



BA Thesis

English

Order, Duration, and Frequency

A Narratological Study of Faulkner's "A Rose for Emily"

Zitha Ngulube

Atli Dungal Sigurðsson
June 2020



HÁSKÓLI ÍSLANDS
HUGVÍSINDASVIÐ

University of Iceland
School of Humanities
Department of English

Order, Duration, and Frequency

A Narratological Study of Faulkner's "A Rose for Emily"

B.A.-Essay

Zitha Ngulube
Kt.: 260281-2839

Supervisor: Atli Dungal Sigurðsson
May 2020

Abstract

In this thesis, the narrative structure of William Faulkner's "A Rose for Emily" is examined in relation to Genette's narratological concept of time. The relationship between the time of the story and the time of the narrative is analysed in the theoretical categories of order, duration and frequency. The sub-categories of order presented in "A Rose for Emily" are analepsis and prolepsis. These narrative techniques facilitate the backward and forward/foreshadowing form of narration. Duration is also identified in the form of scene, summary, ellipsis and descriptive pause. These sub-categories accelerate or decelerate the narration as well as create suspense in the story. Finally, frequency is analysed based on singulative and repetitive narration. The latter emphasises the importance of the event.

"A Rose for Emily" does not follow a chronological order of time which is demonstrated through this study; therefore, rendering Genette's theory suitable for a thorough analysis of its narrative structure. Established through this analysis is that understanding the concept of time leads to a comprehensive understanding of the events of a story and its plot. This study provides a valuable opportunity to advance the understanding of the categories of time identified in the story and the shifts that they cause in the narrative structure. This thesis begins with a general overview of short stories and how they fit into Genette's theory. Following this section is a biography of William Faulkner which sheds light on his writing techniques, themes and setting of the story. Next is a brief theoretical framework of narratology and Genette. This section explores key terminologies in narratology and Genette's concept. In addition, the story is analysed to identify the categories of order, duration and frequency. Within this section, excerpts of the story are examined based on the relationship between story time and narrative time.

Table of Contents

Introduction 1

1 A Short Biography of William Faulkner (1897-1962) 3

2 Theoretical Framework: Narratology and Gerard Genette 5

3 Analysing the concept of time in “A Rose for Emily” 7

 3.1 Order 7

 3.2 Duration 11

 3.3 Frequency 19

Conclusion 22

Works Cited 24

Introduction

Short stories expose readers to a fictional world of various characters, settings, events, and actions that evoke suspense, excitement, uncertainty, and satisfaction. Thus, understanding and making meaning of a short story for academic purposes requires critical analysis. The process of analysing a story depends on various issues that act as lenses through which the reader views the work. For instance, personal experience, education, political or social position, age, sexual orientation, gender, race, and so on. These lenses are incorporated into various theories which act as tools aiding to explain and understand literature. Nevertheless, most of these literary theories tend to focus on the content of the narrative and not the structure which forms the story itself. As a result, the reader interprets the text from a specific viewpoint; hence, their understanding of the story is limited. This thesis makes an in-depth analysis of William Faulkner's "A Rose for Emily" using Gerard Genette's narratological concept of Time. Genette's theory enables the reader to dissect the story and thoroughly examine its structure and thus, facilitating a comprehensive understanding of the text.

Genette provides a range of ideas concerning narrative components that can be applied to any literary text. These ideas facilitate the understanding of the actions and events of the narrative as it unfolds, the understanding of the idea in the text as well as the consequences of what is happening. Additionally, Genette's focus on story, narrative and narration encompasses all the general elements of a story: plot, setting, character, theme, and conflict. Faulkner's "A Rose for Emily" combines these story elements in a precise manner, making the story receptive to Genette's narratological analysis of time. Like many other notable short stories, it starts *in medias res* and unfolds in a non-linear order, rendering it suitable for the study of narrative time, or more specifically, *analepsis* (flashback) and *prolepsis* (flashforward).

Short stories belong to prose fiction or narrative fiction. The essence of fiction is narration or the unfolding of a sequence of events or actions. Fictional works usually follow one or a few major characters who change and grow as a result of their interaction with other characters, how they attempt to solve their problems as well as achieve their internal and external goals (Roberts 2-3). Therefore, character presentation and understanding are the main objectives of fiction and authors portray characters through action, description, commentary, and speech (Roberts 65). Moreover, the events and actions surrounding these characters are organised in a structured plot for fiction to

make sense or meaning. The mention of a plot in narration always attracts its distinction to a story. E. M Forster contributed to identifying this distinction in his famous illustration “The king died, and then the queen died,” and “The king died, and then the queen died of grief.” The first illustration is an example of a story merely narrating a series of events as they happened, while the second is a working plot because it indicates “grief” as a causality. Forster concluded that effects follow causes in a plot structure (qtd. in Roberts 93). Hence, understanding a plot requires a level of skill from the reader to connect events from different periods in order to piece together why an incident happened the way it did (Gholami 23).

“A Rose for Emily” was selected for this study because it consists of material that is suitable for an analysis using Genette’s concept such as temporal shifts, repetitive narration—also known as reiterations—, summary, scene, ellipsis and descriptive pauses which add to the reader’s comprehension. The main objective of this thesis is to demonstrate how the elements of a story and the sequence of events in “A Rose for Emily” operate within Genette's analytical categories of order, duration and frequency, to provide a broader understanding of the story.

A short biography of Faulkner serves as an opening which provides knowledge of his writing techniques, the setting of the story, characterisation, and themes, all of which are vital to this study. Faulkner’s biography also provides a significant historical background common to his stories and novels that are set in the same fictional location as “A Rose for Emily”. Discussing this historical background is essential to understanding the themes and characters in this particular short story.

