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Narrative Instability and The Blurring of Boundaries: A Postmodernist Reading of 'The Sound and The Fury'

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Abstract

World is progressing in a way to dissolve the realities in oblivion. Narratives defined by boundaries serve meanings no more. The Sound and The Fury navigates through the same literary panes and a close focus on the concept of landscape reveals fragmentation of the aristocracy and identity of the South in Faulkner's narrative which is written in the fragmented abolition of linearity. In a postmodern context, this paper examines the ways in which the author temporalisation, unreliable narration and symbolism deconstructs memory and history. Study further examines Faulkner's portrayal of the theme of Southern values and locates the author's work in postmodernism and historiographic metafiction debates. Through applying scholarly textual analysis together with theoretical ideas, this study proves that the novel remains important and continues to make a contribution to literary our understanding.

Keywords: Postmodernism, Southern identity, fragmentation, memory, historiographic metafiction

Introduction

William Faulkner is the precise observer of the decline of those individuals and their societies in southern American literature who explored the confused states of the human psyche. As a writer of the nineteenth generation born in Mississippi, Faulkner uses actual allusions in the culture and history of southern American. The Sound and the Fury takes its noun from the



Shakespeare drama Macbeth, “It is a tale told by an idiot, full of sound and fury, signifying nothing” again underpins fleeting and meaningless nature of life that is chaotic, confusing and insignificant. Novel is influenced with a new form of quavery and also created a tragedy of Southern aristocratic family that is evident in the Compson family whose trials and transformation as depicted from multiple narrations and shifts in time present the fight for and then stalment of self and community relations cut off in a society that is decaying.

It is analyzed that Faulkner’s manner of telling and manner of focalization are postmodern in the way that they dramatize themes of fragmentation and subjectivity. The most popular postmodern critics like Linda Hutcheon has elaborated how postmodern literary text problematizes historicism narration. When seen from the vantage point afforded by H. , Faulkner’s work may be viewed as not only a contribution to a more global modernist project but as presage of postmodernist deconstruction.

Research Problem

The novel holds episodic and postmodernist themes that are explored through themes of memory, identity, and historical ruin. The intellectual problem is how The Sound and the Fury going to use these techniques of narrative fragmentation to comment on the dissolution of the South and its culture. It is in this context that this study aims to redress a gap in critical scholarship by examining how Faulkner’s post modernist narrative style contributes to postmodern literary analysis.

Research Questions

The research attempts on satiating the following questions.

- 1.How the use of a working timeline which gives the novel a broken narrative further supports Hutcheon’s postmodernist approach?
- 2.How does Time and Memory in the novel criticize the decaying southern ethical standards?
- 3.How does Faulkner employ the use of unreliable narrator and symbolism to challenge the praxeological, historiographical and psychological methodologies of identity and history?

Rationale

Surprisingly, little has been written about the connection between Faulkner and postmodernism in the existing literary criticism despite the fact that scholars have devoted significant amounts of time to exploring the modernist affiliation of his work. It is the aim of this work to point out how the formal innovative strategies employed by Faulkner are postmodern in their concern with fragmentation of the self, subjectivity, and historical consciousness. Using Hutcheon’s ideas, this study will strive to place The Sound and the Fury in a context of the theoretical debates over the transformations of literary genres and the continuous conversation of cultural subjectivity.

Significance

Major findings relating to Faulkner's narrative styles are significant to comprehend the relationship between the author and present-day critical theory. The novel is studied with regards to the thematic concepts of Southern lore, postmodernist experiment with fragmentation of the text, and doubt in historical truth, based on which the conclusion is made about the potential of the genre for the exploration of the human cyclopedia image. Moreover, this analysis suggests that Faulkner is a transitional author moving from modernist into postmodernist techniques.

Delimitations

This paper is limited only to the textual elements of the work where the concern is to capture the views of the characters: Benjy, Quentin, and Jason Compson. Although Faulkner's work is set in the post Civil War American South, the study does not encompass all of his writings. Furthermore, this study focuses on Linda Hutcheon's postmodernist theories, therefore no other theories including postmodernist, psychoanalytical or Marxian critiques are relevant in this research unless where they overlap.

