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Labov's Narrative Structure in William Faulkner's
That Evening Sun Go Down
Key words: narrative structure, encounter, revelation

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Abstract

William Faulkner(1897-1962) is the best known American writer for his complex narrative structure with extended descriptions and details . In other words, he creates complicated situations with a variety of characters, each has a different reaction to the situation . Consequently , leading to a complicated narrative structure not easily revealed.

The hypothesis of the current study states that Faulkners in   his short story " *That Evening Sun Go Down* " follows the normal narrative structure presented by Labove 1972. This study aims at analyzing the structure of Faulkner's short story *"That Evening Sun Go Down*" . This story was published in 1931 . The analysis captures the writer's intentions of fabricating the story through Labov's narrative elements i.e. to comprehend the meaning which the writer wants to convey through its narrative components.

The study reveals that applying a structural analysis is considered as a convincing way in understanding literary works and makes narration more comprehensible to the reader. The study reaches to the conclusion that Faulkners in his short story *"That Evening Sun go down"* has applied a normal narrative structure starting with the abstract and ending up with the coda .

1. Theoretical Background

1.1. Meaning of the Text

The term text has been defined by many linguists. A chronological order of the uses of the term is presented below by a number of linguists in this field as shown in the following:

- Text is a message generated by a secondary language system   (Barthes, 1967:2).

- Text is a supersentential (Sinclair et al, 1972: 12).

- Text is the way a piece of writing exemplifies a language (Widdowson, 1975: 6).

- Text is the" multidimensional space in which varieties of writings blend and clash". (Barthes (1977: 146f).

- A text is an action or process that takes a formal structure; an object whose main quality is its descriptive syntactic and phonological shape .(Fowler,1981: 210)

- Text is a verbal record of a communicable act. Thus it is a product. (Brown and Yule ,1983:6f)

- Text is an instant of language-use (Beaugrande& Dressler,1981:47)

- Text is a category that belongs to, and derives from the linguistic domain (Kress, 1976:27).

- A text may have different forms : record, literary work of art, composition, (set of) meaningful utterance(s), linguistic structure of two (or more) sentences. (Van Peer 1989: 275)

- Text is the verbal realization of discourse (Longacre,1992: 109).

- Text is a piece of linguistic fabric; a sequence of concatenated pieces of language (Mey, 1993: 187).

It seems that the above linguists   share the view that a text has many properties such as structure, coherence, function, organization, character and development but, they differ as to how each of these properties is realized and mutually related to other properties (Halliday, 1985: 225).

1.2 Principles and Classification of Narrative Text

Actually, Connoly (1953:44) states that there are four major types of Text. These are narrative, descriptive, expository and argumentative texts. All these kinds of texts aim to clarify or provide certain information as well as to mention what had happened in the past as well as persuading the audience of a story. In other words they differ in terms of their basic semantics.

Narrative text is a story with different events and complications and a way of finding resolutions to solve the problems. One of the important feature of narrative text is the narrative mode," the set of methods used to communicate the narrative through a process narration". (Pardyono 2007: 94)

The traditional division of a narrative structure has three major elements: beginning, middle and the end[1], but then it is elaborated to more than three elements as states by Budrys (1994) who suggests seven-point narrative structure : A character is included in a circumstance with an issue who tries over and over to fathom his issue but more than once comes up short, (more often than not making the issue more regrettable) at that point, at the climax of the story, makes a last endeavor (which might either succeed or come up short, depending on what kind of story it is) after which the result is "validated" in a way that creates it clear that what was seen is, in reality, the ultimate result.

Each point is integrated with the following one until it makes a total story. In other words, this sort of structure is what makes a story content a story, and not just an occurrence or an arrangement of related events.

Propp (2009:234) follows the Russian Formalist started to tackle the narrative structure and makes an extension to it . Formalist approach divides a sentence into analyzable elements, or morphemes. He applies this method on Russian fairytales. He divides a large number of folk tales into their smallest narrative units which he coins as *narratemes*.