1 A Short Biography of William Faulkner (1897-1962)

William Faulkner was an American writer and Nobel Prize laureate born in New Albany, Mississippi. He wrote several short stories and novels. By the age of seven, he had already started showing interest in the history of Mississippi in connection to the Civil War, which later became a running theme in his work (Prabhu and Dwivedi 24). Faulkner's artistic imagination was influenced by his mother Maud, his grandmother, Lelia and his nanny, Caroline Barr (Mammy Callie), who raised him from infancy. His mother and grandmother were great readers, painters, and photographers. They were the first to influence his visual language. His mother also exposed him to Charles Dickens and Grimm's Fairy Tales. Additionally, Faulkner's nanny told him stories about slavery, the Civil War, and the Faulkner family. These topics played a part in how he went on to write about the politics of sexuality and race ("William Faulkner" 1).

"A Rose for Emily" is among Faulkner's most renowned stories that were published in his first short story collection called *These 13* (1931). Other famous stories in this collection are "Red Leaves", "That Evening Sun", and "Dry September" ("William Faulkner" 3). He also published nineteen novels with the famous ones being *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932) and *Absalom Absalom* (1936) (Prabhu and Dwivedi 23, 27). Faulkner earned his place as one of the best twentieth-century fiction writers after publishing *The Sound and the Fury*. Before that, most of his work was rejected. Nevertheless, he published some of his poetry and short stories in literary magazines (Klink 133). A significant turning point in Faulkner's career came when he followed the advice of a writer called Sherwood Anderson, who encouraged him to write about his native region (Walker 2-3). Hence, his most renowned novels and short stories are set in Yoknapatawpha County, his fictional setting which is based on his native Lafayette County ("William Faulkner" 3).

In his early years as a writer, Faulkner met Phil Stone, who became his friend and mentor. Stone took Faulkner's work to publishers and introduced him to the work of James Joyce ("William Faulkner" 2). Joyce's *Ulysses* (1923), Virginia Woolf's *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927) and Dorothy Richardson's *Pilgrimage* (1915 – 1938), inspired Faulkner to use the stream of consciousness technique in his novels. This technique, along with his use of four different narrators, is what some consider having made *The Sound and the Fury* a masterpiece (Prabhu and Dwivedi 26).

Faulkner's short stories and novels cover an important period of America's historical events, where he derived his ideas to write about the Civil War, slavery, and class conflict (Prabhu and Dwivedi 23). His work spanned the whole history of the Southern region with a focus on the period from the Civil War to World War II when the South experienced massive changes resulting in the collapse of the social and economic systems. Amid these changes, the aristocratic families struggled to cope with the transition and to maintain their place in society (Reed 27-28). This situation is depicted in "A Rose for Emily", which is set in Jefferson town, Mississippi, after the Civil War and the emancipation of slaves. This condition led to the collapse of the plantation life which was the source of wealth and power. In "A Rose for Emily", Faulkner shows how Southerners held on to their aristocratic culture and social hierarchy, despite the economic downfall of the elite families.

The significance of Faulkner's Yoknapatawpha collection of work is that, when the individual works are arranged in a sequence, they correspond with the actual history of America and the South, dating from the seventeenth century to mid-twentieth century (Reed 25). This history is presented in fifteen novels and over fifty short stories. Faulkner made Yoknapatawpha a world that the reader can know through its stable geography, repeated characters, and events plus the flow of time in various historical periods (Reed 24). Moreover, he extracted the exact version of human conditions within a specific period and places them in his constructed physical setting (Prabhu and Dwivedi 27). He also went to the extent of creating a map of the county (Reed 28). A critic, Malcolm Cowley, wrote to Faulkner in 1945 saying that his Mississippi work unites beautifully as a whole and there is nothing in American literature like this entire creation (qtd. in Reed 29).

Faulkner is also known for his originality in the themes of his work and his brilliant but sophisticated narrative style. His work is characterised by the stream of consciousness and multiple narrators in novels, non-linear order, long sentences and diverse characters (Prabhu and Dwivedi 27; "William Faulkner" 3-4). Despite his complicated writing style, Faulkner developed individual plots for his stories that leave the reader captivated by his work. He is considered one of the most exceptional writers of all time (Prabhu and Dwivedi 27).

2 Theoretical Framework: Narratology and Gerard Genette

A theory explains the material under analysis; thus, it is a guiding rule for the research process and interpretation of data. This thesis draws on Genette's narratological theory as presented in his book *Narrative Discourse: An Essay in Method* (1983). Genette's book is one of the seminal texts on narratological studies, and it is widely cited in scholarly texts on narrative analysis. His analytical categories and their components aim at analysing the narrative structure of fictional work. The theoretical components address all the narrative processes in use and provide an understanding of how the narrative is organised. Genette's methodology is a foundation for my comprehensive analysis of time in "A Rose for Emily". However, before applying this theory to the story, it is essential to provide a summary of narratology to understand its essence and key terminologies.

Narratology is traceable to ancient Greece in the work of Aristotle's *Poetics*. It is a branch of structuralism that deals with the narrative structure, how narratives create meaning and what they have in common (Barry 223). Narratology is concerned with the process of telling a story. Story and plot are significant terminologies that require to be distinguished to know how the narrative and the story are organised. A story contains a series of events as they happen, from the beginning and moving chronologically, without leaving anything out while a plot involves events of a story as they are edited, ordered, packaged and presented in what is recognised as a narrative (Barry 224). According to Genette, "*narrative* refers to the narrative statement, the oral or written discourse that undertakes to tell of an event or a series of events" (25 emphasis original). In other words, a narrative consists of a story made up of a plot, which involves characters, events, action, and dialogue (Memon et al. 2).

