

## THE PREVALENCE OF “HUSHING”

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**Abstract:** *the article is focused on the prevalence of the word “hush” throughout the first section of the novel “The Sound and the Fury” by William Faulkner. We state that the wide use of “hushing” heightens the decay of the Compson family and gives the rhythm of the whole first section of the novel, demonstrating an onomatopoeic quality to the text. The word “hush” is regarded by us as a command used by the characters relating to Benjy. The given article tackles the significant role of “hushing” between Caddy and Benjy. Caddy is the only one, who can ease Benjy’s mind.*

**Keywords:** *hush, Benjy, Caddy, onomatopoeia.*

### ПРЕВАЛИРОВАНИЕ ПРИКАЗА «ЗАМОЛЧИ»

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**Аннотация:** *статья рассматривает многократное использование слова: «Замолчи» в первой части романа Уильяма Фолкнера «Шум и Ярость». Мы утверждаем, что многократное употребление слова «Замолчи» указывает читателю на проблему распада семьи Компсон и задает ритм первой части романа, демонстрируя онomatopoeический характер текста. «Замолчи» рассматривается нами как «приказ» героев по отношению к Бенджи. В данной статье показана ведущая роль понятия «тишины» между Кэдди и Бенджи. Кэдди - единственная героиня романа, способная успокоить брата.*

**Ключевые слова:** *замолчи, Бенджи, Кэдди, онomatopoeя.*

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We cannot omit the significant usage of the word “hush” throughout the novel. It is considered to be one of the most constant sounds in *The Sound and the Fury*. The continual command to “hush” ties the narratives of the novel together, depicting “the primeval cry of a disintegrating family” [3, p. 8]. It seems that by “hushing” Benjy, in other words quieting him, the nature of the family could be changed for the better.

The first command of “hush” is used by Luster to Benjy “hush up that moaning” [2, p. 1] and is repeated more than twice on the two first pages of the novel “if you do not hush up, mammy ain’t going to have” [2, p. 2], and “if you do not hush, you know what I going to do” [2, p. 2]. Luster’s first words “listen at you, now” [2, p. 1] are not only related to Benjy, they are as well related to the reader, he must “hush” too, if he wants to get involved in the narration of the Compson family and have an opportunity to hear and to listen.

Lynn Ramsey states that the “hush” functions in the novel on several levels: “at the linguistic level it functions as a regionalism, and aurally, as an onomatopoeic representation of the spoken word” [3, p.8] Besides, the frequent use of the word “hush” in Benjy’s section is defined as a voiceless current, “it is what the voice does as it reads” [3, p. 8].

The sound “hush” occurs throughout Benjy’s section as the expression of irritation, trying to avert the growing angst of the Compson family, which can be pushed to breaking point. For instance, Caddy’s way of living proves it: she leads a riotous life, thereby blackening the family’s good name; the family is living with the anxiety of setting tongues wagging about them. Mr Compson dies not because he drinks himself to death; his unbearable life leads to his demise. Jason takes Caddy’s money instead of giving it to Quentin. He does so because Caddy prevented him from getting the job in the bank he was aspiring to, projecting his anger and angst on the family. Consequently, it seems that the word “hush” is used as a tool to indicate the deterioration of the family but also as a signpost to direct the characters and the reader to hear.

All the characters of the novel get into the act of “hushing”. They hush each other, but Benjy is shown to be a victim whom all the protagonists try to hush, he is a physical representation of what other characters in the novel cannot say and have no desire to say. For instance, when Mother and Caddy quarrel with each other about Benjy: “Bring him here. Mother said. He's too big for you to carry. You must stop trying...“He's not too heavy. Caddy said. I can carry him”...“If you'll hold him, he'll stop. Caddy said. Hush. She said”... “Let him look at it and he'll be quiet. Caddy said. "Hold up just a minute while I slip it out. There, Benjy. Look. I looked at it and hushed”...“Take that cushion away, like I told you. Mother said. He must learn to mind”...“Hush, Benjy. Caddy said” [2, p. 61].

In the given example, we can discover the maternal instinct in Caddy, she “exerts a rival authority against her mother [1, p. 321]. We can suggest that she is another mother figure for Benjy, as a competitor to Mrs. Compson. Caddy orders Benjy to hush, allowing in that way one of the characters to dominate the other one “his disability enables the conflict for the rivalry between mother and daughter to be expressed” [1, p.321]. Besides, we can suggest that Caddy’s maternal care for Benjy heightens and demonstrates her tragedy of not seeing and visiting her own daughter.

We can illustrate another glaring example of “hushing”, seen in the relationships between Benjy and Caddy. When we find Benjy next to his sister “the cause of his tears is usually revealed by her removing the cause” [4, p. 116]. “I’ll run away and never come back,” Caddy said. I began to cry. Caddy turned around and said “Hush.” So I hushed. Then they played in the branch. [...] Caddy was all wet and muddy behind, and I started to cry and she came and squatted in the water. “Hush now.” she said. “I’m not going to run away.” So I hushed. Caddy smelled like trees in the rain” [2, p. 17].

As we can see in the given example, Benjy starts crying, because he is afraid of losing his beloved sister Caddy, who makes him hush and cry. Benjy is haunted by this thought: the fear of being left alone. We can point out here one of the major themes of the novel – the need of love. As Leona Toker expressly states “Mrs. Compson does not satisfy her children's need for affection” [4, p. 117], so Caddy “Caddy fills the void that her coldness leaves in Benjy's life” [4, p. 117].

Caddy is the only one who responds, speaks and listens to Benjy, as if the character had an ability to be involved in verbal dialogue, or at least a way of “trying to say”. In the scene, where Benjy finds Caddy with Charlie, Caddy talks to him and walks him to the house herself until he hushes. Benjy does not want to see anyone next to Caddy, she belongs only to him. By crying, he wants to be noticed. As soon as his sister is next to him, he stops his moaning and hushes.

Benjy was outraged to see Caddy with Charlie, so he hushed only when his sister washed her mouth to show repentance for what had happened. He accepts her cleaned mouth as a sign of her penitence. As we find out Benjy’s bellows throughout his section are hushed and hushed every once in a while. We can state that “hushing” gives the rhythm of the whole first section, giving an onomatopoeic quality to the text.

Benjy’s interaction with other family members provides him with limited vocabulary. In that case, the word “hush” shows it in detail. Everyone from the family orders Benjy to “hush”. He understands their command and, what is more, he uses it himself: “Caddy said, “Hush, Maury” putting her hand on me. So I stayed hushed” [2, p. 73]. Moreover, as we can state, he understands the context of the conversation, even if the word is not said: “Caddy said. “Let me carry him up, Dilsey.” “Go on, Minute.” Dilsey said. “You ain’t big enough to tote a flea. You go on and be quiet, like Mr. Jason said.” There was a light at the top of the stairs. Father was there, in his shirt sleeves. The way he looked said Hush. Caddy whispered, “Is Mother sick” [2, p. 59].

As we can see in the example above, Dilsey's words “You go on and be quiet, like Mr. Jason said” [2, p. 59] make Benjy immediately calm down and become obedient.

Consequently, we can state that the act of “hushing”, repeated throughout the first section, heightens the decay of the Compson family.

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