fireplace and got quiet. (256)
59. I helped the plates and she begun to eat. (257)
60. Her knife and fork were still going, but I caught her looking at me, then she looked at her plate again. (258)
61. Then she called Quentin and Quentin says What? through the door. (263)
62. Then I heard the key in the lock, and Mother went back to her room. (263)
63. I could see the empty keyhole, but I couldn’t hear a sound. (263)
64. Having to wait to do it at all until he broke out and tried to run a little girl down on the street with her own father looking at him. (263)

COMPLEX SENTENCE: I=239; she=46; her (object pronoun)=27

1. Once a bitch always a bitch, what I say. (180)
2. I says you are lucky if her playing out of school is all that worries you. (180)
3. I says she ought to be down there in that kitchen right now, instead of up there in her room, gobbing paint on her face and waiting for six niggers that can’t even stand up out of a chair unless they’ve got a pan full of bread and meat to balance them, to fix breakfast for her. (180)
4. Then she begun to cry again, talking about how her own flesh and blood rose up to curse her. (180)
5. She was so old she couldn’t do any more than move hardly. (185)
6. But that’s all right: we need somebody in the kitchen to eat up the grub the young ones can’t tote off. (185)
7. I might have known she wasn’t going to keep out of it. (185)
8. I could hear her when she reached the top, then in the hall. (186)
9. I made them go on, before he got started bellowing good. (186)
10. It’s bad enough on Sundays, with that dam field full of people that haven’t got a side show and six niggers to feed, knocking a dam oversized mothball around. (186)
11. God knows, they’d hold Old Home week when that happened. (187)
12. She grabbed the neck of her dress in both hands and made like she would tear it. (188)
13. Then I saw that she really was trying to tear it, to tear it right off of her. (188)
14. By the time I got the car stopped and grabbed her hands there was about a dozen people looking. (188)
15. It made me so mad for a minute it kind of blinded me. (188)
16. Luckily we were near an alley, where I could turn into the back street and dodge the square. (188)
17. Earl looked at me when I came in. (189)
18. I went on to the back, where old Job was uncrating them, at the rate of about three bolts to the hour. (189)
19. Yet they try to make men believe that they’re capable of conducting a business. (190)
20. How long would a man that thought the first of the month came on the sixth last in business. (190)
21. And like as not, when they sent the bank statement out, she would want to know what I
never deposited my salary until the sixth. (190)
22. What this country needs is white labor. (190)
23. It opened up a little, just like they said. (192)
24. While I was looking at it a report came in. (192)
25. I could tell that from what they were saying. (192)
26. Like they didn’t know it could go but one way. (192)
27. Well, I reckon those eastern jews have got to live too. (192)
28. But I’ll be damned if it hasn’t come to a pretty pass when any dam foreigner that cant make a living in the country where God put him, can come to this one and take money right out of an American’s pockets. (192)
29. But hell, they were right there and knew what was going on. (192)
30. And if I wasn’t going to take the advice, what was I paying them ten dollars a month for. (192)
31. I reckon she does. (193)
32. I never promise a woman anything nor let her know what I’m going to give her. (193)
33. If you cant think of any other way to surprise them, give them a bust in the jaw. (193)
34. After all, like I say money has no value; it’s just the way you spend it. (194)
35. It just belongs to the man that can get it and keep it. (194)
36. I often think how mad he’ll be if he was to die and find out there’s not any heaven, when he thinks about that five thousand a year. (194)
37. Like I say, he’d better go on and die now and save money. (194)
38. It’s your grandchild, which is more than any other grandparents it’s got can say for certain. (196)
39. Only I says it’s only a question of time. (196)
40. Talking around whatever it was. (197)
41. Then I knew what I had been smelling. Clove stems. (197)
42. I reckon he thought that the least he could do at Father’s or maybe the sideboard thought it was still Father and tripped him up when he passed. (197)
43. Like I say, if he had to sell something to send Quentin to Harvard we’d all been a dam sight better off if he’d sold that sideboard and bought himself a one-armed strait jacket with part of the money. (197)
44. I reckon the reason all the Compson gave out before it got to me like Mother says, is that he drank it up. (197)
45. So he kept on patting her hand and saying “Poor little sister”, patting her hand with one of the black gloves that we got the bill for four days later 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 Father says “…,” and Mother says “…,” (197)
46. Mother had gone to sleep or something, because the house was quiet at last. (200)
47. He was trying to be quiet too, because I couldn’t hear him, only the bottom of his nightshirt and his bare legs in front of the sideboard. (200)
48. She never had waked up since he brought her in the house. (200)
49. While we were waiting there for them to start she says Thank God if he had to be taken too, it is you left me and not Quentin. (200)
50. He took them off when his turn with the shovel came. (201)
51. I just felt that it was about time she was up to some of her tricks again. (201)
52. She found out pretty quick that I was a different breed of cat from Father. (201)
53. He says You can come in with somebody, they’ll be glad to give you a lift. (201)
54. Little they cared how wet I got, because then Mother could have a whale of a time being afraid I was taking pneumonia. (201)
55. I got under some cedars, where the rain didn’t come much, only dripping now and then, where I could see when they got through and went away. (202)
56. I knew who it was right off, before she turned and looked at me and lifted up her veil. (202)
57. Dam if it wasn’t full of money. (203)
58. So I told her where to be, and went to the livery table. (204)
59. I hurried and got there just as they were unhitching the hack. (204)
60. I told Mink to drive to the depot. (205)
When we turned the corner she was still running. (205)