Genette established three levels of narrative, namely stories, text, and narration. These three levels relate to each other, represented by time, mood, and voice (Alavi et al. 340). The elements of time, mood and voice are elaborated by Barry through the six questions he discusses, on the act of narration. These questions answer concerns relating to, whether the narrative mode is "mimetic" or "diegetic" (mood), how the narrative is focalised (point of view), who is telling the story (voice), how time is handled, how the story is "packaged" and how speech and thought are presented (Barry 232-239). Barry's explanation of these six questions is essential in establishing Genette's focus on the process of how the story is told as well as the relationship and significance of the

general elements of a story to the concept. Genette's theory covers a wide range of categories and elements for analysing narrative structure. However, it is beyond the scope of this study to encompass all the categories. This study analyses order, duration, and frequency in "A Rose for Emily."

3 Analysing the concept of time in “A Rose for Emily”

Authors use time to move the story to a significant period or to summarise a long period into a few words or lines. Thus, time makes it possible to pinpoint events and measure them (Scheffel et al. 1). Analysing time in a narrative involves examining the relationship between story time and discourse (narrative) time. Story time is the sequence of events and duration of time that passes in a story and discourse time is the amount of time it takes for the telling or reading of a story and the sequence of events as they are presented in the discourse (Memon 2). Genette analyses story time and discourse time according to order, duration, and frequency. This refers to, the order of events, the speed at which events occur and the frequency of those events (Genette 35).

3.1 Order

Order is the first element Genette discusses under narrative time. It involves the sequence of events in a story and how they are arranged in a narrative (Genette 35). In “A Rose for Emily”, the events of the story are presented in non-chronological order using analepsis and prolepsis. This arrangement makes the story suitable for the present analysis. According to Gholami, analepsis is when a narrative event that happened at an earlier point in the story is recounted when later events have already happened while prolepsis is recounting a narrative event that has not yet happened (36). Thus, it is not easy to identify prolepsis in the first reading because the event being referred to has not yet happened (37). “A Rose for Emily” begins with an analepsis of Emily's funeral, and then the narrator recollects different events from different periods, as the narrative progresses.

From the onset of the story, the narrator, who speaks for the town, catches the attention of the reader when he mentions the reasons the town attended Emily's funeral. He notes that "the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old man-servant (...) had seen in at least ten years" (Faulkner 1). The women's curiosity implies that the town had an interest in Emily's life, and they had been watching her. The curiosity in women also raises the reader's interest in finding out more about Emily. The mention of no one having been to Emily's house for a decade makes the narrator recall critical events in Emily's life, leading to her death. First, the narrator recounts the issue concerning tax collection ten years before and then the issue of the smell forty years before that.

In the analepsis that happened a decade earlier, Emily had been exempted from paying taxes for several years. However, the new generation of leaders was not pleased with this arrangement therefore, they visited her to discuss the matter. An instance of analepsis occurs within this visitation where the narrator notes that they “knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier” (Faulkner 1). The china-painting lessons marked the last time Emily was in contact with the community.

There is a theme of tradition and change emerging in this analepsis. The narrator notes that the older generation considered these lessons as an obligation. They sent their children to Emily with the same mindset as sending them to church. However, the new generation of citizens did not send their children anymore (Faulkner 5). Thus, the old tradition faded away as the new generation grew. The leaders also moved away from the old aristocratic ideals and adopted practical and modern ideas (Faulkner 1). Meanwhile, Emily held on to the privileges of her past aristocratic position, which was evident in her refusal to pay taxes. Thus, the aldermen failed to convince her that the old tax arrangement could not stand. The next passage leads to yet another analepsis where Emily had a similar victory over the authorities:

So she vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about the smell. That was two years after her father's death and a short time after her sweetheart—the one we believed would marry her—had deserted her. After her father's death, she went out very little; after her sweetheart went away, people hardly saw her at all. (Faulkner 2)

In this passage, the narrator leaves the reader in suspense concerning the origin of the smell. The narrator only mentions the time frame in which it happened and the activities during that period: her father's death and Homer's departure. However, a reference to the smell might make the reader think of it as a specific odour and expect an explanation for it. In the subsequent narration, Emily's neighbours complain about the smell and the town authorities resolve to get rid of it themselves, without approaching her with the uncomfortable topic.

It is essential to mention that if this story is told in chronological order, the reader can trace the origin of the smell to Homer Barron, Emily's lover's corpse without reading up to the end. However, Faulkner arranges the events in the narrative such that the first mention of the smell is entangled in the tax issue, to illustrate that this is not the first time Emily has defeated the authorities. In the same passage, when talking about

Homer, whose dead body is the source of the smell, the narrator uses the words “deserted her” and “went away”, implying to the reader that he had merely left.

Through all the analepses, the narrator introduces the reader to certain characters and the themes that are essential in understanding the story and how the action and events unfold. According to Roberts, a story is developed around the protagonist, and other characters highlight his or her development (68-69). In this case, the first and main analepsis introduces the character of "an old man-servant," later known as Tobe. He served Emily throughout her lonely life until they both grew old, and she died. Furthermore, the second analepsis introduces the character of Aldermen and their conflict with Emily regarding the non-payment of taxes. Finally, the last one introduces Emily's father and Homer. This analepsis demonstrates that these two men are important figures in Emily's life based on how she behaves after her father dies, and Homer seemingly deserts her. Homer is the only man known to have courted Emily. In the absence of her father, he became the male figure in Emily's life, all the more reason why she held on to him until the end of her life.

Analepsis and prolepsis help to establish and foreground themes in a story (Barry 235). Apart from the theme of tradition and change discussed above, the theme of isolation, which is apparent throughout the story, is also established in these analepses. For instance, the first one indicates that at the time of her funeral, no one had been to her house for a decade. Emily's isolation is also evident in the second analepsis, indicating that when the Aldermen visited her, no visitor had passed through that door since eight or ten years earlier. In the last analepsis, Emily is barely seen outside her house after her father's death, and she is also hardly seen after Homer goes away. Emily's isolation and refusal to accept change provides insight into her mental state, which enables the reader to make a judgement of her character by the end of the story. Moreover, a character's action is the reader's clue to understanding what kind of a person they are (Roberts 66).