A collection of 115 Russian fairytales were examined and analyzed by Propp (2009:89) focusing particularly on recurring ,constant ,random, unpredictable and variables elements .He further concludes that while the characters of a story might be quite variable, their functions in the development of the plot are constant and predictable. Also he presents thirty-one functions that take place after the initial situation is depicted, attesting that the number and grouping of the function are settled (Toolan 2007: 17).

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[1] This categorization is referred to as the Aristotelian narrative structure (Hasan, 1985a:53)

Toolan (2007:19) also argues that narrative   process includes at slightest three fundamental components : a story (story), storyteller (teller), and recipient (recipient). In verbal stories, the storyteller can be listened and seen by the group of audience .This allows him to add layers of meaning to the text through the non-verbal factors such as facial expressions, feelings passed on through pose or tone of voice, gestures. In other words , the job of the teller is to unfold the tale and pulls in the gathering of people consideration . As a result, perusers or audience members may feel that their consideration is scattered between two objects of intrigued: on one hand , the occasions and people within the story and the person telling the story on the other .The part of this consideration misuses a fundamental characteristic impact of story. Since account includes a relating of spatiotemporally far off things, three distinctive sorts of connection between story, teller and recipient (peruser or audience) can be drawn to display the impact of closeness and separate in account. So, an efficient and successful communication depends on the relevant   distance and connection between the teller and recipient. Since Narrative is like any other process of communication meant to convey information , it requires each member (teller or recipient) to play one of the taking after parts: speaker or audience. Thus, the connection between the members of the communication is based on a pertinent for the entire handle and may have distinctive set ups (ibid. : 1).

Hawthorn (1984:vii) discusses the power of narration and its effect on one mind and consciousness.

> *Narrative focuses our attention on to story, a sequence of events, through the direct mediation of a "telling" which we both stare at and through, which is at once central and peripheral to the experience of the story, both absent and present in the consciousness of those being told the story. Like the two young boys we stare at the "telling" while our minds are fixed upon what that telling points towards. We look at the pointing arm but our minds are fixed upon what is pointed at.*

Alberski (2012:14) proposes two basic functions of narrative texts: First, it controls the method of making choices on the premise of approaching

actualities. The moment , it makes a difference the human intellect make, decipher and understand reality which may be an arrangement of really happened occasions . He further adds other functions to narrative such as: It is

1. Communicating information,
2. Communicating feelings and individual events,
3. Transmitting ethics and social knowledge,
4. Giving excitement, and
5. Helping in numerous ways to delineate considerations and sentiments, together with uncovering the magnificence of language.

1.3 Labov's Narrative Structure

Labov (1972:2) focuses on narrative of personal experience. Such narratives are obtained from a large number of interviews with participants, who are classified into three age group: preadolescents (9-13 years), adolescents (14-19years) and adults.

It is necessary to note that in a previous study Labov and Waletzky (1967) hypothesized a common system for the examination of accounts. Their analysis is based on the definition of narrative as " the choice of a specific linguistic technique to report past events" and shows that experiences can be evaluated by verbal skills.

Labov's (1972:2) model is based on the assumption that "one cannot understand the development of a language change apart from the social life of the community in which it occurs". Thus , the model concentrates on spoken form of language rather than the written form .He focuses on the   linguistic techniques that are used to evaluate previous personal experience in black English culture. Before demonstrating the structure of narrative as presented by Labov, some relevant notions should first be discussed. A narrative in Labov's framework (1972:359-60) is viewed as "one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred".

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It is expected that the verbal sequence which Labov suggests reflects though not necessarily in absolute manner the sequence of events that occurred to the narrator. For example, a preadolescent's narrative may have the following order:

    a. This boy hit me
    b. and I hit him
    c. and the teacher came in
    d. and stopped the brawl

It is argued that the four clauses match the order of events that have happened. The process of matching is only one of the methods of revealing past experiences. Narrative clauses are characteristically ordered in a temporal sequence will be altered. This argument may be restated using the above example in two versions.

N1	N2
a. I hit this boy	b. This boy hit me
c. and he hit me	a. and I hit him

The temporal sequence affects the meaning of the resulting 'minimal narrative'. In N1 the personal pronoun 'I' is responsible for starting the 'fight'. i.e., the main action of the narrative, while in N2 the nominal 'this boy' initiates the 'complicating action'. The two versions (N1, N2) show the clearly that the reversibility of order results in a change in the temporal sequence and therefore in the meaning of the sequence as a whole.

