

# Adapting the Theory of Relativity to the Temporal-Spatial Narrative Elements of William Faulkner's Novel *The Sound and the Fury*

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## Abstract

With the advent of Albert Einstein's theory of relativity, the concept of time, which had been regarded as one of the unquestionable measuring standards up until the 20th century, lost its certainty and came to be seen as a relative concept. This kind of perspective on time also made it into literature and had an impact on the narrative techniques used by 20th-century novelists. Modern novelists, in contrast to classical style writers who narrated events from a distance and based their stories on cause-and-effect relationships and order and sequence for the "fluid flow of the mind," disrupted the linear time course of their stories and adopted their own story-telling technique. *The Sound and the Fury*, written by William Faulkner in 1929, is one of the most popular examples of this genre. In it, the author challenges both the linearity of time and the principles of relativity in various ways. Investigating the impact of Einsteinian physics on early 20th-century narrative novel writing traditions in general and the novel of fury and uproar in particular is the focus of the current research. Analytical-descriptive and comparative research methodology is used.

**Key words:** Interdisciplinary studies, mind memory, Fluid flow of mind, Space-time, Theory of relativity.

## تكييف النظرية النسبية مع السرديات الزمكانية في رواية "الصخب والغضب" لوليام فولكنر

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ال د

أدى ازدهار الادب المقارن إلى تطور ملحوظ في مجالي الديمقراطية والعدالة في إجراء الدراسات البحثية، ويعد من الأمور الرئيسية في تحليل البحوث متعددة التخصصات. ومع ظهور النظرية النسبية لانتشتاين، مصطلح الزمان الذي كان سائدا حتى القرن العشرين، فقد مصادقته مما مهد لظهور مصطلح النسبية.

أثر هذا الازدهار في الادب بشكل واضح على المنهج السرد في القرن العشرين، فالروائيين المحدثين على عكس الكتاب اتخذوا من الأسلوب الكلاسيكي منهاجا لسرد احداث رواياتهم استنادا إلى بناء علاقة السببية والأثر والتنظيم وسلسلة الامواج التساؤلية ومهد كل هذا لإبداع أسلوب خاص بهم

رواية (الصخب والغضب) لوليام في سنة ١٩٢٩ تعد نموذجا لهذا النوع من الأدب وهذا البحث تناول بالدراسة أثر فيزياء انشتاين في بدايات القرن العشرين في الرواية السردية واتخذت الدراسة من الأسلوب المقارن والتحليل الوصفي منهجا للدراسة.

الكلمات الدالة: دراسات متعددة التخصصات، ذاكرة العقل، الأمواج الفكرية، الزمكاني، النظرية النسبية

## 1. Introduction

William Cuthbert Faulkner (1897-1962) was an American novelist who won the Nobel Prize for Literature in 1949. Faulkner is the author of works in various styles, including novels, short stories, plays, poems and essays. He is mainly known for his novels and short stories, many of which take place in the fictional city of Yoknapatawpha. Faulkner based the city on the Lafayette area, where he had spent most of his life, and the Holly Springs/Marshall area [1].

Faulkner adapted the title of his novel from William Shakespeare's play Macbeth. Shakespeare says life is "a tale told by an idiot, full of sound and fury, signifying nothing." [2].

This novel has four chapters and each chapter has a different narrator. Each chapter of the novel is like a season of the year: the novel begins in the spring and after several years, it ends again in the same spring. The general theme of the novel follows Albert Einstein's theory. The novel's exploration of the subjective nature of time and memory is consistent with Einstein's view that time is not absolute. Additionally, the novel's depiction of the Compson family's decline and fall could be seen as a reflection of the chaos and disintegration that Einstein's theory of relativity suggests is at the heart of the universe. The claimant of this statement, contrary to all the issues and problems that dominate the characters, is Faulkner's statement that he read when he received the Nobel Prize for Literature in 1950. He said "I refuse to accept this. I believe that man will not merely endure: he will prevail" [3].

According to the theory of relativity, due to the occurrence of phenomena and events in a four-dimensional curved space, the flow of time cannot be counted in a linear and regular direction, from the past to the present and then to the future. In other words, there is no boundary between the times, and they go on. Also, due to the placement of each "now" in people at certain (or different) points in space and time, the quantity of time has a separate definition for each person[4].