I says I reckon that'll show you. (205)

I reckon you'll know that you can't beat me out of a job and get away with it. (205)

It never occurred to me she wouldn't keep her promise and take the train. (205)

But I didn't know much about them then; I didn't have any more sense than to believe what they said, because the next morning dam if she didn't walk right into the store, only she had sense enough to wear the veil and not speak to anybody. (205)

After she was gone I felt better. (206)

I says I reckon you'll think twice before you deprive me of a job that was promised me. (206)

I believed folks when they said they'd do things. (206)

Besides, like I say I guess I don't need any man's help to get along I can stand on my own feet like I always have. (206)

Somebody's got to hold on to what little we have left, I reckon. (206)

So as soon as I got home I fixed Dilsey. (207)

So I thought I had everything all fixed until that day when I came home and found Ben bellowing. (207)

Mother said, Well, get him the slipper then. (207)

Dilsey made out she didn't hear. (207)

As much as you can into a nigger, that is. (207)

That's the trouble with nigger servants, when they've been with you for a long time they get so full of self importance that they're no worth a dam. (207)

So next time I told her that if she tried Dilsey again, Mother was going to fire Dilsey and send Ben to Jackson and take Quentin and go away. (208)

When we were little when she'd get mad and couldn't do anything about it her upper lip would begin to jump. (208)

She just said, "All right. How much?" (208)

She acted for a minute like some kind of a toy that's wound up too tight and about to burst all to pieces. (209)

So when I went back and opened it the only thing that surprised me was it was a money order not a check. (210)

After all the risk I'd taken, risking Mother finding out about her coming down here once or twice a year sometimes, and me having to tell Mother lies about it. (210)

And I wouldn't put it past her to try to notify the postoffice not to let anyone except her cash it. (211)

Why I never saw fifty dollars until I was twenty-one years old, with all the other boys with the afternoon off and all day Saturday and me working in a store. (211)

Like I say, how can they expect anybody to control her, with her giving her money behind our backs. (211)

She had the same home you had I says, and the same raising. (211)

I reckon Mother is a better judge of what she needs than you are, that haven't even got home. (211)

And just about the time I got ready to begin on it because if Earl thought I was going to dash up the street and gobble two bits worth of indigestion on his account he was bad fooled. (211)

I can stand on my own feet; I don't need any man's mahogany desk to prop me up. (211)

I heard her asking old Job if I was there. (211)

When I turned to come back she was out of sight behind the desk. (212)

I ran around the desk and caught her as she jerked her hand out of the drawer. (212)

I took the letter away from her, beating her knuckles on the desk until she let go. (212)

I knew she was going to lie. (214)

She crumpled the bill up in her hand like it was a rag or something and went on out the front door just as Earl came in. (215)

And right there he'd stay, watching that door like a hawk until I came through it again. (216)