A sequence of two narrative clauses such as that of N1 or N2 is referred to as a 'minimal narrative'. It is defined as "a sequence of two clauses which are temporally ordered". Alternatively it is the one containing a single temporal juncture (ibid.:360 - 61).

The skeleton of a narrative consists of a series of temporally ordered clauses referred to as narrative clauses. If a clause 'is not confined by any

temporal juncture' with the rest of the clauses in the narrative, it is called a free clause (ibid.: 361). As its name suggests, a free clause can be placed before or after any of the narrative clauses without disturbing the temporal order. These clauses refer to the general event which at an indefinite number of times and therefore cannot support a narrative.

In the same manner, it is also unlikely that one can falsify the situation by revering these clauses. Furthermore, they refer to any occasion and not to that particular occasion which represents the setting of the narrative. Clauses containing 'used to', 'would' and 'the general present' are instances of this type of clauses. Likewise, subordinate clauses do not serve as narrative clauses, simply because reversing their order-in relation to their main clauses- will not disturb the original interpretation of the sequence.

After this brief presentation of Labov's major syntactic devices that define a narrative, elements of the overall structure that he proposes are discussed below. The traditional division of a narrative structure into three major elements: the beginning, middle and the end[2], is elaborated on a functional basis. Labov assumes that there are certain elements of narrative structure which are usually found in completely developed narrative types. In this model, a fully formed narrative may have the following elements (ibid.: 363)

1- The Abstract
2- Orientation
3- Complicating action
4- Evaluation
5- Result/resolution
6- Coda.

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[2] This categorization is referred to as the Aristotelian narrative structure (Hasan, 1985a:53)

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It is observed that in spite of the complex chaining and embedding of these elements, the analytical procedures and the way in which the elements specified contribute to the formulation of a distinctive categorization. That is why we find a reference and/or a review of this categorization in several linguistic treatments of the narrative. Each of the elements above answers one or more questions related to its function in the entire episode, for example:

1- The Abstract: what was this about?

2- Orientation: who, when, what where?

3- Complicating action: then what happened?

4- Evaluation: so what?

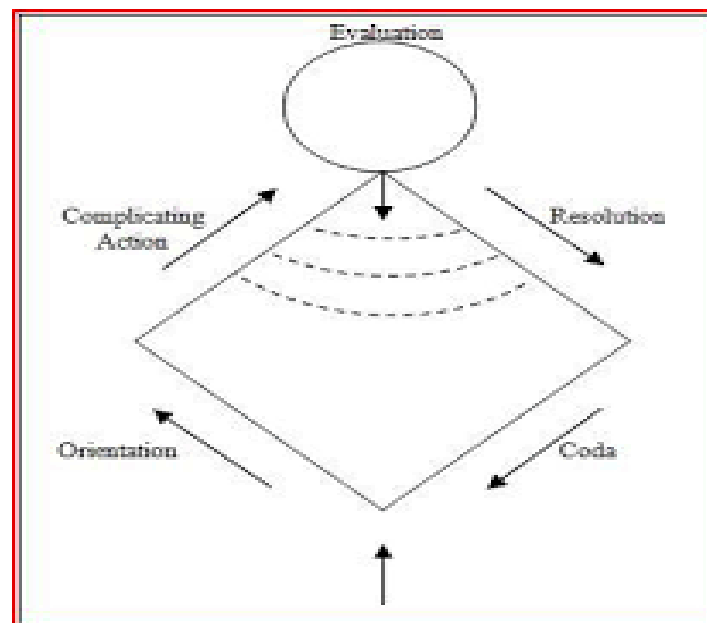5- Result/resolution: what finally happened?

Figure (1) The process of Narrative Structure

With regard to its function, the complicating action is considered an essential element in the structure of the narrative which identifies it as such. The abstract, the orientation, the resolution, and the evaluation answer questions which contribute to the function of an effective narrative.