The theory of relativity defied simultaneity by asserting that the chronological order of events is not always an inherent relationship between the events themselves but is somewhat dependent on the observer's states. The simultaneity of two events has a certain meaning only for a certain observer. According to relativity, if two simultaneous events are detected by one observer, they may not be simultaneous for another [5,6].

The present tense has a separate definition for people with different speeds and according to the time space in which they are located. As a result, the events they see at the same time are different. In *The Sound and the Fury*, the events are different from each person's point of view: in the opening part of the first chapter, in the scenes where the golfers call Caddy (a ball collector), for Benjy, at the same time as the memories of 1902, Caddy is his sister. But the repetition of the same scene where the golfers call Caddy, from the point of view of people like Dilsey and Luster, brings personal and different meanings to their minds, and this repetition and difference in the course of events can be seen well from the point of view of different people. As Merleau-Ponty (1962) says:

The concept of space, due to being perspective-based and ultimately subjective, originates from the lived experience of a person. To reject the objective theory of time, Merleau-Ponty resorts to two concepts: "event," which is used to describe a

"future" and "past," an event that has the concept of past and future, and these two concepts are not objective things at all because they are completely subjective. The concepts of the past and the future are examples for an observer (who perceives the phenomenon) [7].

The effects of relativity theory can be clearly seen throughout *The Sound and the Fury*. "For Faulkner, the past never disappears; it is unfortunately always present, a constant preoccupation of the mind"[8]. First, in terms of appearance, Faulkner's use of several characters to narrate the story shows the different passages of time from the perspective of each of them. Also, the arrangement of the chapters shows that he tried to disrupt the time sequence of his story. The first chapter is about Benjy on the 7th day of April 1928, the second chapter is about Quentin on the 2nd day of June 1910, the third chapter is about Jason on the 6th day of April 1928, one day before the first chapter, and the last chapter is about the story on the 8th day of April 1928, the day after the first chapter. In addition, bringing several sentences to several pages one after the other without observing the punctuation and grammar in the first three chapters shows the confusion of order and sequence. The "anachronisms" flow is one of the techniques used by fluid-mind writers.

According to Genette (1983), the most common types of inconsistency between the order of the story and the order of the text are anachronisms, which are commonly called, on the one hand, "going back" or "backwardness" and, on the other hand, "returning to the future" or "forecasting"[9]. Genette calls these two words "analepsis" and "prolepsis." Anachronisms is defined as follows: inconsistency between the order of the story and the order of the text [10].

Using the element of the mind to narrate the story is another way to disrupt the order and sequence and negate the linear course [11]. In *The Sound and the Fury*, instead of the order and sequence of events, the reader faced with the interwoven density of memories that occur in the minds of the heroes. Faulkner, in contrast to the classical style of the novel, which narrated from the outer frame and was based on the linear order and sequence of time and causal relationships, uses the style of "fluid flow of mind" for his narration to go into the minds of the heroes and tell the story from their irregular inner minds. Because there is no order and sequence of events in the mind, "the manner in which the characters' thoughts and emotions appear in the mind"[12].

The mind does not appear to be separated into broken pieces. Terms such as "train" or "chain" cannot be a proper definition for the mind. The mind is not something like a strap or a joint. The mind is always flowing. "Stream" or "river" are suitable metaphors to describe the mind. We call this the fluid flow of thoughts, mind, or inner life[13].

Internal monologue is one of the methods of narration that displays the disorganized and disordered thoughts of the character in different layers of the mind, which reach the pre-speech layers of the mind [14]. Thoughts and ideas find a logical order when they flow on the page, but in the inner monologue, because thoughts and ideas are presented from different layers of the mind, they lack order and seem illogical [15]. This is how Faulkner tells the story through the inner monologue that occurs behind the associations in the pre-speech layer because the human mind is not subject to linear rules and follows relativity.

The order of thoughts-precedence and backwardness-is not sequential. If the idea of A comes after the idea of B, the mind can easily change the order of both. The fact that B comes after A is completely meaningless to the mind. In the mind, the term "after" (precedence and delay) is not given to the event B, nor to the event A, nor to any other event [13].