The fact that “A Rose for Emily” begins *in medias res* indicates a distortion in the chronological order of the story; thus, creating a clear distinction between story and plot. Additionally, the use of analepsis manipulates the order of when the events are revealed, which promotes suspense but also connects the events and actions that lead to the point where the story began. Another technique used by Faulkner is to insert prolepsis within the analepsis. In this regard, the reader's expectation of later events to which the prolepsis hints engages the reader further in the story (Barry 235).

Proleptic instances in “A Rose for Emily” cannot be identified until the reader reaches the end of the story because, at the initial reading, it is not clear what event they are foreshadowing. For instance, in the second part of the story, Emily’s father dies, and she refuses to acknowledge his death. As a result, she keeps his body for three days before allowing the town to bury him (Faulkner 3). Seemingly, this incident may appear like an action that moves the story forward, but it foreshadows the final event of the story, which shows that Emily held on to Homer’s dead body. Unlike with her father’s body which she gave up for burial, she kept Homer’s body for forty years (Faulkner 5).

Another instance of prolepsis is when Emily buys rat poison, arsenic. She makes the druggist sell her the poison without complying with the law of telling him what she wants to use it for. The druggist sends her the poison in a box written “for rats” under the skull and bones (Faulkner 4). Among the townspeople, the common assumption is that she will kill herself because of her current circumstance of not being married. However, this purchase foreshadows how Emily murders Homer and the label of the skull and bones predicts his appearance on the bed, bones (Faulkner 6).

A final example of prolepsis occurs when a neighbour complains about the smell from Emily’s house (Faulkner 2). However, in the narration, the buying of poison and the smell are not recollected in chronological order. The smell comes first in the narration, and it ends with a conclusion, “‘Just as if a man—any man—could keep a kitchen properly,’ the ladies said; so they were not surprised when the smell developed” (Faulkner 2). The ladies imply that the kitchen is not a place for men, which sheds light on the patriarchal society they live in and the importance of each gender performing their designated roles. Furthermore, the mayor attributes the smell to a snake or a rat Emily’s servant killed in the yard (Faulkner 2). This incident of the smell foreshadows Homer’s corpse found in Emily’s upstairs bedroom.

The prolepses in this short story give the reader an insight into Homer’s death, which is the main revelation at the end of the story. They also foreground the theme of Emily’s refusal to accept reality, which is evident in her not accepting her father’s death as well as not accepting that Homer cannot marry her. Emily’s upbringing is the onset of her future disturbed behaviour and actions. She remained unmarried all her life due to being isolated by her controlling father in her youth (Faulkner 3). To him, no man was good enough for his daughter (Faulkner 2). Therefore, when he dies and leaves her alone, she denies the reality of his death. After Emily starts dating Homer, and he plans to leave her, she murders him and keeps his body for fear of being abandoned again.

Based on this scenario is what Monika Fludernik refers to as a cause-and-effect relationship applied to sequences of events (13).

All in all, the sequence of events in a story and their order in a narrative are important features of a story. For this reason, analepsis and prolepsis play an essential role as they capture the attention of a reader and establish an exciting plot by creating suspense through the manipulation of the sequence of events. Faulkner makes strategic use of analepsis and prolepsis to provide information about Emily's past and hint at events that are yet to come while engaging the reader in the ongoing narration. Further, he establishes the main themes of the story and introduces characters who make an impact on Emily's life and drive the story forward. The analepses and prolepses in "A Rose for Emily" also add mystery to the plot as the narrator recounts past events and provides clues of upcoming events, leaving the reader in suspense and gradually moving towards the resolution.

3.2 Duration

According to Genette, duration is a temporal component which deals with narrative speed or the interval at which events happen. It involves the relationship between story time (duration of the story) and discourse time (length of the text). Duration of the story is measured in minutes, hours, days, months and years while the length of the text is measured in lines and pages (87-88). The relationship between the duration of events and the length of text covering those events determines the acceleration or deceleration of the narrative speed. In other words, when events which took place over a long period are recounted in a short space of the text to speed up the narration or vice versa (Memon et al. 3). Acceleration and deceleration are demonstrated in the four basic forms of narrative movement, namely scene, summary, ellipsis, and descriptive pause (Genette 95). Narrative movements can be used independently, or they can be combined (Guillemette and Lévesque par. 2.5.2). This is evident in some excerpts in "A Rose for Emily", illustrated in this study.

The first narrative movement under analysis is scene. In a scene, which is mostly dialogue, there is equality between story time and narrative time (Genette 94). The action in the story takes the same amount of time as the narration (Gholami 39). An example of a scene in the story is when Emily is talking to the town officials about taxes. Emily's tax exemption was initiated by the then-mayor, Colonel Sartoris, as a favour after her father's death. Sartoris figured that Emily could not manage to pay

taxes as she remained alone and without money. This dialogue illustrates how years later, Emily has maintained her old arrangement of not paying taxes to the extent of repeatedly referring the town officials to Colonel Sartoris who died ten years ago. Then again, Emily tends not to acknowledge death or accept the reality of the present. She lives in the past, even if everything around her is changing. This scene evokes conflict and contributes to the action that moves the story forward. Emily's old tax exemption and the new rules requiring her to pay taxes instigates a conflict which exposes her implacable character.