Precisely, Abstract is the introductory part of the narrative. It may be, literally, an "abstract," or a brief summary of the events; or it may be simply a

line or two that will spark the reader's interest. Its function is to explain the reason of stating the narrative and attracting the listener' attentions and urge him to know the rest of the story . Sometimes the abstract has the whole point of the story whereas in some cases it can be a free clause, which can be placed in any position in the narrative without disturbing the meaning.

Orientation is associated with the referential function, which may also include the Abstract and the resolution. It gives information about the setting of the story. For example, the narrator will introduce and describe the people or characters who will interact in the story, as well the setting (the place and time of the action occurring in the story) (Labov;1972:229).

Complicating action clauses are narrative clauses that recapitulate a sequence of events leading up to their climax, the point of maximum suspense. These clauses refer to events in the world of the story and, in the world of the telling, they create tension that keeps auditors listening (Johnstone, 2001: 638) .In other words , It is the actual events of the story , the occurrences that move it ahead. Complicating actions may be physical actions. They may be also be statements spoken aloud, or they may be thought acts

The Evaluation element functions as a secondary structure for continuous warding. The Resolution's major function is to finalise the complicating action and to indicate that no more events will follow. Finally, the coda, which does not appear in Labov's list perhaps because it is considered an optional element in the structure has the function of closing the entire narrative. Therefore, we can reformulate Labov's narrative structure in relation to the functions of its elements as shown in the following table.

No.	Elements of the NS	Functions	Questions
1	Abstract	Summarizing	What the narrative is about? Why the narrative is told?
2	Orientation	Referential clarity	Who, when and where?
3	Complicating Action	Narrative proper	Then what happened?
4	evaluating	Continuous warding	So what?
5	Result	Finalizing	What finally happened?
6	Coda	Closing	Put off the above question

Table (1) Labov's narrative Components

1.2 Analysis of *That Evening Sun Go Down (TESGD)*

The short story "*That Evening Sun Go Down*" (henceforth: TESGD) is one of the most excellent known brief stories composed by William Faulkner. Inside the domain of the unique , the story took put in a little town named Jefferson in Mississippi at some point 50 a long time after the freedom of dark slaves. Amid that time, the blacks were still suppressed and overlooked by the whites. The most character, Nancy, was a dark who dreaded that her spouse would come back to murder her since she undermined herself and subsequently got to be pregnant by a white man. Faulkner has utilized the fear of a black lady to illustrate the subject of bad form and sadness within the ancient South.

Faulkner's short story starts within the light of day. The initial passage makes clear that progress, as seen within the sunshine, has started to alter the south. As the story advances in spite of the fact that, the time of day changes into night and time relapses into a less cutting edge past. It is in this night, both actually and metaphorically, that all-inclusiveness of fear is investigated. From the common, daylight viewpoint of the starting, Evening Sun rapidly contracts its scope to the night time encounters of one dark lady, Nancy. Undoubtedly, all of the story of the brief story happens at night. It is amid the night that Nancy fears that her repelled spouse, Jesus, will return and take his vindicate on her. So

discernable is this fear that her white managers escort her domestic and permit her to remain at their house.

Without further ado after Faulkner's story opens, the author presents us to his primary character, Nancy, by giving us with a portrayal of her as she is seen through the eyes of a child, Quentin. Nancy's confront is depicted as having a pitiful see to it, mostly because it may be a small indented in "where her teeth were lost" .imagery were too utilized by Faulkner to appear a awesome dread of the shamefulness and injustice.for case the imagery of Nancy's lost teeth as a image of viciousness and pitilessness of the encompassing world.