Faulkner has shown the whole life of the Compson family from the limited window of the present time. Although the appearance of the story takes place over the course of four days, in the heart of the story, from the day of the grandmother's death in 1895 to 1943, i.e., 48 years of the life of the Compson family, it unfolds without sequence or order. This is because the story is told from the inner window and the mind of the heroes and is not based on the linear passage of mechanical time (a clock). The clock measures the passage of time with continuous regularity, but the mind sometimes represents an hour as a day [16] and vice versa. "Several years may pass in the speed of a few hours, and this rush of unpredictable emotions leads to the expansion of the present tense, and the arrangement of the subject is not based on the time sequence of events"[17]. The nature of the mind and the non-linear function of time in the mind are compatible with Einstein's relative time.

The mind has a fluid flow without any restrictions and is based on a personal concept of time. The process of human mental activity to communicate does not follow the continuity created by the hands of the clock. Whatever comes to the mind exists in the present moment [18].

Among the questions that this research tries to answer, the following can be mentioned: What does Einstein's theory of relativity have to do with the uncertainty in *The Sound and the Fury*? How does relativity appear in the novel *The Sound and the Fury*? What are the manifestations of non-linear time, curved space, and spatial space in the novel *The Sound and the Fury*? The hypotheses that are presented for the answer are as follows: The different narrators of the story have a perception of the world around them that is caused by their lived experience and free from any objectivity; that is, mechanical time (the clock) is not a criterion for the characters, but the historical clock (the subjective concept of time) is the basis of action. Relativity emerges in the two levels of non-linear time of the narration and the perception of phenomena from the perspective of the characters. Alternatively, he rejects the Copernican-Newtonian board, and the narrative takes place in space rather than time.

### 1.1. Research background

There are a few works related to this topic that we have also used some of them in our writing; among them is Cleanth Brooks's (1989) book entitled *William Faulkner: The Yoknapatawpha Country* [19]. In this book, the mental and internal time of Benjy and Quentin is the time of eternity, which has neither a beginning nor an end. Narrative time has a rotating and curving course. In Bayat's (2008) story-writing book, *The fluid flow of the mind, the internal narrative*, which is combined with the interweaving of mechanical time and mental time, gives fluidity to the concept of time and narrative, which must become friends with the minds of characters in order to develop the sequence of phenomena [20]. In the book *Comparative Review of The Sound and the Fury and Prince Ehtijab* by Hosseini (1993), the rupture of time and, as a result, the narratives are written

in a comparative manner between the two works [15]. Sartre also wrote an article named *On the Sound and the Fury: Time in the Work of Faulkner*. It examines the element of narrative time in Faulkner's novel, *The Sound and the Fury*. This article is a continuation of Sartre's philosophy in the book "*Being and Nothingness*," which was written in response to Heidegger's (2010) "Being and Time." Heidegger (2010) sees time in existence as "now," the past as "now no longer now," and the future as "now not yet now" [21]. In this way, time in the minds of Benjy and Quentin is simply the present, and it is interpreted with the presence of time, existence, and their place of being. Existence reveals that man has arrived at his existential field and that an existential human being in such a context in time is always more than what he is.

Ishaqian (2008), in the book *From The Sound and the Fury to Symphony of the Dead*, has compared this novel of Faulkner with Maroufi's (1989) *Symphony of the Dead* in terms of the use of the technique of fluid flow of the mind, internal monologues, and the non-linear flow of time [22, 23].

In the context of the written articles, we can also mention the following: The article *The Speed of Narration in the Novel of The Sound and the Fury*, written by Dadju and Shirvani Shaenaity, examines the narrative from the point of view of the characters and the concept of time. Based on *Narrative time in Farhad's body novel* by Akbari Beirag and Ghorbanian (2012), the victims have told a story in the article from the external or internal view of the characters [18]. Moreover, Mahmoudi and Sadeghi (2009), in their article *Association and narration of the story of the fluid flow of the mind* talk about the fluid flow of the mind in the narrative of the story [24]. They are considered the basis of the current research. Finally, Messent (1990) deals with the concept of repetition and the irreversibility of curved time in his article *Time and Narrative: Faulkner's The Sound and the Fury* [25].