Emily's resistance to change or not accepting reality can also be viewed as the need for the Southern aristocrats to maintain their old values and traditions as the privileged ruling class. According to Reed, the elite families struggled to contend with the social and economic changes taking place during the post-Civil War period. The South lost a war together with its social and economic system. At this point, they were not enthusiastic about the changes that were taking place. Faulkner, as quoted by Reed, remarked that the Civil War was the end of the old age and the beginning of another, not to return (27). However, Emily has managed to live in her past glory by resisting change; hence, her behaviour towards the town officials. At the end of this dialogue, the narrator states that Emily defeated the authorities (Faulkner 2). She never paid taxes for the rest of her life.

Emily's victory over the tax issue reminded the narrator of a similar incident where she defeated the town officials. This incident is another example of a scene which happened thirty years before the tax visitation. There is a short dialogue between Judge Stevens, the mayor and Emily's neighbour concerning an unpleasant smell on Emily's property (Faulkner 2). The smell brings tension in the neighbourhood, and the mayor is expected to solve the problem. Without any investigation, they blame Emily's servant for the smell. Events following the dialogue indicate that the authorities resolved to get rid of the smell without confronting Emily (Faulkner 2).

Highlighted through the approach to solving this problem is the difference between the values of the old generation and those of the new generation. The younger alderman suggests asking Emily to clean her house while Judge Stevens, refuses to confront Emily because he believes that a lady should not be accused of smelling bad. His ideology is based on the pre-Civil War South, which C. Hugh Holman refers to as "a society that had a peculiarly violent tradition of honor" (qtd. in Reed 27). The approach Judge Stevens uses to avoid embarrassing Emily is the same as the one

Colonel Sartoris used when he exempted Emily from paying taxes to prevent her being embarrassed for not being able to pay. However, the new generation of leaders has a different and more pragmatic approach. Besides, they do not think that Emily deserves the aristocratic privileges she once had.

The dialogue between Emily and the druggist is the last example under the analysis of a scene, and it also includes descriptive pauses. The narrator describes Emily's appearance and stern reaction towards the druggist. When descriptive pauses appear in a dialogue, they make the reading of the story and the events slightly unequal. Descriptive pauses also interrupt the narration; hence, they slowed down the pace but, no detail is omitted from the dialogue (Genette 95). Descriptions in the scene provide supplementary information that gives the activity in the scene realistic importance, like Genette suggests (111). This particular scene under analysis plays a vital role in defining Emily's character.

Emily was raised in an aristocratic family of plantation owners. However, after the Civil War and emancipation of slaves, she is no longer in a superior position although she continues to behave authoritatively or to carry her head high, as the narrator points out (Faulkner 3). From the onset of the conversation, Emily uses a commanding tone "I want some poison", "I want the best you have. I don't care what kind" (Faulkner 4). She asks for the strongest poison and cuts off the druggist when he tries to mention a different one. Emily's authoritative character is not only indicated in her speech, but it is also revealed in the narrator's description of her body language and silent but commanding reaction. She refuses to tell the druggist what she wants to use the poison for. Instead, she stares at him until he looks away and goes to pack the arsenic for her which he marks "for rats". The marking shows that the druggist believes that Emily will use the poison for something else.

The narration of acts or events in a dialogue always contains all the details (Genette 95). This characteristic differentiates it from summary, which is the next narrative movement under analysis. Summary speeds up the narration by recounting several days, months or years of existence in a few lines, paragraphs or pages, without details of action or speech (Genette 95-96). Thus, narrative time is less than story time (Gholami 39). The instances of summary in "A Rose for Emily" facilitates the narrator's recollection of Emily's forty years of life events in a few pages. Below are some of the examples:

On the first of the year, they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her (...). (Faulkner 1)

In this passage, a new generation of leaders has come into office, and they start making initial efforts to collect taxes from Emily. The narrator speeds up the narration by stating, "February came" and "a week later" (Faulkner 1). These words show that time has passed, but there are not many details of action indicated. An instance of a summary can also be seen in:

Daily, monthly, yearly we watched the Negro grow grayer and more stooped, going in and out with the market basket. Each December we sent her a tax notice, which would be returned by the post office a week later, unclaimed. Now and then we would see her in one of the downstairs windows—she had evidently shut up the top floor of the house—like the carved torso of an idol in a niche, looking or not looking at us, we could never tell which. Thus she passed from generation to generation—dear, inescapable, impervious, tranquil, and perverse. (Faulkner 5)

This excerpt has a summary of Emily's life. Indicated in the last sentence is the passage of time in Emily's life as well as her characteristics as reflected in the story. The excerpt also shows her resistance to change and extreme isolation. Nevertheless, the narrator refers to her as "dear," bringing the reader to the understanding that despite her strange behaviour, the townspeople value her. Furthermore, the persistent nature of the new generation of tax officials is also evident in their determination to send Emily a yearly tax notice. The first line of this excerpt is a summary of Tobe, depicted by his usual market trips and the fact that he has grown grayer and more stooped over the years. An extended period is narrated in one short paragraph.

Emily holds on to her pride even if the townspeople gossip about her scandalous relationship with Homer. She uses her status to show her authority in the community. The narrator compares her behaviour during the Homer gossip period to the incident in the following excerpt: "Like when she bought the rat poison, the arsenic. That was over a year after they had begun to say, "Poor Emily" (...)" (Faulkner 3). There is an instance of a summary in the words "over a year after". The narrator summarises the period between Emily and Homer's relationship and the time she buys the rat poison. Events that happen within the summarised section appear in other parts of the story. The

narration of the buying of poison is presented immediately after this summary which means the narrator distances the poison incident from Homer. Besides, this incident is relating to Emily's arrogant behaviour, not the buying of poison.

The third part of the story begins with Emily's return from isolation following her father's death. There is summary and ellipsis in the first line starting with "She was sick for a long time" (Faulkner 3). It can be read as a summary because the narrator is recounting an extended period within a few seconds, and the event takes a few words to narrate. Emily's time of sickness is summarised, thereby accelerating narrative time. Additionally, it takes the form of ellipsis because according to Genette, an ellipsis occurs when part of the event of the story is omitted from the narrative (106). In this case, there is nothing narrated about the events during Emily's sickness.