Well, he'd just have to watch it for a while; I was doing the best I could. (216)
99. The time before I says that’s the last one now; you’ll have to remember to get some more right away. (216)
100. And now this dam show had to come here the one day I’d have to hunt all over town for a blank check, besides all the other things I had to do to keep the house running, and Earl watching the door like a hawk. (216)
101. Trying to hurry and all, I says to myself it’s a good thing her eyes are giving out, with the little whore in the house, a Christian forbearing woman like Mother. (216)
102. I can stand it if you can. (217)
103. He made like he was busy. (217)
104. I couldn’t see Earl looking up and down the street, with one eye on the clock, because I couldn’t see the door from here. (218)
105. I never found a nigger yet that didn’t have an airtight alibi for whatever he did. (218)
106. Just like I said it would be. (218)
107. I could hear Ben in the kitchen, where Luster was feeding him. (221)
108. I says if they’d sent him to Jackson at first we’d all be better off today. (222)
109. I had already lost thirteen points, all because she had to come helling in there at twelve, worrying me about that letter. (226)
110. Dam if I believe anybody knows anything about the dam thing except the ones that sit back in those New York offices and watch the country suckers come up and beg them to take their money. (226)
111. Besides, these people are right up there on the ground; they know everything that’s going on. (227)
112. I’d just have to prove that they were using the telegraph company to defraud. (227)
113. Only be damned if it doesn’t look like a company as big and rich as the Western Union could get a market report out on time. (227)
114. When I came in Earl looked at his watch. (227)
115. But he didn’t say anything until the customer was gone. (227)
116. Then he says, “You go home to dinner?” (227)
117. “I had to go to the dentist,” I says because it’s not any of his business where I eat but I’ve got to be in the store with him all the afternoon. (227)
118. You take a little two by four country storekeeper like I say it takes a man with just five hundred dollars to worry about it fifty thousand dollars’ worth. (227)
119. Listening to what he would say before I shut him up. (228)
120. I’ve found that when a man gets into a rut the best thing you can do is let him stay there. (228)
121. And when a man gets it in his head that he’s got to tell something on you for your own good, goodnight. (228)
122. I’m glad I haven’t got the sort of conscience I’ve got to nurse like a sick puppy all the time. (228)
123. If I’d ever be as careful over anything as he is to keep his little shirt tail full of business from making him more than eight percent. (228)
124. If there’s one thing gets under my skin, it’s a dam hypocrite. (229)
125. A man that thinks anything he don’t understand all about must be crooked and that first chance he gets he’s morally bound to tell the third party what’s none of his business to tell. (229)
126. Do you think I can afford to have her running about the streets with every drummer that comes to town, I says, and them telling the new ones up and down the road where to pick up a hot one when they made Jefferson. (230)
127. It’s a dam good thing we never had any kings and presidents; we’d all be down there at Jackson chasing butterflies. (230)
128. Haggling over a twenty cent hame string to save fifteen cents, so they can give it to a bunch of Yankees that come in and pay maybe ten dollars for the privilege. (230)
129. Because when I told him about how they’d pick up Saturday night and carry off at least a thousand dollars out of the county, he says, “I dont bedridge um. I kin sho afford my two bits.” (231)
130. When I stepped back and looked at my watch I didn’t notice at the time who he was because I was looking at the watch. (231)
131. It was just two thirty, forty-five minutes before anybody but me expected her to be out. (232)
132. I’ll be damned if they dont dress like they were trying to make every man they passed on
the street want to reach out and clap his hand on it. (232)
133. And so I was thinking what kind of a [dam] man would wear a red tie when all of a sudden I knew he was one of those show folks well as if she’d told me. (232)
134. Like I say you cant do anything with a woman like that, if she’s got it in her. (232)
135. If it’s in her blood, you cant do anything with her. (232)
136. The only thing you can do is to get rid of her, let her go on and live with her own sort. (232)
137. And there I was, without any hat, looking like I was crazy too. (232)
138. All the time I could see them watching me like a hawk, waiting for a chance to say Well I’m not surprised I expected it all the time the whole family’s crazy. (233)
139. Selling land to send him to Harvard and paying taxes to support a state University all the time that I never saw except twice at the a baseball game and not letting her daughter’s name be spoken on the place until after a while (233)
140. God knows what I’ll do about it (233)
141. but if you dont believe he’s a man I can tell you how to find out she says (233)
142. If I catch you fooling with any of these whores you know what I’ll do she says (233)
143. I’ll whip her grabbing at her I’ll whip her as long as I can find her she says (233)
144. I’ll buy you enough beer to take a bath in if you want it because I’ve got every respect for a good honest whore because with Mother’s health and the position I try to uphold to have her with no more respect for what I try to do for her than to make her name and my name and my Mother’s name a byword in the town. (233)
145. Saw me coming and dodged into another alley, running up and down the alleys with a damsby man in a red tie that everybody would look at and think what kind of a dam man would wear a red tie. (233)
146. I knew all the time what it would be, I reckon. (234)
147. That was the only thing else that could happen, especially holding it up until I had already had the check entered on the pass book. (234)
148. I dont see how a city no bigger than New York can hold enough people to take the money away from us country suckers. (234)
149. And if that wasn’t enough, paying ten dollars a month to somebody to tell you how to lose it fast, that either dont know anything about it or is in cahoots with the telegraph company. (234)
150. I dont want a killing; only these small town gamblers are out for that, I just want my money back that these dam jews have gotten with all their guaranteed inside dope. (234)
151. Then I’m through; they can kiss my foot for every other red cent of mine they get. (235)
152. Sometimes I think what’s the use of anything. (235)
153. With the precedent I’ve been set I must be crazy to keep on. (235)
154. I keep telling her there’s not a dam thing in that aspirin except flour and water for imaginary invalids. (236)
155. I says you dont know what a headache is. (236)
156. I says you think I’d fool with that dam car at all if it depended on me. (236)
157. I says I can get along without one (236)
158. but if you want to risk yourself in that old wornout surrey with a halfgrown nigger boy all right (236)
159. because I says God looks after Ben’s kind, God knows (236)
160. Dilsey said she was in the house. (236)
161. I turned the key easy and stood there until the knob turned. (237)
162. I had just turned onto the street when I saw a ford coming hellin toward me. (238)
163. When I recognised that red tie, after all I had told her, I forgot about everything. (238)
164. I never thought about my head even until I came to the first forks and had to stop. (238)
165. I’d like to know how a man could be expected to keep up with even a wheelbarrow. (238)
166. I think too much of my car; I’m not going to hammer it to pieces like it was a ford. (238)
167. Like I say blood always tells. (238)
168. If you’ve got blood like that in you, you’ll do anything. (238)
169. I says whatever claim you believe she has on you has already been discharged; I says from now on you have only yourself to blame because you know what any sensible person would do. (238)