## 2. Temporal-Spatial Narrative Discussion

### 2.1. Narratology from the point of view of Paul Ricoeur

From the point of view of recovery, time has two areas, internal and external. Introversion of time refers to people's personal experience of events, while extraversion of time refers to the mechanical or chronological dimension of time. In this sense, time is in motion and there is fluidity between the minds of fictional characters and the world outside their minds. "The time of repetition is irreversible in becoming" [25]. Jean Verrier (1983) believes that storytelling means the representation of a series of events, that is, the representation of time [26]. Therefore, in this sense, time has the following paradigms:

1. Time has a repeated narrative in the womb of irreversible vibrancy;
2. The irreversibility of this vibrancy leads to the narrative event dictatorship; that is, the dimension of time expansion in the narrator's mind is an inevitable event;
3. In this type of narrative, time is considered a central element;
4. In this type of narration, the novel becomes the main basis of the narration;
5. Time in this type of narrative work is basically crazy because the characters who focus all their attention on mental or internal time, are oblivious to the concept of external time or the false reality of the external world;
6. Metamorphosis, like growth, is basically a time-based matter;



7. Basically, experience is a matter of narrative and time[27].

## 2.2. Space-time from the perspective of Einstein's relativity

Albert Einstein, a renowned physicist and scientist of the 20th century, presented the theory of relativity in 1915, creating a new perspective on the problem of time and the universe. Einstein rejected the traditional thinking about the linear course of time, that is, the passage of time from the past to the present and then to the future. According to him, there is no boundary between past, present, and future tenses, and all time frames are interdependent because everything is moving at the same speed. Instead of considering the two elements of space and time as absolute, Einstein expressed a combination of the two, i.e., "space-time," and claimed that all places, times, and events exist on the points of space-time coordinates, and the location of each person at any point of these coordinates depends on the direction of movement and the speed of the person.

In the classical physics system, according to Euclidean geometry, space consisted of three absolute dimensions: length, width, and height. In the theory of relativity, Einstein said that we are not only dealing with objects but also with phenomena and events that happen within a certain period of time. So by adding the quantity of time, he imagined space as four-dimensional. According to the theory of relativity, three-dimensional space and one-dimensional time are woven together, and the four-dimensional structure has created a texture called "space-time." The mass of the earth and other planets has bent this space-time, and all phenomena and events happen in this four-dimensional bent, non-linear, and curved structure. As a result, people have a separate definition of the present time according to the point in these space-time coordinates where they are located as well as the speed and direction of their movement. Based on the theory of relativity, the speed of light is constant, and the highest speed in the universe is unattainable.

As a habit, we do not distinguish between "view contemporaneity" and "event contemporaneity," and as a result, the difference between "time" and "local time" is blurred. The reason for this is that in our everyday experience, we can ignore the time of light propagation, but if we step beyond our ground, this time also does not exist; this is why, when we look at the world, we see its past. In a sense, we are at the peak of time, and everything we see is our own past and the past of our world. In the language of Einstein's relativity, this peak of the cone is light [5].

Einstein himself has an interesting interpretation of the relativity of time and says:

When you are in the company of a dear friend, an hour seems like a second; a second seems like an hour when you sit on the burning coals. This is relativity [28].

In addition, Einstein's modern physics, unlike Newtonian physics, which believed that the facts depended on an objective world outside the mind, believed that the facts depended on our minds. In this regard, Merleau-Ponty believes that "it is man who creates time and space, and if he is not there, these concepts are also meaningless" [29]. In this context, William Faulkner's *The Sound and the Fury* is one of the most successful works whose author has tried to deal with Einstein's time and relativity problem with a new approach using different methods. Neither Faulkner nor his heroes believe in classical, mechanically linear time. In the next sections, we will try to examine the approach of Faulkner and his heroes to the category of time and the methods of negation of linear time in the novel *The Sound and the Fury*.

## 2.3. Characters

### 2.3.1. Benjy: The inner space of time

The first chapter of the novel is told with Benjy in April, the spring season. This narration is very slow, deep, and detailed, with details and descriptions like a picture frame. Benjy has no desire to pass the time because reality has become elusive and only its free associations with the past give life meaning. Other characters have a Cartesian (based on science) view of their surroundings, which is a valuable example of their attention to mechanical time. In Merleau-Ponty's philosophy, there are two types of time: mechanical time, which is created by man and sometimes has numbers based on it, and historical time, which is completely personal and has a meaning in relation to the past and future of the subject [29]. Mechanical time is dead for Benjy, and there is only historical time and a part of it-the memories of when he was three years old. For this reason, Benjy is considered insane because he does not follow the Cartesian-rational laws of other characters. Based on Einstein's theory of relativity, insanity also has a completely relative concept, and probably from Benjy's point of view, other characters are insane because they abandoned their personal perception of time and resorted to mechanical and impersonal time.