Another incident where events of Emily's sickness are omitted happens during the years leading to her death. The narrator states:

And so she died. Fell ill in the house filled with dust and shadows, with only a doddering Negro man to wait on her. We did not even know she was sick; we had long since given up trying to get any information from the Negro. He talked to no one, probably not even to her (...). (Faulkner 5)

No information is provided in this passage or anywhere in the story regarding the background of Emily's death. This passage confirms that the townspeople did not know about her sickness. Moreover, in the first paragraph of the story, the narrator also indicates that no one had seen the inside of Emily's house for ten years before her death (Faulkner 1). There is also no indication of Emily interacting with anybody after the china-painting lessons, her last activity with the community (Faulkner 5). Although the townspeople are interested in Emily's affairs, they have no access to what happens inside her house since Tobe does not talk to anyone. Therefore, the narrator only recounts Emily's external activities based on assumptions and gossip.

As Fludernik explains, an ellipsis is the most extreme form of speeding, and it helps to filter out the overload of information from the narrative. Ellipsis is also used to create suspense (33) as can be noted in the passages below:

Then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people. The men did not want to interfere, but at last, the ladies forced the Baptist minister—Miss Emily's people were Episcopal—to call upon her. He would never divulge what happened during that interview, but he refused to go back again. (Faulkner 4)

In this passage, the minister meets Emily to discuss her relationship with Homer. However, the reader is left in suspense since the details of the conversation are not revealed. The townspeople are not pleased that Emily, who is supposed to represent the aristocrats and their values is in a relationship with Homer, a labourer from the North. They decide to call on the church minister to correct the situation because they will not let Emily disgrace their town but, they probably cannot approach her.

The plan above to separate Emily and Homer does not work, but the townspeople do not give up. The passage below shows a period after their second attempt. The ellipsis in this excerpt also occurs with suspense:

Sure enough, after another week they departed. And, as we had expected all along, within three days Homer Barron was back in town. A neighbor saw the Negro man admit him at the kitchen door at dusk one evening.

And that was the last we saw of Homer Barron. And of Miss Emily for some time. (Faulkner 4)

Emily's cousins, who had been summoned by the minister's wife to control the situation, have left and Homer is back. The narrator creates suspense by omitting what happens to Homer after he enters Emily's house, their interaction as well as what happens to Emily during the time that she isolates herself. However, Homer is walking into a trap when he comes back because Emily has already planned his death. During her cousins' visit, Emily buys Homer the bridal clothing and accessories (Faulkner 4), and she also buys the rat poison (Faulkner 3).

The opposite of an ellipsis is a descriptive pause where narrative time can be infinite while that of the story is zero (Gholami 39). In a descriptive pause, story time is on pause to allow for the narration of information that is relevant to the event (Memon et al. 2). The pauses in "A Rose for Emily" play an important role in describing the setting, the protagonist, and the main events of the story. For instance, the story begins with Emily's funeral and proceeds to describe the outside part of her house:

It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores. (Faulkner 1)

The narrator's description of Emily's house can be viewed as a representation of the South aristocratic past: once prestigious and beautiful, but now old and dilapidated with no chance of being restored. The house also represents the passage of time and Emily's isolation. Throughout the story, the narrator remembers Emily spending most of her life locked inside her house, which is the only one on that street. The description of the house is important as it provides an insight into how Emily's character reflects the house as well as the old South, as the story progresses.

The narrator's recollection of the tax officials visiting Emily has a pause with a brief description of the inside of Emily's house and her physical appearance. The narrator describes the house as "a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse—a close, dank smell" (Faulkner 1). This house does not sound like a place to live in, and the idea that Emily spends much of her life inside it is terrifying. Besides, it is also Homer's tomb. As unpleasant as the description of the house is, so is the description of the owner:

Her skeleton was small and spare (...) She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand. (Faulkner 1)

Emily and her house are portrayed as neglected and not cared for. Emily is now in her sixties, but later in the story, the narrator recalls her appearance in her thirties when she was buying arsenic poison (Faulkner 3). Her appearance has deteriorated with time. However, in both cases, the narrator emphasises the way she looks at the people coldly and arrogantly. Moreover, Emily and her house stand with pride and authority in the community, but they conceal a horrifying secret within.

By the end of the story, the narrator has come full circle and returned to Emily's funeral. This last section of the story is devoted to the descriptions of the funeral and the discovery of Homer's dead body in the secret room, the bridal chamber. This room is an object of curiosity for the townspeople who are anxious to break it open. The first paragraph of this section begins with Tobe leaving the house upon the arrival of the first guests, and he is never seen again (Faulkner 5). Tobe has served Emily from youth to old age, but little is narrated about him throughout the story, only his market trips. It is no wonder anything is said about the circumstance of his hurried departure. Nevertheless, he is portrayed as a sign of life at Emily's house (Faulkner 2, 4, 5).

After Emily's burial, the Townspeople breakdown the door to the secret room and the description of the room shows evidence of the impending disaster. Immediately, the narrator compares the pervading dust in the room to that of a tomb, although this room is decorated as a bridal suite. All the bridal items that Emily bought for Homer are appropriately arranged, but they have decayed with time (Faulkner 5). The room is frozen in time just as Emily was frozen in time throughout her adulthood, like many Southerners of her time. John Easterbrook refers to the South during this period, as a society that resisted the move from its glorified past to adapt to the change of industrialised south (60).

As the townspeople continue looking around the room, they come across a gruesome discovery. The narrator recounts that:

The man himself lay in the bed.

For a long while, we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust. Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.