Literature Review

Local history was examined as early as in Brooks (1945) *The Yoknapatawpha Country*, where Faulkner's portrayal of the Southern decadence was mentioned. The existentialist interpretation can be contributed to Sartre (1939) who said that the novel gives much attention on temporal features. Literary critics of the modern period have mainly concentrated on the stream of consciousness mode of writing and the psychological interpretative aspect of the novel (Bleikasten, 1976).

Linda Hutcheon (1988) reveals that historiographic metafiction implies fragmentation of the novel's linearity and the refusal of the constructive historical line in some way. Concurring with Howell (1991), the assessment of Faulkner's fluidity in rendering clear concepts decidedly mutually with the reader, none perhaps more so than in his approach to time and memory. According to postmodernists Morrison (1992) the reliability of the story being told is questioned by Faulkner's narrative with various perceptions of truth.

Other discussions have concerned Robinson's commentaries on the South, or on Southernness. In Cash (1941), the history of the Disintegration of the Compson family is analyzed in the framework of the general collapse of the American South. Godden (2007) develops this argument further stating that the myths of Southern aristocracy are deconstructed through portrayal of the southern families as dysfunctional. Matthew (1991) links the main motifs of loss and longing to the cultural amnesia of the American Southern reasserting that the capacity of the novel that lies in rewriting history.

Two other areas that started to interest Faulkner scholars included gender and identity. At the center of such criticisms is Caddy Compson whose character embody several traits of a quintessential feminist. In Polk, (1993) Caddy is seen defying the vessels of socialization and thus the author regards her as challenging the patriarchy. While Kuhn (2005) places Caddy in

the genre of Southern Gothic, it is important to mention that she plays both a nurturing figure – a mother figure – and a figure of disruption.

Moreover, psychological concepts have been used to analyze the work and show how the phenomenon of trauma and memory is depicted in the novel. In this case, Freud's (1923) theory of the unconscious due to its efficaciousness in analyzing Benjy's distinct perception of reality, has been used to analyze Benjy's Houdouss as fragmentation. Caruth (1995) has built on this argument to examine the connection between memory and trauma in the narrative that is espoused by Quentin.

There is also a discussion regarding quite a few aspects of the work, including the relationship between the form and contents of *The Sound and the Fury*. When it comes to the identification of the strategies of narrative voice and focalization the scholar often turns to Genette's (1980) narratological model. Richardson (2006) is interested in the novel's time regime, claiming that Faulkner disrupts it in a way that reflects the mental dissociation of comic figures.

In the following part of this study, Faulkner's novel is positioned within Hutcheon's postmodernist theories in order to utilise the insights from these multiple, yet related trends in literary scholarship. This research helps expand a reader's understanding of aspects of Faulkner's work by analyzing the structure of the text, how it subverts Southern identity, and how it deals with memory and history as a modernist and postmodernist novel.

Methodology

The present study employs method of textual analysis focused on certain portions of text which forms the subject matter of this novel; *The Sound and the Fury*. The primary data is Faulkner's text with special reference to focalization strategies and themes from compound point of view which chooses Benjy, Quentin and Jason Compson as major narrators. The structure of the novel can be analyzed with reference to Hutcheon's (1988) postmodernist concepts and secondary data.

Consequently, Hutcheon's work is at the heart of this investigation. First, Hutcheon provides the definition of postmodernism in his book *A Poetics of Postmodernism* (1988) that defines postmodernism as the mode of cultural production that calls into historical and narrative question the real. She claimed that 'historiographic metafiction' is the term that she employs to describe a kind of text which is historiophonic as well as metafictional. This duality is perhaps best exemplified how Faulkner stages both time and memory – the past is chiefly a work of one's mind.

For Hutcheon, the creation can be described as one of parody on the grounds that 'postmodern texts are involved in a contest with other texts'. At the same time, the mimetic function of creation in *The Sound of the Fury* is apparent, based on the references that the Gibson's character makes to the event that occurred. Chronicling a similar aspect of postmodernism where the contextual voice is made sequentially familiar to the readers for multiple voices and temporality, such a technique requires multi-interpretation of the text, due to Faulkner. Hutcheon (1988) refers to them as one of the postmodern writing strategies which embrace a suspicion of any holistic representation of phenomena.

