

**REPUBLIC OF TURKEY
YUZUNCU YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

POST-GRADUATE THESIS

**WOMEN AND MORALS IN WILLIAM FAULKNER:
*THE SOUND AND THE FURY AND SANCTUARY***

**PREPARED BY
Emine BARUT**

**SUPERVISOR
Assist. Prof. Dr. Bülent C. TANRITANIR**

VAN-2009

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III

ABSTRACT

The aim of this thesis is to explore how Faulkner focuses on women and morals in his Works. This thesis draws on studies of Faulkner's *The Sound and the Fury* and *Sanctuary*.

Most of Faulkner's women characters are women who can develop and show their power and identity only in default of their husbands, fathers, and brothers. This kind of woman does not want to be defined and classified by the patriarchal standards, so often ends her life tragically or finds the final affirmation of her attitude in death, social isolation, sexual transgression, or promiscuity. Most of the women in Faulkner's works also are presented as immoral.

Sanctuary is a novel about moral depravity. The women in Faulkner's *Sanctuary* are the worst victims of the novel. In *The Sound and the Fury*, Jason, Sr. views women as evil. So they cannot be pure. Compsons' severely mentally retarded son Benjy is the most moral character in a world of immorality in Faulkner's novel. Caddy loses her virginity and with it, the honor of the Compson family.

In this study we sought to expose how Faulkner shows "woman image" and "moral themes" (my emphasis) in his works.

INTRODUCTION

Faulkner is one of the major American writers of the early twentieth century. He created a profound and complex body of work that examines exploitation and corruption in the American South. He was a pioneer in literary modernism.

Faulkner chronicles the various perceptions and reactions individuals construct of the same event, idea, character, theme or statusquo, so affirming the tragic intensity of the search for, and the philosophical complexity of finding, a central truth in the moral dilemmas of human experience.

He develops complicate thematic symbols as analogues to contemporary life. He skillfully presents interior monologues in a stream of consciousness form. Many of his novels and short stories are set in Yoknapatawpha County. This fictional area pictures the geographical and cultural background of his native Mississippi.

Generally in Faulkner's work, feminine sexuality is dangerous when it damages family or male identity. Men in Faulkner's works have a tendency to undermine women and their roles in society. Women fall into contempt and are usually controlled by men. The women try to fight the men in their society and are trying to find a way to escape from their pressure.

The aim of this thesis study is to analyze and ascertain the theme of "women" and "moral values" in Faulkner's *Sanctuary* and *The Sound and The Fury*. Besides, it will be a significant resource who want both to have an extensive knowledge and see women and moral values with the eye of an American writer. This thesis gives information about Faulkner's era, the periods of Jazz Age, Great Depression, Lost Generation and Faulkner's biography and works in the first chapter.

In the second chapter you will find knowledge about Faulkner's Yoknapatawpha County and his literary techniques such as Multiple Narration and Stream of Consciousness Technique. At the third chapter of the thesis, you will see how Faulkner narrates eternal verities and his women character such as Temple in *Sanctuary* and Caddy in *The Sound and The Fury*. Also at this part we will show how Faulkner depicts the moral depravity in both of his novels.

Before beginning this thesis our assertion is that Faulkner's protagonist women characters in his works of *Sanctuary* and *The Sound and The Fury* are either immoral characters or the victims of the moral corruption.

1. CHAPTER I

1.1. FAULKNER'S ERA

William Faulkner occupies a unique place in America's literary history as both a major modernist writer who assimilated and expanded upon the aesthetic and philosophical breakthroughs of the early twentieth century, and as a great Southern writer who depicted the South's cultural redefinition in the post-Reconstruction era.

The Modernist Faulkner was generally dominant, however, during his most creatively fertile phase, 1929-1942, beginning with the writing of *The Sound and the Fury* and culminating in the publication of *Absalom, Absalom!* It is during this period that Faulkner reached his full, if not always sustained, maturation as a Modernist writer. *The Sound and the Fury* is an example of a Modernist novel that emphasizes literary form and style.

The novel clearly shows the Modernist willingness to experiment with features such as point of view. Indeed, in his extensive use of stream of consciousness narration, Faulkner more closely resembles writers from the other side of the Atlantic Ocean—James Joyce and Virginia Woolf, in particular—than many of his fellow Southerners.