(Faulkner 6)

This passage is significant to the story as it reveals the mystery that holds the whole story together. The description leads to the conclusion of the story and the discovery of what Emily did to Homer. Nothing is left of Homer, but bones coated in dust. His corpse reveals Emily's reason for buying poison and bridal attire and accessories. It also reveals where Homer disappeared to and the source of the bad smell on Emily's property. The hair discovered next to Homer's corpse indicates that Emily has been sleeping next to him. At this point in the narrative, the reader is compelled to think back and see the clues that the narrator was providing at each step of the narration. The reader can also examine Emily's motive for her action. From the unfolding of the story, it is evident that the townspeople insist on Emily living in according to the expectations of their old tradition and values. Therefore, they watch her behaviour and eventually oppose her relationship with Homer. The townspeople's interference in her conduct

added to the fear of being abandoned by Homer might have driven her to kill him. That way, she would not have to disgrace the town and Homer would not leave her.

3.3 Frequency

Frequency (or repetition) is the relationship between the number of times an event occurs in the story and the number of times it is narrated (Scheffel et al. 3). According to Genette, a narrative may recount once what happened once (singulative), many times what happened many times (singulative), many times what happened once (repetitive) or once what happened many times (iterative) (114-116). Narrative frequency has not been studied much despite being one of the main aspects of narrative temporality (Genette 113). The most common type of frequency is singulative where events are narrated the number of times that they happen (Gholami 39). This study analyses two types of frequency: singulative and repetitive.

An example of a singulative type of frequency in the story is the meeting between Emily and the Baptist minister. The narrator states that "the men did not want to interfere, but at last, the ladies forced the Baptist minister (...) to call upon her" (Faulkner 4). Another incident is Emily's buying of Poison (Faulkner 3). These events happen once, and they are narrated once. According to Genette, singulative is the usual way of narrating an event (114). Since the events are only narrated the number of times they happen, the narrator can recount several important events and still save text space.

The next type of frequency under analysis is repetitive narration. It occurs in the narrative to emphasise the importance of an action or event in the story. For instance, one of the ways the narrator prepares the reader for the horrific conclusion in "A Rose for Emily" is through the repetitive narration of Emily's hair. The narrator mentions Emily's hair three times in the story. The first time is when she reappears in the community after being sick for some time following her father's death. The narrator notes that "when we saw her again, her hair was cut short, making her look like a girl (...)" (Faulkner 3). The second time the narrator mentions Emily's hair is when she comes out of her isolation after Homer's disappearance. The narrator notes that:

When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years it grew grayer and grayer until it attained an even pepper-and-salt iron-gray, when it ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-gray, like the hair of an active man. (Faulkner 5)

Information about the colour of Emily's hair achieves its importance in the closing paragraph of the story when a strand of hair is found next to Homer's corpse. The narrator describes it as "a long strand of iron-gray hair" (Faulkner 6). This discovery enables the reader to understand the narrator's emphasis on Emily's hair. The hair symbolises the passage of time as the narrator recalls it from the time it makes her look like a girl until it ceases changing colour. Emily's hair is also a symbol of isolation, given that the narrator mentions it after her isolation periods.

The idea that Emily's hair shows that she has been sleeping next to Homer's dead body demonstrates her disturbed mental state. Clues of her mental breakdown are provided by the narrator earlier in the story. For instance, when she loses her father and acts like he is still alive. Nevertheless, the townspeople ignore the warning sign of Emily's mental breakdown. Instead, the narrator notes: "We did not say she was crazy then. We believed she had to do that" (Faulkner 3). They know that Emily's behaviour is not normal, but they justify it by concluding that it is inevitable due to her social isolation. Besides, her father robbed her of the opportunity to have a husband. Additionally, note the use of the word "then" in the quote which prepares the reader to expect an incident when the townspeople will realise that she is crazy.

Another clue is mentioned after the Aldermen get rid of the smell on Emily's property, and the townspeople begin to feel sorry for her. The narrator recalls her family history and notes that her great-aunt, old lady Wyatt, was completely mad at the end of her life (Faulkner 2). There is an implication that madness runs in the family, and eventually, Emily will follow the trend. However, the townspeople are busy maintaining their traditions and values in Emily's life such that they unconsciously cover up her misdeed and fail to find out soon about her mental state and what happened to Homer.

The sprinkling of lime on Emily's property is another critical incident that the narrator repeats. It happens once, but it is narrated two times. The lime is meant to get rid of the smell which the townspeople mistake for a dirty kitchen or dead snake or rat (Faulkner 2). Out of respect, they perform the act after midnight:

They broke open the cellar door and sprinkled lime there, and in all the outbuildings. As they recrossed the lawn, a window that had been dark was lighted, and Miss Emily sat in it, the light behind her, and her upright torso motionless as that of an idol. (Faulkner 2)

The significance of this event is evident when the reader gets a clear image of what happened to Homer because the smell is coming from his corpse. However, the events

of the story are recollected in a backward and forward manner which separates the sprinkling of lime from Homer's disappearance. Similarly, in the next recollection of the event, the narrator detaches Homer from the incident even if he gives the reader a clue in the first line:

And that was the last we saw of Homer Barron. And of Miss Emily for some time (...) Now and then we would see her at a window for a moment, as the men did that night when they sprinkled the lime, but for almost six months she did not appear on the streets. (Faulkner 4)

Although the narrator provides a hint about Homer, the lime incident in this passage refers to Emily's isolation after Homer's disappearance. The view of Emily on the window reminds the narrator of the way she appeared to the men during the lime sprinkling incident. The distorted chronology entangles this incident in other events, making it impossible for the reader to connect it to Homer's death. However, the repetitive narration compels the reader to pay attention to the significance of this incident.

Conclusion

Although short stories have standard structural features, every author develops them in a particular manner depending on how they intend to communicate their topic.