It includes a textual study of the novel with focus on postmodern structure of fragmented seminars and thematic interest in memory, decay and identity. I then scrutinize the specific extracts in view of the manner Faulkner applies his dramatic approaches in relation to Hutcheon's ideas. For instance, Benjy has assembled but a few tatters of the past which suggests the kind of memory is very individual and Quentin has portrayed time consciousness which is extremely relative. Such elements allow this research to place the novel under consideration into a postmodernist paradigm.

Analysis

This study is aimed at critically analyzing the narrative fragmentation in William Faulkner's novel *The Sound and the Fury* with reference to historical decay and problems of identity. The case analysis of a text for this paper involves the use of Hutcheon's postmodernist critical framework that involves notion such as historiographic metafiction, intertextuality, and deconstruction of master narratives. As a result, not only do all the sections of the novel are different, which are Benjy, Quentin, Jason, and the fourth section which is the third person's point of view, but also each section represents different truths-as the truths, so the major point of the novel is the fact that there is no one truth.

Benjy: Fragmentation and Sensory Memory

Benjy Compson, the first narrator, is the best example of how closely the characters' experiences resemble a break from time and an inability to grasp reality. The section under discussion also features free association of ideas together with the use of the switches in the time indicated by the main character's mental retardation. Benjy's sensory relations create an unstructured one in which events occur, as Faulkner writes, "Caddy smelled like trees" (*The Sound and the Fury*, p. 19). Here, I agree with Linda Hutcheon's (1988) assessment of historiographic metafiction that history is retold subjectively. Benjy's fundamental ignorance of the whole scheme of the events depicted corresponds to postmodernist doubts in the existence of Historical truth. The text concerns readers to try to make something of these fragmented narratives and forcing the reader to acknowledge that it is an unreliable narrator.

According to Hutcheon (1988), such narrative procedures demand the audiences' interaction with the texts and challenge the ontological neutrality of the narrative. By reading Benjy's narrative and paying attention to how different events are presented, the reader has to attempt to piece together the events together him/herself, thus, making narrative interpretation a recurrent postmodernist feature.

Quentin: The Obsession with Time and Memory

The section devoted to Quentin reveals the process of psychological decomposition of the Compson family in more detail. This obsession with time can only be an effort, a feeble one at best, to maintain the South's heritage. Faulkner captures Quentin's despair: 'I give you the mausoleum of all hope and desire; I give it to you not that you may remember time, but that you might forget it now and then for a moment.' (*The Sound and the Fury*, p. 76). Of all elements of the novel, the protagonist's relation to time is the most complex and intricate: on the one hand, Quentin wants to escape time, on the other – he wants to capture it, which makes

his struggle with historical time and its corrupting influence the very leitmotif of the modernist project.

Hutcheon's (1988) stress both on temporal fragmentation and on the strongly metafictional character of postmodern texts helps to explain Quentin's story. These obsessive reflections show how it is impossible to find fixity and stability in tradition, in the name of identity. By moving the time seemingly randomly back and forth between Quentin's memories and his actions, Faulkner offsets the linear view of history that Hutcheon explains is not possible. However, it is instead a collection of first- and second-hand perceptions and personal feelings.

Jason: Cynicism and Economic Exploitation

Plotting peaks and troughs from Benjy and Quentin's blind and flow in succession, the narrative mode which Jason Compson utilizes can be said to be more body-oriented and the basically utilitarian, the shrewdly callous. Shoved behind the listening face of Jason is the bitter note of an economy and a passion, the voice of a Compson family's downfall. His resentment is palpable: Bowing forward he spoke: "Once a bitch always a bitch, what I say". As shall be shown, for Jason this mixture of personal failure and family degradation results in hostility toward women which is outlet in Mrs. Beck. Quentins' rosy glasses and positive outlook on the world is diametrically opposed to Janio's ruthless, self-absorbed, and vicious narrative.

It is through the analysis of Jason's section that it is possible to point to the interference initiated by Hutcheon in 1988. His story simplifies the Compson family problem to social issues that cause detriment of relations and deterioration of the southern region's ethical environment. Jason reflects the spirit of the modern South and what has become of it: absolutely all about profit, no longer the gentlemen that Jason's family once was. In this way, revealing how Sartoris' change fits with the society, Faulkner is left to the condemnation of the post-war paradigm through the immoral character of Jason.