170. I says if I’ve got to spend half my time being a dam detective, at least I’ll go where I can get paid for it. (238)
171. I felt like somebody was inside with a hammer, beating on it. (239)
172. I says what else do you expect except every damn drummer and cheap show that comes to town because even these town jellybeans give her the go-by now. (239)
173. I says my people owned slaves here when you all were running little shirt tail country stores and farming land no nigger would look at on shares. (239)
174. It’s a good thing the Lord did something for this country; the folks that live on it never have. (239)
175. Friday afternoon, and from right here I could see three miles of land that hadn’t even been broken, and every able bodied man in the country in town at that show. (239)
176. I says when I eat bread I’ll do it at the table. (239)
177. I says you always talking about how much you give up for us when you could buy ten new dresses a year on the money you spend for those damn patent medicines. (239)
178. I says we should have done it. (239)
179. Done about as well at it as she did at everything else she did. (240)
180. Like I say it’s not that I object to so much; maybe she can’t help that, it’s because she hasn’t even got enough consideration for her own family to have any discretion. (240)
181. I’m afraid all the time I’ll run into them right in the middle of the street or under a wagon on the square, like a couple of dogs. (240)
182. And now I’d have to go way around and cross a plowed field, the only one I had seen since I left town, with every step like somebody was walking along behind me, hitting me on the head with a club. (240)
183. When I finally got through I had had to wind around so much that I had to stop and figure out just where the car would be. (240)
184. The only thing I couldn’t understand was why it was just poison oak and not a snake or something. (241)
185. I just stood there until the dog went away. (241)
186. I didn’t have any idea where the car was now. (241)
187. Like I say, let her lay out all day and all night with everything in town that wears pants, what do I care. (241)
188. I’ll make him think that damn red tie is the latch string to hell, if he thinks he can run the woods with my niece. (241)
189. They kept on blowing it, like it was saying Yah. (242)
190. I got to the road just in time to see it go out of sight. (242)
191. By the time, I got up to where my car was, they were clean out of sight, the horn still blowing. (242)
192. Well, I never thought anything about it except I was saying Run. (242)
193. Run home and convince Mother that I never saw you in that car. (242)
194. Try to make her believe that I don’t know who he was. (242)
195. Try to make her believe that I didn’t miss ten feet of catching you in that ditch. (242)
196. Try to make her believe you were standing up, too. (242)
197. It was kind of funny because even she couldn’t have seen far enough ahead to take the pump out on purpose, unless she thought about it while he was letting out the air maybe. (242)
198. I says I’ll swap with you any day because it takes a white man not to have anymore sense than to worry about what a little slut of a girl does. (243)
199. That was just an oversight on their part, I reckon. (243)
200. Only I still couldn’t believe she’d have had the nerve to. (243)
201. I don’t know why it is I can’t seem to learn that a woman’ll do anything. (243)
202. They must be in one hell of a shape if they’ve got to come all the way to Mississippi to steal ten dollars a month. (244)
203. Sell, it says. (244)
204. Occasional flurries for purpose of hooking a few more country suckers who haven’t got it in
211. I didn’t invent it; I just bought a little of it while under the impression that the telegraph company would keep me informed as to what it was doing. (244)
212. Well, let them get every quarter and dime in the county; it was no skin off my back. (246)
213. I’ve done what I could; a man that can live as long as I have and not know when to quit is a fool. (246)
214. If it was my own daughter now it would be different, because she wouldn’t have time to; she’d have to work some to feed a few invalids and idiots and niggers, because how could I have the face to bring anybody there. (246)
215. it’s these damn good women that do it (246)
216. I’d like to see the good, church-going women that’s half as square as Lorraine, whore or no whore. (246)
217. I reckon Parson Walthall was getting a belly full of them now. (247)
218. You’d have thought we were shooting people, with him making speeches and even holding onto a man’s gun when they came over. (247)
219. But what does he care how thick they get, he hasn’t got anything to do; what does he care what time it is. (247)
220. You’d think they’d have sense enough to leave town. (247)
221. It’s a good thing I dont have anymore ties than a pigeon, I’ll say that. (247)
222. The band was playing again, a loud fast tune, like they were breaking up. (247)
223. I reckon they’d be satisfied now. (247)
224. Maybe they’d have enough music to entertain them while they drove fourteen of fifteen miles home and unharnessed in the dark and fed the stock and milked. (247)
225. They could figure that if a man had five children and seven mules, he cleared a quarter by taking his family to the show. (247)
226. If they’d just put a little poison out there in the square, they’d get rid of them in a day, because if a merchant cant keep his stock from running around the square, he’d better try to deal in something besides chickens, something that don’t eat, like plows or onions. (248)
227. Like I say if all the businesses in a town are run like country businesses, you’re going to have a country town. (248)
228. It always takes a man that never made much at anything to tell you how to run your business, though. (249)
229. I watched to see if he’d get out of the alley before it did. (250)
230. I says he’s not the first fellow that’ll have to do things he doesn’t want to do. (250)
231. I’d make him ride in that car like a civilised man or stay at home. (250)
232. A lot Job cared whether the wheel came off or not, long as he wouldn’t have too far to walk back. (250)
233. Like I say the only place for them is in the field, where they’d have to work from sunup to sundown. (250)
234. Shirking and stealing and giving you a little more lip and a little more lip until some day you have to lay them out with a scantling or something. (251)
235. But I’d hate to have my business advertised over this town by an old doddering nigger and a wagon that you thought every time it turned a corner it would come all to pieces. (251)
236. I know when I’ve had enough of anything. (251)
237. If what had happened to him for fooling with open gates had happened to me, I never would want to see another one. (253)
238. I often wondered what he’d be thinking about, down there at the gate, watching the girls going home from school, trying to want something he couldn’t even remember he didn’t and couldn’t want any longer. (253)
239. But like I say they never did enough of that. (253)
240. And if you dont know what that was I says, ask Dilsey to tell you. (253)
241. Ben went to the dark place on the wall where the mirror used to be, rubbing his hands on it and slobering and moaning. (255)
242. There hadn’t been a sound from upstairs when Dilsey came in and sent Ben and Luster on to the kitchen and said supper was ready. (256)
243. I heard her climbing the stairs, dragging her feet and grunting and groaning like they were straight up and three feet apart. (257)
Quentin sat there, crumbling the biscuit until I quit eating. (259)
When I finished my cigar and went up, the light was still on. (263)
I read somewhere they’d fix men that way to give them women’s voices. (263)
But maybe he didn’t know what they’d done to him. (263)
And if they’d just sent him on to Jackson while he was under the ether, he’d never have known the difference. (263)
But then I don’t reckon even that would do any good. (263)
Like I say once a bitch always a bitch. (263)
And just let me have twenty-four hours without any damn New York jew to advise me what it’s going to do. (263)
I don’t want to make a killing; save that to suck in the smart gamblers with. (263)