Another image could be a cup. It shows up and returns thrice inside a story. Subsequently, we may conclude that its part is of extraordinary significance and centrality. The cup symbolizes Nancy herself. It appears the method of her inward state improvement . At first she may adapt with herself. But it was getting increasingly complicated to be taken care of . That's why she started to lose control over her possess life and presence. And at last, she "falls down" but not breaks. She's "empty". She is compared to a vessel without any internal filling. In this story William Faulkner displayed diverse clashes. The primary one is the struggle between whites and blacks. In show disdain toward of the truth that the society has passed a few segregation between dark and whites and individuals started to pass blacks rights or fair be respectful with them, a few individuals did not acknowledge it. For case Mr. Stoval, who thought that it was very typical to strike dark Nancy in her face because she was attempting to get cash from him in a swarmed put. The moment struggle is an internal one as appeared in Nancy's wish not to live any more .This struggle was built interior her by Mr. Compsons . Another internal struggle is seen at the end of the story when Nancy denied to shut the entryway when she remained alone since She realized that no one may offer assistance and protect her from her spouse.

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Speaking about indifference to black's tragedies is a dominant feature this story as seen with the servant Nancy who always told Ms. Compson that she was frightened to go home but Ms. Compson did not pay any consideration to it. Moreover, she got to be indeed exceptionally aggravated when her spouse attempted to assist Nancy. Mr. Compson was moreover detached to Nancy. He did not permit her to remain at his house at night in any put on the floor or within the kitchen where she could have some rest.

To conclude, the most theme of the story is fear and Nancy is startled of her spouse since she knows she is reaching to be rebuffed , Ms. Compson is panicked of being alone; Jason is startled to go with Nancy to her house. Everyone in this story fears something. The brief story "*That Evening Sun Go Down* " could be a exceptionally thought-provoking piece of writing. It has no ready-made answers. But it contains many of unanswered questions. In a more detailed analysis the following table shows the macro components of the story .

The Macro Structure Units	The Components of the Units	
The Onset Unit *(Abstract)* *(Orientation)*	**Time** The time moves from day light to night .Nevertheless , all of the narrative events of the short story occur at night	**Place** a little town named Jefferson in Mississippi at some point 50 a long time after the freedom of dark slaves
	The Characters **The first character is called Caddy Compson** He represents the middle child of the three Compson children of "That Evening Sun." She likes Nancy and can sense Nancy's fear, but is as well youthful to get it what is startling Nancy **Jason** Jason is the most youthful of the Compson children when he	

was 5 years ole. He is very childish, and he is additionally self-centered.. Like his mother, Jason speaks to the lack of interest of numerous white individuals to the issues of their dark representatives.

Quentin

Quentin narrates the story. He is nine. He is a quiet, thoughtful boy., he appears to get it what Nancy fears, not at all like his kin

Dilsey

He is the Compson's customary house worker. For much of the story, she is incapable to perform her obligations, and so Nancy must fill in for her.

Father

Mr. Compson, alluded to as Father, is the father of the three children and is the patriarch of this critical Jefferson family. He appears to have concern for Nancy but is persuaded that her fears approximately Jesus' danger to her are unwarranted.

Jesus

Jesus is Nancy's common-law husband. Not at all like numerous of the other washerwomen's spouses, he never makes a difference Nancy get the dress. He too may be savage, and encompasses a "razor scar down his face." He suspects that she is pregnant with another man's infant. Nancy fears that he needs to slaughter her, and Mr. Compson restricts his children to have any dealings with him.

Mother

Mrs. Compson, alluded to as Mother, is the children's mother. She scarcely shows up within the story, and is absolutely unconcerned for Nancy. At one point, a panicked Nancy wants to rest within the Compson house, maybe indeed up in one of the children's rooms, but Mother feels that "I can't have Negroes sleeping within the bedrooms."

Nancy

Nancy is the main character of the story. She is an older African-American lady who makes a living by taking white peoples' clothing in. She is "tall, with a tall, pitiful confront