Derrida refers to Kierkegaard and his famous assertion that the moment of the decision is the moment of madness. From a Lacanian perspective, however, it is precisely this moment of madness that marks the constitutive dimension of the subject [30]. Therefore, the decision of a 33-year-old person to stay at the age of three, although according to some it is madness, explains that he is the subject of knowledge.

Foucault (2013) also says in the book *The History of Madness* that the source of madness is divine mercy, but the relationship between Christianity and madness is deeper than this; Christ's desire was not only for unstable spiritual people to circulate; he wanted to become mad in everyone's eyes; he wanted to go through all the sufferings of human decline during his dissolution and incarnation. Madness was thus the ultimate form and degree of God incarnated in man *before* his earthly journey ended and he was liberated by crucifixion [31].

Faulkner chooses Benjy as the narrator who starts the novel and who is mad according to the public; but perhaps Faulkner's intention is that Benjy can represent the truth of the world only because he does not benefit from health discourse according to our modern standards. Benjy is an abbreviation of Benjamin, the name of the youngest son of Yaqoob Prophet, who is considered Yaqoob's hope in the absence of Yusuf. As Foucault acknowledged, madness has a divine origin; Benjy is also a gift from God who has a lot of madness. Life is a story told by a madman named Benjy, who narrates its sound and fury and its absurdity; but in the heart of all this darkness, there must be a way to escape and perhaps salvation.

Among the methods used by Faulkner to negate classical and linear time is the choice of protagonists to narrate the story who do not believe in linear time due to relativity. In the first season, Faulkner put the work into the mind of Benjy, the 33-year-old protagonist, whose brain stopped growing at the age of three and who is deaf and mute. From the perspective of Merleau-Ponty, the most important dimension of time is its temporality. Being-in-the-world does not mean that we are god-like as a timeless subject

and stand outside the world, but it is a connection between us, the corporeal subject, and the world of objects that we perceive. [...] We are stuck in time, and this is the ambiguity of our existence in the world [29].

Benjy is also stuck in time, but unlike the seemingly normal characters in the story, he does not make any effort to get out of this trap, and for this reason, he is considered lacking in intelligence in the eyes of others. In Einstein's relativity, Benjy quite cleverly clings to those bits of time that are pleasing to him. In a way, he is the only character who overcomes time by using madness.

In Benjy's world, the orderly chain of causes and effects of phenomena has no meaning. He doesn't even notice that his hand is burning and just says, "I put my hand out to where the fire has been." "My hand jerked back and I put it in my mouth" [32].

Benjy also does not understand the regular and linear movements of the clock (classical regular time). For him, the boundary between times is unclear and incomprehensible. He does not even predict the future, so what remains for him is the pure present, in which all moments are present. According to Sartre, all times are in the present:

The present is like a broken boat with water breaking in from all sides. The present time is full of voids and holes, and through these holes, things and affairs of the past attack it, fixed, motionless, and silent. The inner speech of Faulkner's protagonists reminds the reader of an airplane journey along a path full of air wells: in each well, the protagonists' minds "fall into the past," rise, and fall again [8].

Faulkner also says in an interview that time is a fluid and psychological quality whose existence is not shown in any other way except in the instant visualization of each individual. There is no such thing as "was"; what exists is just "is." If it existed, there would be no sorrow and regret [33].

Based on the theory of relativity, Einstein believes that contrary to what we think, past times have not passed and future times are not going to happen, but all moments exist together in space-time. In the pure present tense, Benjy's mind travels from the present to the past and from the past to the present using involuntary associations in the present moment. Benjy doesn't distinguish between what happened a few moments ago and what happened years ago. In the first chapter, at all times, both the distant past of Benjy's childhood since 1895 and the present moment exist at the same time, irregularly and without order, in Benjy's present moment, and his mind combines the distant past, the recent past, and the present. It is a kind of intermingling that leaves the border between them unclear. The past time could become the present time for him and get lost in the past again; the moaning of the people and most of the things that Benjy does is because, like Einstein's relativity, the past times have not passed for him. He also realizes the presence of all times in the present moment and knows that all moments and times are tied together. That is why, when he hears golfers calling Caddy (which means ball collector) in 1928, his sister conjures up Caddy and his mental time travel takes him to another place and time in 1902. When his sister Caddy was next to him, he left, and after that the reader can see the dialogues that his sister Caddy had with him and the people around him, and he takes us from the place and times of the playground in 1928 to



another place and time in 1902, where we will be placed in the heart of the events of 1902[34]. The foundations of the theory of relativity are also based on the following:

There is no such thing as time, and the world is always present in its "present moment," like the frames of a cosmic movie. In other words, instead of the concept of time, the world's changes and developments can only be described by a set of cosmic present moments. Also, in another part of this season, in 1928, Luster takes Benjy to a stream for a game. As soon as he puts his foot in the water of the stream, he remembers playing in the stream of his childhood, which is, playing in the stream with Caddy and Quentin on the day of his grandmother's funeral in 1895. He goes to another space-time, where he hears Caddy say, "I'll let you go," which causes Benjy to resume his moans in 1928 [34].

According to relativity, we can clearly see the simultaneity of all events and the communication of all of them as the events of the past and present are mixed and intertwined. The remarkable thing is that people like Laster and Dilsey, who have limited themselves to mechanical time and the linear course of classical time, do not understand the reason for Benjy's laments in the present time because, due to the classical system of their time, they do not understand that past times have not passed, there is no boundary between times, and all times exist together in the present moment. Only Faulkner himself, Benjy himself, and those who do not believe in linear progression understand the reason for Benjy's moans. In the beginning of the story, in 1928, when Benjy is 33 years old, he waits behind the railings and watches the students coming back from school. This is because the return of the students is reminiscent of the days when he stood behind the fence waiting for Caddy and still does not realize that 26 years have passed since then, and based on the same belief that "the past has not passed," he is still waiting for Caddy to return from school, who had left home in 1902. In Benjy's mind, the past times have not passed and are tied to his present time[34].

### 2.3.2. Quentin: Introspection of time from the perspective of a poet or philosopher

The second chapter begins on the second day of June 1910, with the narration of Quentin, the first son of the Compson family, a philosophy graduate from Harvard University, and a sentimentalist. He is strongly influenced by his father and, like Benjy, has a great affection for his sister Caddy. In this season, men's concerns, both with themselves and with the outside world, are taken more seriously. Quentin also lives in the present historical time (time emanating from personal experiences and perceptions).

In the "Quentin" chapter, the knot of all places and times and the presence of all moments in the present moment can be seen. Quentin is external to space-time, but all the times and places of his childhood and adolescence exist in this moment. The hero of the second season, Quentin, has also understood the irrational nature of time and the curvature of Einstein's space-time. Because of the father's statements about the clock, which is a symbol of classical linear time, as well as Quentin's symbolic movements, it expresses the negation of the linear course of time.

I was on time again, and I could hear the sound of the clock. This was my grandfather's watch, and when my father gave it to me, he said, "Quentin, I give you the tomb of all hopes and dreams." I give you this, not so that you remember

time, but so that you can forget time now and then and not waste your whole soul to conquer it; because no battle is won; it does not even mix [34].

The mechanical clock, which is a symbol of the linear course of time, in other words, classical Newtonian time, is important in the opinion of its ancestors, who were subject to Newtonian laws in Euclidean space and left it as a valuable heritage for other generations. However, in the 20th century, after presenting the theory of relativity, Quentin breaks this classic Newtonian clock because he also believes in relativity: "The clock on the table was telling its angry lie" [34].

He even destroys the table clock in his room and turns his back on it to enter the world of sleep, where the passage of time is not linear. Quentin also accepts the relative nature of time and takes its absolute meaning from it:

I looked at the window (watch store). There were seven to eight clocks behind the display case, which did not have hands and showed seven or eight different hours, and all of them had the same definite and contradictory self-confidence that my watch had; they were opposites of each other [...] [34].

Quentin goes to the clock shop and sees that each clock shows a different time. So, he asks the seller about the accuracy of the mechanical and absolute time of the watch: Are these watches correct? Even the seller disputes the validity of linear time. This question seeks to determine the absolute meaning of time.