The Fourth Section: Reconstruction and Omniscience

The final section of the novel is narrated in the third person, a third omniscient narrating again a wider view of the fall of the Compson clan. This shift of the narrator corresponds to the historiographic metafiction by Hutcheon (1988) as the author, takes on the subject tone of visionaries but does so with a postmodern skeptical posture to what the authors refer to as the empowered voice. The last part then re-evaluates and re-emphasizes all the earlier tales noting other differences or silencing that demonstrate that all histories are framed.

For instance, in the fourth section Dilsey, the black servant of the Compson family is portrayed as image stability. The character of Dilsey is strongly built who stands firmly to the family disturbance. As Hutcheon argues, the marginalised do not acknowledge the dominant paradigm. Thus, pride and endurance are the two views in Dilsey's angle at which Faulkner sees fit to ridicule the Compsons' presuppositions of nobility due to their birthright. Rather she employs the character to inject hope in the suffering black people who were immune to the Compsons' cruelty.

Fragmentation and Identity

According to the Hutcheon's postmodernist analysis, the novel of *The Sound and the Fury* reveals fragmentation and identity to be central concepts more fully. The novel is fragmented, which also resolves in fragmentation of the characters' 'personae' and the disintegration of the Southern aristocracy. Both narrators' views are distorted, and this also disputes community and accurate truth.

Caddy Compson, who is not a narrator in the novel, is its main spiritual focus. Her existence influences the stories of her brothers. Benjy remembers Caddy pretty much in the same way he recalls other sensory impressions; Quentin idolizes her image of the virginal sweetheart; and Jason resents her rebellion – all of which shows how identity is a reflection of other people. As Hutcheon (1988) points out, postmodern texts always and fundamentally undermine character and subject construction by erasing binaries and by refusing identity essentialism and closed individualism.

Postmodern Skepticism of Grand Narratives

Concerning postmodernism, the readers can accustom themselves with the Compson family through the critical perspective of William Faulkner in which meta-narratives are dismissed. The Compsons are representatives of the decline of the Southern story which was once one of knights, purity, and courtesy. With the Gould family, Faulkner makes the reader question and hence ridicules those values in order to demonstrate their arbitrariness. Using Hutcheon's historiographic metafiction as the theoretical lens this essay shows that such narratives disrupt the historical myths, and the individual is required to ask about the reality and significance of myths.

For example, in the novel *Southern honor kills Quentin*, which specifies the bitter truth of the studied tendencies. Faulkner uses these words: 'So I could not bear to think she had been soiled' (*The Sound and the Fury*, p 93), which gives the perfect idea of how young Quentin failed the test of understanding Caddy's disobedience to the traditional femininity. Even by Hutcheon's standards, it is possible to demonstrate how Faulkner nevertheless 'undercuts' these romances to reveal their role in repression, or decadence.

Faulkner Through Hutcheon's Lens

In its fragmentation, subjectivity and doubting of grand narrative, Faulkner's *The Sound and the Fury* can all be viewed as postmodern in the context of Hutcheon's theorising on the subject. Its fragmentation and use of multiple narrating voices challenge the historical, self-enclosed, and ethnocentric ways of telling a story. Both in terms of character and casting, this makes each character's story highly unreliable and fragmented, in accordance with Hutcheon's (1988) postmodernist notion of texts as destabilizing dominant discourses.

This contestability puts the novel into conversation with problems that still resonate to this day and encourages people to think differently about how history and representation work. Through the application of Hutcheon's framework, this analysis also looks at the ways in which Faulkner is both a practitioner of modernist aesthetics as well as a provider of a postmodernist perspective; it also speaks to the timelessness of *The Sound and the Fury*.

Findings and Discussion

The Sound and the Fury is a postmodernist text and for this reason, the text can be classified as postmodern work of literature according to its narrative method, several characters' point of view, and topics like memory, individual and collective identification, historical amnesia. Hence, the author opposes the paradigms of a rational system of reasoning as well as the context of a coherent and consistent narrative, thus subverting the truths of the society and a fundamental narrative of history. In this part of the paper, the complex nature of such analysis is discussed in terms of Hutcheon's formalist perception of the text.

Fragmented Narrative as Postmodern Disruption

An interesting research interest of this study is the manner in which fragmented narrative elements violate the concept of a linear narrative arc. The dramatic incidents of the novel are described from four different angles, the separate sections of the novel give only a partial and possibly misleading picture. Without following Hutcheon (1988), it cannot be said that the 'interrupt' takes place in postmodern texts; actual complications within them pertain to the very notion of narration. There is one type of shift which interlocks but disrupts a chronological structure in *The Sound and The Fury* and their cause is clearly seen in the Benjy's section where shifts and associations fracture the plot.