	depressed where her teeth were missing." Early within the story, whereas imprisoned for standing up to Mr. Stovall, she endeavors suicide but is restored. **Aunt Rachel** Aunt Rachel is a old black woman who lives in Jefferson. She may be Jesus' mother, but she does not always admit this. She is called "Aunt" Rachel because in the South white people often called older black women "Aunt" and older black men "Uncle." The excess familiarity was meant to remind black people of their inferior status. **Mr. Stovall** Mr. Stovall could be a cashier within the bank in Jefferson and a minister of the neighborhood Baptist church. He utilizes Nancy to do his clothing, but has not paid her for a few time. When she goes up against him, he thumps her down and kicks her within the mouth until the town marshal stops him. He isn't rebuffed for his activities; or maybe, Nancy is imprisoned.
The Encounter	The theme of the story is fear and Nancy is startled of her spouse, Ms. Compson is startled of remaining alone, Jason is panicked to go with Nancy in her house. Everyone in this story fears something.
The Conflict	1. The strife of the story is displayed within the rising action ,climax seen within the taking after No, You Can't Have a Slumber Party 2. Someone's Coming! Hope It's Not Jesus.
The revelation	The narration takes off Nancy completely as the children take off, and Nancy plans for passing.
The Coda	Open ended. Left to the reader

Table (2) The Macro Components of TESGD Text

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3. Conclusion and Discussions

    TESGD has been analyzed to discover out how dialect works in a story by implies of applying Labov sociolinguistic model. Labov presents narrative with two functions: Referential and evaluative. Referential functions as its name indicates refers to the sequential order of events as they originally occurred whereas the *evaluative* functions describing the purpose of the narrator in telling the story. In this process, six stages are formulated: abstract, orientation, complicating action, evaluation, result or resolution, and coda. The theoretical signals the subject sentence which gives an overall message of the complete narrative. In TESGD, the topic sentence is "*Let's Learn about Quentin and Nancy*".

    Quentin, the narrator of the story lays the groundwork abstract. He tells how their family's black servant Nancy is afraid of her husband because she has been impregnated by a white man. Nancy fears that her husband coming to kill her ,and Quentin's family has to walk her home in the dark .This is considered the basic information which leads to the understanding of the ingredients of the story and consequently , lets the tale take off.

    The introduction gives them a common thought almost how to bargain with the narrator(s), characters, time, and put, i.e. the setting itself denotes the period of discrimination between black and white . Within the encounter , many themes have been exposed such as fear, race, memory of the past ,reality ,guilt and blame . The conflict shows that there is a macro conflict between whites and blacks on one hand; and a micro conflict exemplified by a black servant lives in the fear of the return of murderous husband, on the other hand .

    The story reaches its revelation when the white family abandoned Nancy for her fate leaving the story open end for the reader. And by this the hypothesis which states Faulkner's That evening sun follows the normal narrative structure *" is validated* .

البنية السردية للابوف في قصة ويليام فولكنر

"ذلك غروب شمس المساء"

الكلمات المفتاحية : بنية السرد ، لقاء ، إلهام ، المقطع الختامي

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الملخص

وليام فولكنر (١٨٩٧-١٩٦٢) الكاتب الأمريكي الأكثر شهرة وذلك لبنيته السردية المعقدة مـع وصفه لتفاصيل طويلـة. بمعنـى آخـر ، إنـه يخلق مواقف معقدة مـع مجموعـة متنوعة من الشخصيات ، ولكل منها ردة فعل مختلف عن الموقف. وبالتالي ، مما أدى إلى بنية سردية معقدة لم تكشف بسهولة.

تنص فرضية الدراسـة الحاليـة علـى أن فولكنر في قصته القصيرة" ذلك غروب شمس المساء" يتبع البنية السردية العادية التي قدمها لابوف (١٩٧٢) . تهدف هذه الدراسة إلى تحليل بنية قصـة فولكنر في قصته القصيرة " ذلك غروب شمس المساء". نُشرت هذه القصـة فـي عـام (١٩٣١). يستعرض التحليـل نوايـا الكاتـب فـي اختلاق القصـة مـن خلال عناصـر سـردية لابـوف أي لفهم المعنـى الـذي يريـد الكاتـب أن ينقلـه مـن خـلال مكوناتـه السردية.

تكشف الدراسـة أن تطبيق التحليـل البنيوي والذي يعتبر وسيلة مقنعـة لفهم الأعمال الأدبية ويجعل السرد أكثر قابلية للفهم للقارئ. توصلت الدراسة إلى استنتاج مفاده أن فولكنر في قصته القصيرة "ذلك غروب شمس المساء" قد طبق بنية سردية طبيعية تبدأ من الملخص وتنتهي بالمقطع الختامي.

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