COMPOUND COMPLEX SENTENCE: I=264; she=42; her (object pronoun)=18

1. She hadn’t got around to painting herself yet and her face looked like she had polished it with a gun rag. (184)
2. I went on out the back to back the car out, (and) then I had to go all the way round to the front before I found them. (186)
3. He’s going to keep on running up and down that fence and bellowing every time they come in sight until first thing I know they’re going to begin charging me golf dues, (and) then Mother and Dilsey’ll have to get a couple of china door knobs and a walking stick and work it out, unless I play at night with a lantern. (187)
4. There was the tire, leaning against the wall, but be damned if I was going to put it on. (187)
5. She quit, then her eyes turned kind of funny and I says to myself if you cry here in this car, on the street, I’ll whip you. (188)
6. Let them damn trifling niggers starve for a couple of years, (and) then they’d see what a soft thing they have. (190)
7. Lorraine is always after me to write to her but I says anything I forgot to tell you will save till I get to Memphis again but I says I don’t mind you writing me now and then in a plain envelope, but if you ever try to call me up on the telephone, Memphis wont hold you I says. (193)
8. I says when I’m up there I’m one of the boys, but I’m not going to have any woman calling me on the telephone. (194)
9. If you ever get drunk and take a notion to call me on the phone, just remember this and count ten before you do it. (194)
10. There’s a man right here in Jefferson made a lot of money selling rotten goods to niggers, lived in a room over the store about the size of a pigpen, and did his own cooking. (194)
11. Scared the hell out of him so that when he was up again he joined the church and bought himself a Chinese missionary, five thousand dollars a year. (194)
12. When it was burned good I was just about to shove the others into my coat when all of a sudden something told me to open Quentin’s before I went home, but about that time Earl started yelling for me up front, so I put them away and waited on the dam redneck while he spent fifteen minutes deciding whether he wanted a twenty cent hame string or a thirty-five cent one. (194)
13. Finally I got rid of him, but every time I took that letter out something would come up. (195)
14. They were all in town for the show, coming in droves to give their money to something that brought nothing to the town and wouldn’t leave anything except what those grafters in the Mayor’s office will split among themselves, and Earl chasing back and forth like a hen in a coop, saying “…” (195)
15. I says no I never had university advantages because at Harvard they teach you how to go for a swim at night without knowing how to swim and at Sewanee they don’t even teach you what water is. (196)
16. I says you might send me to the state University; maybe I’ll learn how to stop my clock with a nose spray and then you can send Ben to the Navy I says or to the cavalry
anyway, they use geldings in the cavalry. (196)

17. Then when she sent Quentin home for me to feed too I says I guess that’s right too, instead of me having to go way up north for a job they sent the job down here to me and then Mother begun to cry and I says it’s not that I have any objection to having it here; if it’s any satisfaction to you I’ll quit work and nurse it myself and let you and Dilsey keep the flour barrel full, or Ben. (196)

18. Rent him out to a sideshow; there must be folks somewhere that would pay a dime to see him, then she cried more and kept saying my poor afflicted baby and I says yes he’ll be quite a help to you when he gets his growth not being more than one and a half times as high as me now and she says she’d be dead soon and then we’d all be better off and so as I says all right, all right, have it your way. (196)

19. If you believe she’ll do what she says and not try to see it, you fool yourself because the first time that was the Mother kept on saying thank God you are not a Compson except in name, because you are all I have left now, you and Maury and I says well I could spare Uncle Maury myself and then they came and said they were ready to start. (196)

20. “Hush, Caroline,” Father says, then he sent me to help Dilsey get that old cradle out of the attic and I says, (198)

21. “Well, they brought my job home tonight” because all the time we kept hoping they’d get things straightened out and he’d keep her because Mother kept saying she would at least have enough regard for the family not to jeopardise my chance after she and Quentin had had theirs. (198)

22. He got up near the first, where they were holding the umbrellas over them, stamping every now and then and trying to kick the mud off their feet and sticking to the shovels so they’d have to knock it off, making a hollow sound when it fell on it, and when I stepped back around the hack I could see him behind a tombstone, taking another one out of a bottle. (201)

23. I thought he never was going to stop because I had on my new suit too, but it happened that there wasn’t much mud on the wheels yet, only Mother saw it and says I don’t know when you’ll ever have another one and Uncle Maury says, “Now, now… (201)

24. When they began to get it filled up toward the top Mother started crying sure enough, so Uncle Maury got in with her and drove off. (201)