Consequently, the structure of a narrative affects the reading and understanding of a text. In “A Rose for Emily” Faulkner uses analepsis and prolepsis throughout the story, which evidently requires attention when reading. However, these two narrative techniques demonstrate the relationship between past and present events and those events that are yet to happen: thus, enhancing the understanding of the story. Analepsis and prolepsis fall under the category of order which involves the arrangement of events of a story in a narrative. In “A Rose for Emily”, analepsis and prolepsis are used to introduce characters and establish the main themes of the story. Faulkner uses prolepsis to foreshadow the intense and shocking ending. Analepsis and prolepsis also create tension due to their characteristic of re-structuring the story in a non-chronological order.

“A Rose for Emily” is furthermore analysed in relation to narrative speed in the category of duration. This category involves scene, summary, ellipsis, and descriptive pause, all of which are present in the story and discussed here above. These sub-categories either speed up or slow down the narrative pacing while moving the story forward. Duration plays a vital role in the story. Using descriptive pause, the narrator provides essential information of the setting, the main character and event being narrated, for better understanding of the story. There is also the use of ellipsis that achieves a maximum speed of narration by omitting part of the events of the story. Faulkner also uses this technique to build suspense and engage the reader by withholding information. In the analysis of scene, the narrator achieves a balance between story time and narrative time while in summary, part of the events of the story is edited; thus, accelerating the narrative.

Frequency investigates whether an event in the story or the narration of the event, are repeated or not. In this case, events of the story are examined in relation to the number of times they happen and the number of times they appear in the narrative. In “A Rose for Emily” frequency is analysed in terms of singulative and repetitive narration. The latter demonstrates the significance of an event. The story also consists of time shifts that make it possible to narrate forty years of Emily’s life in only a few pages. Faulkner combines the elements of a story to present the most important events

and their implications. These elements are demonstrated within the theoretical categories of Genette's concept of time. By analysing the link between story time and narrative time in order, duration and frequency, it can be concluded that in "A Rose for Emily", time structures the life-events of the main character, her actions, events of the story and setting.

Works Cited

Primary Sources

Faulkner, William. "A Rose for Emily." 1930,

www.eng.fju.edu.tw/~eng/English_Literature/Rose/el-text-E-Rose.htm.

Accessed 25 January 2020.

Genette, Gérard. *Narrative discourse: An essay in method*. Vol. 3. Cornell University Press, 1983,

archive.org/details/NarrativeDiscourseAnEssayInMethod/page/n15/mode/2up.

Accessed 27 January 2020.

Secondary Sources

Alavi, Zeinab, et al. "Time Narrative Discourse in the Novel: The Blind Owl (Bofe Kor)." *Journal of History Culture and Art Research*, vol. 5, no. 4, December 2016, pp. 339-344.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.

Easterbrook, John. "Sins of the father: Patriarchy and the old South in the early works of William Faulkner." *The Oswald Review: An International Journal of Undergraduate Research and Criticism in the Discipline of English*, vol. 6. no. 1 2004, Article 5. Accessed 20 May 2020

scholarcommons.sc.edu/cgi/viewcontent.cgi?article=1056&context=tor

Fludernik, M. *An introduction to narratology*. London and New York: Routledge, 2009.

Gholami, Vali. *Joseph Conrad and narrative theory: a narratological reading of selected novels of Joseph Conrad*. Diss. Royal Holloway, University of London, 2013,

pure.royalholloway.ac.uk/portal/files/17189132/thesis_final_hard_copy.pdf.

Accessed 2 March 2020.

Guillemette, Lucie, and Cynthia Lévesque. "Narratology." *Gérard Genette :*

Narratology / Signo - Applied Semiotics Theories, 2016,

www.signosemio.com/genette/narratology.asp. Accessed 28 January 2020.

Klink, Eileen. "Proletarian Writers of the Thirties. By David Madden, ed. Carbondale and Edwardsville: Southern Illinois University Press, 1968. 278 pp." *Ilha do Desterro A Journal of English Language, Literatures in English and Cultural*

- Studies*, no. 23, 1990, pp. 127-128,
periodicos.ufsc.br/index.php/desterro/article/view/8801/8241. Accessed 28 March 2020.
- Memon, Rafique Ahmed, et al. "An Analysis of the Concept of Time in Bina Shah's 'The Optimist': A Narratological Study." *International Research Journal of Arts & Humanities (IRJAH)*, vol. 47, no. 47, 2019.
- Prabhu, Vishnu K.S., and Dwivedi Dhar Laxmi. "William Faulkner: A Man and a Writer." *European Journal of English Language and Literature Studies*, vol. 3, no. 2, May 2015, pp. 23–27, www.eajournals.org/wp-content/uploads/William-Faulkner-A-Man-and-a-Writer1.pdf. Accessed 27 March 2020.
- Reed, Richard. "The Role of Chronology in Faulkner's Yoknapatawpha Fiction." *The Southern Literary Journal*, vol. 7, no. 1, 1974, pp. 24-48. *JSTOR*, www.jstor.org/stable/20077502. Accessed 28 March 2020.
- Roberts, Edgar. *Writing About Literature*. 11th ed. Pearson, 2006.
- Scheffel, Michael, et al. "The Living Handbook of Narratology." *Time / the Living Handbook of Narratology*, 20 November 2013, www.lhn.uni-hamburg.de/printpdf/article/time. Accessed 7 February 2020.
- Walker, Ronald G. "Overview of William Faulkner." *Academia*, www.academia.edu/31597045/Overview_of_William_Faulkner. Accessed 2 April 2020.
- "William Faulkner." *Theycenter.org*, theycenter.org/uploads/3/4/3/2/3432754/william_faulkner.pdf. Accessed 27 March 2020.