

*she didn't even look at me I caught her shoulder and shook her
 hard
 you shut up
 I shook her
 you shut up you shut up
 yes
 she lifted her face then I saw she wasnt even looking at me at all I
 could see that white rim
 get up
 I pulled her she was limp I lifted her to her feet
 go on now
 was Benjy still crying when you left
 go on*

"That's even more minimal than minimalism," Fred says, his mouth agape.

"How do you do that?" the Author asks.

"I'm not doing it, you're writing it," Fred replies. "In fiction all things are possible."

"No," the Author shakes his head. "In real life, perhaps, all things are possible, but fiction must be truer to life than life."

"Is that a conundrum?"

Format and punctuation 6

"No, it's a paradox. That's essentially what we're talking about here. For instance, the person who's thinking those thoughts and saying those things is a retarded person in Faulkner's novel, and the dialogue and narration are supposed to mirror his mind and perceptions. But of course, in real life a severely retarded person wouldn't be able to narrate in fiction at all, so Faulkner uses no punctuation and no capitals (except for Caddy's name, for some reason) to give the *impression* of an illiterate person."

"What would the teacher's conversation with the secretary look like treated that way?"

"Let's check it out," the Author says:

hello mary

Dialogue A Socratic Dialogue On The Art Of Writing Dialogue In Fiction

David Watson Rannie



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