25. Well, I got to thinking about that and watching them throwing dirt into it, slapping it on anyway like they were making mortar or something or building a fence, and I began to feel sort of funny and so I decided to walk around a while. (202)

26. I thought that if I went toward town they’d catch up and be trying to make me get in one of them, so I went on back toward the nigger graveyard. (202)

27. I had to follow the path go 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. (202)

28. We stood there, looking at the grave, and then I got to thinking about when we were little and one thing and another and I got to feeling funny again, kind of mad or something, thinking about now we’d have Uncle Maury around the house all the time, running things like the way he left me to come home in the rain by myself. (203)

29. I could see where her hands were moving under her cloak, (and) then she held her hand out. (203)

30. I asked if they had paid for it yet and he said No and I said Mrs Compson forgot something and wanted it again, so they let me take it. (204)

31. I bought him a cigar, so we drove around until it begun to get dark on the back streets where they wouldn’t see him. (204)

32. Then Mink said he’d have to take the team on back and so I said I’d buy him another cigar and so we drove into the lane and I went across the yard to the house. (204)

33. I stopped in the hall until I could hear Mother and Uncle Maury upstairs, (and) then I went on back to the kitchen. (205)

34. I said Mother wanted her and I took her into the house. (205)

35. 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. (205)

36. “Hit ‘em, Mink!” I says, and Mink gave them a cut and we went past her like a fire engine. (205)
37. It was Saturday morning, because I was at the store, and she came right on back to the
desk where I was, walking fast. (205)
38. I thought how she’d get around Dilsey and that Uncle Maury would do anything for ten
dollars. (206)
39. Like she says, if one of you had to be taken, thank God it was you left me I can depend
on you and I says well I don’t reckon I’ll ever get far enough from the store to get out of
your reach. (206)
40. I told Dilsey she had leprosy and I got the bible and read where a man’s flesh rotted off
and I told her that if she ever looked at her or Ben or Quentin they’d catch it too. (207)
41. Mother said it again and I says I’d go I couldn’t stand that damn noise. (207)
42. Like I say I can stand lots of things I dont expect much from them but if I have to work
all day long in a damn store dam if I dont think I deserve a little peace and quiet to eat
dinner in. (207)
43. So I says I’d go and Dilsey says quick, ”Jason!” (207)
44. Well, like a flash I knew what was up, but just to make sure I went and got the slipper
and brought it back, and just like I thought, when he saw it you’d thought we were
killing him. (207)
45. So I made Dilsey own up, then I told Mother. (207)
46. We had to take her up to bed then, and after things got quieted down a little I put the
fear of God into Dilsey. (207)
47. Everyday it jumped it would leave a little more of her teeth showing, and all the time she’d
be as still as a post, not a muscle moving except her lip jerking higher and higher up her teeth.
(208)
48. Then I thought she really was going to hit at me, and then I didn’t know what she was
going to do. (209)
49. “No,” she says, then she begun to laugh and try to hold it back all at the same time. (209)
50. I may not be sitting with my feet on a mahogany desk but I am being payed for what I do
inside this building and if I cant manage to live a civilised life outside of it I’ll go where I
can. (211)
51. I remembered then that I had aimed to get some more, but it was too late now, and then
I looked up and there she came. (211)
52. I went to the printing shop and told him I wanted to play a joke on a fellow, but he
didn’t have anything. (216)
53. Then he told me to have a look in the old opera house, where somebody had stored a lot
of papers and junk out of the old Merchants’ and Farmers’ Bank when it failed, so I
dodged up a few more alleys so Earl couldn’t see me and finally found old man Simmons
and got the key from him and went up there and dug around. (216)
54. 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. (216)
55. Then she would begin to cry and say it was her own flesh and blood so I just says All
right. (217)
56. Well, I could have said it wasn’t much chance of anybody hurting Quentin much, but
like I say I dont expect much but I do want to eat and sleep without a couple of women
squabbling and crying in the house. (220)
57. Like I say, if we’ve got to feed another mouth and she wont take that money, why not send
him down to Jackson. (221)
58. I says God knows there’s little enough room for pride in this family, but it dont take
much pride to not like to see a thirty year old man playing around the yard with a nigger boy,
routing up and down the fence and lowing like a cow whenever they play golf over there. (222)
59. I says, you’ve done your duty by him; you’ve done all anybody can expect of you and
more than most folks would do. so why not send him there and get that much benefit out
of the taxes we pay. (222)
60. Then she says, “I’ll be gone soon. I know I’m just a burden to you” and I says “You’ve
been saying that so long that I’m beginning to believe you” only I says you’d better be
sure and not let me know you’re gone because I’ll sure have him on number seventeen
that night and I says I think I know a place where they’ll take her too and the name of
it’s not Milk street and Honey avenue either. (222)

61. Then she begun to cry and I says All right all right I have as much pride about my kinfolks as anybody even if I dont always know where they come from. (227)

62. Well, a man that just calls shows he has no faith in himself, and like I say if you aren’t going to take the advice, what’s the use in paying money for it. (227)

63. Why I could take his business in one year and fix him so he’d never have to work again, only he’d give it all away to the church or something. (228)