For instance, Benjy who remembers that "Caddy smelled like trees" (Faulkner, 1929, p. 19), indicating that the natural and naïve bond between the brother and sister is alive even in his consciousness. This memory is present in the novel continually as one of many works proving that Benjy is utterly unaware of the differences of time. The literature shows that Hutcheon used the term historiographic metafiction to elaborate this mode of story telling to recount splintered history by arguing that Faulkner splinters history and memory as history and memory do to the consciousness.

Temporal Disruption and the Instability of History

As far as time is concerned, Faulkner might be realized as a postmodernist even with regard to the way in which he organizes history as a narrative in the context of Hutcheon. Quentin's narrative is a perfect example of this sort of disruption: The chain of thoughts provoked by events from the past and the poor ability to distinguish reality from imagination negates the difference between time past and the present. I would like to emphasize the following quotation of Faulkner: "Mausoleum of all hope and desire". The quote is that the narrator said to the three people showing them the funeral of the Compson family not to focus or think about the time because he gave it to them to forget for some time. The 'time of the story' itself acts a symbol to illustrate the attempt of Quentin to retain the Southern aristocratic spirit even in the process of degeneration.

According to Hutcheon (1988), postmodern literature may be described as skeptical because it produces historical and personal memories that are doubted. Transitivity in Quentin's narrative and his suicide negates destructiveness of romanticizing the past in *Almanac*. The finding is important as it shows that in constructing the myth around him, Faulkner indirectly points out

all the flaws of Southern culture which prevents him from accepting the loss of the old South and the adaptation to the new progressive society.

Subjectivity and Multiplicity of Truth

The other equally significant finding is to dismantle the liberal subjectivity discourses through challenging the multiple truths motif. The main characters have narration control and the narrators are biased and operate from the lens of their own experiences and mental illness. This relates with Hutcheon's (1988) assertion that postmodern texts are always beyond the single meaning, they are always plural.

For example, analyzing the story of Jason one can trace how he is strange, very selfish man – there is no any idealism like Quentin in him, and he is fully ignorant like Benjy. It could be noted that Jason develop resentment when, after Gavin runs over her foot, she says, 'Once a bitch always a bitch, what I say' Faulkner, 1929). It is unfortunate though that misogyny and greed are tasked to depict the baseness and depravity of the Compson family. There are two types of intertextuality with regards to Hutcheon and this is the reason why this theoretical approach perhaps is the only way to show these two opposed discursive strategies interlock the fabricate a far from simple picture of multiple layers, which cannot be reduced to a simple truth.

Marginalized voices

In the novel's third person conclusion, the reader is given a survey of different events in the story especially as they pertain to what ails the Compson family deeper. This change of the type of the narrator corresponds to Hutcheon's (1988) historiographic metafiction implying that any history is written by one person and, at the same time, calling for the concept of omniscience. The last section recapitulates the previous stories, thus, stressing the main outcast characters, such as Dilsey.

Dilsey survives out of the mafia like behaviour, the Compsons present to the Southerners true aristocracy. As you may recall, Faulkner anointed Dilsey as enduring, and that is what she was, but after three quarters of a century, she buckled to her people are enduring (The Sound and the Fury, p. 267). According to Hutcheon, the oppressed subverts history to bring forward different attitudes that question the mainstream political and social order. We then find an entirely different mode of viewing the Compson saga: from the perspective of those who became victims of psychopaths.

Criticism also pinpoints Faulkner as a writer who deconstructs Southern myths of such images as honor, socially created as purity, and the aristocracy. In this way, the myths regarding the superior race are reduced to the ridiculous and are themselves seen as contradictory through the representation of the downfall of the Compson family. Quentin's fixation on Caddy's purity reflects this tension: "I could not bear to think she had been soiled" (The Sound and the fury, page 93). The power of principle at the play demonstrate how one can lose life simply because their principles are as rigid as the society that used to uphold them.