In addition, Quentin also believes in the philosophy of all times being current in the present moment and the knotting of moments together, because when he fights with Bland, he doesn't notice his fight with him, since his past moment, that is, the argument and conflict with Dalton Ames, has not passed for him and its connection to the present moment causes a conflict with Bland [34].

Also, the sentences that the father tells Quentin about classical time express the laws of relativity. Father also believes in Einstein's time: "Christ was not crucified, but was eaten by the small ticking of small wheels (clocks)"[35].

According to Einstein's theory of relativity, time moves slower at high speeds, and if the speed of an object reaches the speed of light, time stops for it, and as a result, it lives longer since it has achieved real time. The father also says, "Wall clocks kill time." "Time is dead until it is consumed by the ticking of small wheels; only when the clock stops does time come alive" [35].

The regular clock system is man-made, while Einstein discovered real time. "It is the constant thinking about the position of the mechanical hands on an imposed dial that is a sign of the property of the mind, and the excrement is the sweat of the body"[35].

Quentin sees time as the cause of misfortune. Time and the consequences for him make it a negative force for him to create crushing algebra. It is for this reason that he decides to commit suicide in order to actually stop time with his death because he knows that stopping time means its destruction[36].

### 2.3.3. Jason: Time: now-not-yet-now

The third chapter begins with the narration of Jason, the third child of the family and the father's namesake, on April 6, 1928. Jason is the third narrator, the third child, and the third season of the year, autumn. But as mentioned, Faulkner, like Einstein, does not believe in the linear course of time; that is, although the mechanical clock shows

April 6th, we are living in the autumn season. Like the autumn days that pass quickly, the narration in this season is much faster compared to other seasons. Jason moves into the future tense and talks more about his goals and plans. It is as if he is also discouraged and saddened by this fall and, according to Genette (1983), he has a forward-looking view. Jason has an outgoing personality and that's why this season is full of dialogue [9].

#### 2.3.4. The Omniscient: Objectivism and Reasoning (Outgoing time)

In the fourth chapter, the third-person omniscient narrator on April 8, 1928, describes Dilsey, the family housemaid, who is ironically very organized and precise. Unlike the previous three chapters, where the narrators narrated the events from their own mental world and historical time, in this chapter Faulkner chooses a completely objective third-person narrator to describe Dilsey, who has a precise and realistic (Cartesian) view of objectivity. There are surrounding events. Dilsey takes a deep look into the mechanical present. The novel starts in a circular movement on the 7th of April 1928, and after going through non-linear time movements, it ends on the 8th of April 1928, that is, only one day after the beginning. Perhaps it can be said that the use of historical narrators and mechanical narrators is an excuse for Faulkner to say that after all the events, one day spring will come and man will celebrate the result of his sweat and sufferings. According to Einstein's theory of relativity, space is like a cylinder whose two ends are connected. "The world is finite, and light also returns to its starting point after traveling a long distance" [5]; since space is curved and cylindrical. In *The Sound and the Fury*, the story has finally returned to its first point. In the last chapter of the novel, in the final pages, the reader once again encounters the opening scenes of the story from the first chapter [34].

### 3. Conclusion

The coexistence of relativity with the concept of time in Faulkner's questioning mind became the basis for the present article to be put to the test. Time is not a pre-Einsteinian linear time that travels from the origin to the destination, but like Benjy's asymmetric and non-Newtonian mind, time has no occurrences or outputs except in the present. Albert Einstein's theory of relativity proved that space is not linear and time rides on these infinite curves, and as a result, the concept of time differs from observer to observer or from narrator to narrator in the field of literature.

With the subjectiveization of the concept of time, fundamental changes occurred in the narrative structure of the novel, a clear example of which can be seen in the novel of *The Sound and the Fury*. On the other hand, the adaptation of Albert Einstein's theory of relativity can be clearly found in the philosophy of phenomenologists such as Heidegger, and post-Heideggerians such as Sartre and Merleau-Ponty, presenting a completely subjective concept of time. Paul Ricoeur, by dividing time into internal expansion and external expansion, considered the narrative to be examined in two separate areas. This article is a small attempt to show the relationship between science and interdisciplinary studies, that is, combining physics, philosophy, literature, and narratology.

**CONFLICT OF IN TERESTS****There are no conflicts of interest****References**

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