64. Like I say if I thought every time a man did something I didn’t know all about he was bound to be a crook, I reckon I wouldn’t have any trouble finding something back there on those books that you wouldn’t see any use for running and telling somebody I thought ought to know about it, when for all I knew they might know a dam sight more about it now than I did, and if they didn’t it was dam little of my business anyway and he says, “My books are open to anybody. Anybody that has any claim or believes she has any claim on this business can go back there and welcome.” (229)

65. “I reckon that conscience of yours is a more valuable clerk than I am; it dont have to go home at noon to eat. Only dont let it interfere with my appetite,” I says, because how the hell can I do anything right, with that dam family and her not making any effort to control her nor any of them like that time when she happened to see one of them kissing Caddy and all next day she went around the house in a black dress and a veil and even Father couldn’t get her to say a word except crying and saying her little daughter was dead and Caddy about fifteen then only in three years she’d been wearing haircloth or probably sandpaper at that rate. (230)

66. I says it’d be bad enough if it was mine; I’d at least be sure it was a bastard to begin with, and now even the Lord doesn’t know that for certain probably. (230)

67. So when I looked around the door the first thing I saw was the red tie he had on and I was thinking what the hell kind of a man would wear a red tie. (232)

68. But she was sneaking along the alley, watching the door, so I wasn’t thinking anything about him until they had gone past. (232)

69. I was wondering if she’d have so little respect for me that she’d not only play out of school when I told her not to, but would walk right past the store, daring me not to see her. (232)

70. Only she couldn’t see into the door because the sun fell straight into it and it was like trying to see through an automobile searchlight, so I stood there and watched her go on past, with the face painted up like a dam clown’s and her hair all gummed and twisted and a dress that if a woman had come out the doors even on Gayoso or Beale street when I was a young fellow with no more than that to cover her legs and behind, she’d been thrown in jail. (232)

71. Well, I can stand a lot; if I couldn’t dam if I wouldn’t be in a hell of a fix, so when they turned the corner I jumped down and followed. (232)

72. Like a man would naturally think, one of them is crazy and another one drowned himself and the other one was turned out into the street by her husband, what’s the reason the rest of them are not crazy too. (233)

73. I could see the bottom of his nightshirt and his bare legs and hear the decanter clinking until finally T.P. had to pour it for him and she says You have no respect for your Father’s memory and I says I dont know why not is sure is preserved well enough to last only if I’m crazy too (233)

74. just to look at water makes me sick and I’d just as soon swallow gasoline as a glass of whiskey and Lorraine telling them he may not drink (233)

75. and I says if I dont drink that’s my business but have you ever found me short I says (233)

76. Well, the boy kept speaking to me and so I took the telegram without knowing I had taken it. (234)

77. I didn’t realise what it was until I was signing for it, and I tore it open without even caring much what it was. (234)

78. Any fool except a fellow that hasn’t got any more sense than to take a jew’s word for anything could tell then market was going up all the time, with the whole dam delta about to be flooded again and the cotton washed right out of the ground like it was last year. (234)

79. Once this morning, twice at noon, and now again, with her and having to chase all over
town and having to beg them to let me eat a little of the food I am paying for. (235)

80. And now I reckon I’ll get home just in time to take a nice long drive after a basket of tomatoes or something and then have to go back to town smelling like a camphor factory so my head wont explode right on my shoulders. (235)

81. but if you think I’m going to trust a thousand dollar’s worth of delicate machinery to a halfgrown nigger or a grown one either, you’d better buy him one yourself because I says you like to ride in the car and you know you do. (236)

82. I went up stairs, but just as I passed her door she called me. (236)

83. I could hear the wheels sliding and it slewed around and backed and whirled and just as I was thinking what the hell they were up to, I saw that red tie. (238)

84. I saw it turn again, but when I got to the back street it was just disappearing, running like hell. (238)

85. Yet we spend money and spend money on roads and dam if it isn’t like trying to drive over a sheet of corrugated iron roofing. (238)

86. Chances were they had stolen it, anyway, so why should they give a dam. (238)

87. I says I’ve tried to keep you from being worried by her; I says far as I’m concerned, let her go to hell as fast as she pleases and the sooner the better. (239)

88. You dont know what goes on I says, you dont hear the talk that I hear and you can just bet I shut them up too. (239)

89. I might have been a stranger starving to death, and there wasn’t a soul in sight to ask which way to town even. (239)

90. It’s not something to cure it I need it’s just an even break not to have to have them but as long as I have to work ten hours a day to support a kitchen full of niggers in the style they’re accustomed to and send them to the show where every other nigger in the country, only he was late already. (239)

91. After a while he got up to the car and when I finally got it through his head if two people in a ford had passed him, he said yes. (239)

92. I kept thinking that when I got across the field at least I’d have something level to walk on, that wouldn’t jolt me every step, but when I got into the woods it was full of underbrush and I had to twist around through it, and then I came to a ditch full of briers. (240)

93. I went along it for a while, but it got thicker and thicker, and all the time Earl probably telephoning home about where I was and getting Mother all upset again. (240)

94. I knew they wouldn’t be far from it, just under the closest bush, so I turned and worked back toward the road. (240)

95. Then I couldn’t tell just how far I was, so I’d have to stop and listen, and then with my legs not using so much blood, it all would go into my head like it would explode any minute, and the sun getting down just to where it could shine straight into my eyes and my ears ringing so I couldn’t hear anything. (240)