According to Hutcheon (1988), postmodern texts, 'erode the discourse of the big story,' in pursuit of little histories. This is where Faulkner's attack on the Southern myths and his picture of decay behind the facade of gentility represented by Compson aristocracy belongs. This is rather valuable as the novel is still in some way connected with today's demographic, social, and cultural discussions of identity, memory and history representation.

Postmodern Relevance and Literary Legacy

Analyzing the narrative techniques and themes undermining the world's set parameters of reality, history, and identity, Faulkner pursues Hutcheon's models of postmodernism. And the dramatic shifts of the timeline, the fragmentation, the multiple character perspectives, all make it very postmodern because of ambiguous prevailing throughout.

Moreover, we can recall that the study of the eras of the South contributes significantly to modern understanding of values and myths in literature and culture. In analysing the disassembly of the dream, or the illusion that the Compsons are an aristocratic family, Faulkner puts into play of a readily disruption to the dominant scripts as to the individual, historic, and cultural identities these props seek to endorse. The present discussion shows that the approaches could also be applied to *The Sound and the Fury* as the text that is in between the modernist experiment and the postmodern fragmentation.

Conclusion

Nonetheless, William Faulkner's *The Sound and the Fury* is the work that is viewed as the most incredible pieces of literature adequately describing American society and the process of fragmentation, memory, and the decline of the Southern people. Using Hutcheon's postmodernist theories, this paper has analyzed how the novel employs complicate narrative structures and problematise history, self, and history. Avoiding the frame of the linear plot, Faulkner uses multiple points of view, dramatic timing, and many symbols which leads to the consideration of the non-linearity of memory and the skepticism of a history.

The analysis of cut-up connection of Benjy's sensory-driven narration, Quentin's overbear concern with time, Jason's purely practice, realistic, and materialistic view on life, as well as the objectifying narrative style that portrays Dilsey's endurance all put together, give a critical view of Southern mythology and the sophisticated theme of objective verity. Applying Hutcheon's historiographic metafiction and intertextuality one and even further to this novel will help with the critical examination understanding of this work as well as how Faulkner even begun to tap into what will be brought out and discussed by postmodernist literary works.

Future Recommendations for Research

Yet this scholarly study examines *The Sound and the Fury* in relation to Hutcheon's postmodernism only, the novel's postmodern possibilities have much more facets unanswered by the current research. Future research could expand on the following areas:

Intersection of Race and Class: Even though this paper briefly discusses Dilsey and subjugated female negro voice, further analysis of race and class conflict in *The Sound and the Fury* might focus on the value of Faulkner's attitude to the Southern society. When read with other texts of the Southern Gothic, it would be useful to examine how race and power politics are constructed in these texts further.

Feminist Perspectives: The exclusion of Caddy as a narrator is what creates potential for the feminist literary criticism. Analyzing her symbolic role from a standpoint of feminist approach, it will be possible to understand how Faulkner writes about gender relations and bending of patriarchy.

Comparative Postmodernist Analysis: The discussion of *The Sound and the Fury* in terms of postmodernist characteristics is better served if the novel is compared to other world masterpiece of this strain such as novels by Samuel Beckett or Gabriel García Márquez. Such a course would emphasize how Faulkner's experiments had relevance outside the region of American's deep South.

Reader-Response Criticism: It would be possible for further studies to find out how the reader decode the shattered microplots and the function of unreliable informants. A reader-response analysis could explain the mental and affective operations implicated in an assessment of Faulkner's stylistic convolutions.

Digital Humanities and Textual Analysis: It also occurred to me that with the help of computational analysis of the novel one can reveal new patterns of its textual challenges. For example, an illustrating of the patterns of change in the four sections could bring out the aspect of time and point of view that Faulkner uses.

Broader Implications

If Faulkner's analysis of memory, identity and historical oblivion in *The Sound and the Fury* is far from being an anachronistic concern, it reflects rather postmodern questions about the construction of truth. The fragmented form then reflects the modern self, and the relativity of history as a construct. As the narratives change, it examines the same and invites readers and scholars to wade through the inherited and conjured truths.

Therefore, instead of merely condemning the degeneration of Southern nobility *The Sound and the Fury* invites the reader to examine the essential fragility of the concepts of history and, therefore, of identity. Therefore, by placing the Faulkner's novel in the context of the postmodernist chronotope suggested by Hutcheon, this work emphasizes the ability of this work to continue speaking to readers today and encourages additional research into the nature of this potential.

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