96. I went on, trying to move quiet, then I heard a dog or something and I knew than when he scented me he’d have to come helling up, then it would be all off. (240)

97. I couldn’t think about anything except my head, and I’d just stand in one place and sort of wonder if I had really seen a ford even, and I didn’t even care much whether I had or not. (241)

98. I dont owe anything to anybody that has no more consideration for me, that wouldn’t be a dam bit above planting that ford ther and making me spend a whole afternoon and Earl taking her back there and showing her the books just because he’s too dam virtuous for this world. (241)

99. I says you’ll have one hell of a time in heaven, without anybody’s business to meddle in only dont you ever let me catch you at it I says, I close my eyes to it because of your grandmother, but just you let me catch you doing it one time on this place, where my mother lives. (241)

100. These dam little slick haired squirts, thinking they are raising so much hell, I’ll show them something about hell I says, and you too. (241)
103. With the sun and all in my eyes and my blood going so I kept thinking every time my head would go on and burst and get it over with, with briers and things grabbing at me, then I came onto the sand ditch where they had been and I recognised the tree where the car was, and just as I got out of the ditch and started running I heard the car start. (241)

104. I kind of thought then that the car was leaning a little more than the slant of the road would be, but I never found it until I got in and started off. (242)

105. But what it probably was was somebody took it out and gave it to Ben to play with for a squirt gun because they’d take the whole car to pieces if he wanted it and Dilsey says, Aint nobody teched yo car. (242)

106. What we want to fool with hit her? and I says You’re a nigger. (243)

107. I kept thinking, Let’s forget for a while how I feel toward you and how you feel toward me: I just wouldn’t do you this way. (243)

108. Because like I say blood is blood and you cant get around it. (243)

109. What we want to fool with hit her? and I says You’re a nigger. (243)

110. I kept thinking, Let’s forget for a while how I feel toward you and how you feel toward me: I just wouldn’t do you this way. (243)

111. Used to be they’d come in Saturday with just one pair of shoes in the family and him wearing them, and they’d go down to the express office and get his package; now they all go to the show barefooted, with the merchants in the door like a row of tigers or something in a cage, watching them pass. (245)

112. I’m a man, I can stand it, it’s my own flesh and blood and I’d like to see the color of the man’s eyes that would speak disrespectful of any woman that was my friend (246)

113. The sun was down beyond the Methodist church now, and the pigeons were flying back and forth around the steeple, and when the band stopped I could hear them cooing. (247)

114. He pays no taxes, he doesn’t have to see his money going every year to have the courthouse clock cleaned to where it’ll run. (247)

115. All they’d have to do would be to whistle the music and tell the jokes to the live stock in the barn, and then they could count up how much they’d made by not taking the stock to the show too. (247)

116. And if a man don’t keep his dogs up, he either don’t want it or he hasn’t any business with one. (248)

117. It’s a curious thing how, no matter what’s wrong with you, a man’ll tell you to have your teeth examined and a woman’ll tell you to get married. (248)

118. Like these college professors without a whole pair of socks to his name, telling you how to make a million in ten years, and a woman that couldn’t even get a husband can always tell you how to raise a family. (249)

119. I says that old rattletrap’s just an eyesore, yet you’ll keep it standing there in the carriage house a hundred years just so the boy can ride to the cemetery once a week. (250)

120. What does he know about where he goes or what he goes in, and us keeping a carriage and a horse so he can take a ride on Sunday afternoon. (250)

121. They get so they can outguess you about work before your very eyes, like Roskus the only mistake he ever made was he got careless one day and died. (250)

122. I dont mind trying to help her, but I know when I’ve had enough. (251)

123. I guess I could teach Luster to drive it, then they could chase her all day long if they wanted to, and I could stay home and play with Ben. (251)

124. Then I thought I’d have another headache shot for luck, and I stood and talked with them a while. (251)

125. The night they turned on the new lights around the courthouse it waked them up and they were flying around and blundering into the lights all night long. (252)

126. There were no lights in the house yet, but they’d all be looking out the windows, and Dilsey jawing away in the kitchen like it was her own food she was having to keep hot until I got there. (252)

127. You’d think to hear her that there wasn’t but one supper in the world, and that was the one she had to keep back a few minutes on my account. (252)

128. And what he’d think when they’d be undressing him and he’d happen to take a look at himself
and begin to cry like he’d do. (253)

129. I says I know what you need you need what they did to Ben then you’d behave. (253)

130. I heard her at Mother’s door, then I heard her calling Quentin, like the door was locked, then she went back to Mother’s room and then Mother went and talked to Quentin. (257)

131. Every once in a while she’d take a drink of water, then she’d sit there crumbling a biscuit up, her face bent over her plate. (259)

132. She had crumpled all the bread, but her hands still went on like they were crumpling it yet and her eyes looked like they were cornered or something and then she started biting her mouth like it ought to have poisoned her, with all that red lead. (259)

133. I dont reckon he even knew what he had been trying to do, or why Mr Burgess knocked him out with the fence picket. (263)

134. Well, like I say they never started soon enough with their cutting, and they quit too quick. (263)

135. I know at least two more that needed something like that, and one of them not over a mile away, either. (263)

136. And once I’ve done that they can bring all Beale street and all bedlam in here and two of them can sleep in my bed and another one can have my place at the table too. (263)