American writer M. Thomas Inge described Faulkner as a “difficult” author in his book *William Faulkner*. He suggested reading his work again:

Faulkner wrote as if there were no literature written in English before him, no century and more of convention and literary tradition established before he put pen to paper. He recreated fiction anew and set the novel free to better serve the twentieth century through a powerful, discordant, and irresistible torrent of language that crashed through time, space, and

experience to tell the story of modern mankind in ways both tragic and comic. Faulkner would have written the way he did whether or not James Joyce, Virginia Woolf, Joseph Conrad, and the others had ever existed. (M. Thomas Inge 104)

As Fred C. Hobson states in his book *William Faulkner's Absalom, Absalom!: a casebook*: “The two novels—*The Sound and The Fury* coming at the beginning (1929) of Faulkner’s greatest creative period, *Absalom* at the end (1936) of that period—are closely linked[...] *Absalom Absalom!* was written between 1934 and early 1936 during an unusually stressful period for Faulkner”(4). In his late thirties he was in financial difficulties and made an unsuccessful marriage. Then his brother died in a plane crash, Faulkner felt guilty because he had bought the plane and paid for his brother’s flying lessons.

Faulkner wrote his mature work during the Great Depression. His reputation suffered a decline in the World War II years and recovered during the Cold War. He began his novel *A Fable* near the end of World War II and he finished it during the Cold War. This novel won both the Pulitzer Prize and the National Book award in 1955. As William Howe Rueckert states in his book *Faulkner from within*:

After forty years (1914-1954) of almost continuous war, and especially after the unmatched horrors and brutalities of World War II, Faulkner finally conceived and wrote a war novel which is an-anti war fiction with an antihero as its central figure[...] after thirty years of fictional meditation upon many wars, much violence, brutality, and destruction, and after a long deep romantic involvement with both the Civil War and World War I, Faulkner wrote a final war fiction. To do this he brought another of his career-long obsessions into conjunction with war and wrote a fable of war based, in part, on “The Book,” by which he means the Bible. (293–294)

It is possible to see the influences of three wars in Faulkner wholly: The American Civil War, World War I, and World War II. Although Faulkner had no direct experience of the conflict, he was profoundly affected by war and as a fiction novelist his early work was highly influenced. He published his first work during the war and wrote his first novels in its aftermath thus it made a profound impact on his life and his art. As Robert Hamblin wrote in his book *A William Faulkner encyclopedia*:

Faulkner continued to draw from World War I powerful materials to transform imaginatively into fictions in both his life and his writing[...] In his art, he completed most of the explicit “war” stories before the early 1930s, but in more pervasive ways, World War I preoccupied his imagination for the greater part of his career. (442–443)

We also see the effects of Lost Generation in Faulkner’s works. For example, in Faulkner’s *Sartoris* (1929) Bayard Sartoris who is the protagonist of the novel is a lost generation hero. Then again *Soldier’s Pay* is a lost generation novel because it tells the story of a physically and emotionally scarred young soldier who returns home from war and finds himself in trauma and disappointment. As Charles A. Peek states in his book *A Companion to Faulkner Studies*:

Soldier’s Pay, Faulkner’s contribution to the Lost Generation novel, traces the painful adjustment that Donald Mahon and other soldiers must make in returning to a homeland largely unaffected by the tragic experiences of war. *Sartoris* extends the Lost Generation motif to make Bayard Sartoris’s story representative of the displacement of a traditional, rural society by a modern, mechanized society. (12)

Faulkner’s *Absalom, Absalom!* also carries the traces of the Civil War. It is a novel about a family living in the South before, during, and after the Civil War. It

centers on Thomas Sutpen. Thomas Sutpen returns home after the Civil War and begins to repair his home. And his plantation is in ruins after the Civil War.

1.2. A SHORT VIEW OF THE JAZZ AGE, GREAT DEPRESSION AND LOST GENERATION

The Jazz Age was a golden period in American literature, distinguished by the works of such writers as Willa Cather, William Faulkner and F. Scott Fitzgerald.

The Jazz Age describes the period from 1918-1930; the years after the end of World War I, continuing through the Roaring Twenties and ending with the rise of Depression. The traditional values of the previous period saw great decline while the American stock market soared. The age takes its name from jazz, which saw a tremendous surge in popularity among many segments of society. This movement in which jazz music grew in popularity by immense standards in the U.S. also influenced other parts of the world. The Jazz Age was a rebellion to the injustices, inequalities among people. It was a sort of reflection of the problems between upper class and middle-class. All values were lost. Nobody was interested in values of being honest, patriot...etc. Parties, money and entertainment became important.

Living in a small town in the poorest state in the nation, Faulkner could during the Great Depression write a series of novels all set in the same small Southern county including the novels *As I Lay Dying*, *Light in August*, and *Absalom, Absalom*. Ted Atkinson says that “In *The Unvanquished*, Faulkner views Depression concerns through the historical lens of the Civil War.”

The Great Depression was a worldwide economic slump in North America, and other industrialized areas of the world. It began in 1929 and lasted until about

1939. The Great Depression began in the U.S but quickly turned into a worldwide economic downturn. It was the most severe economic crisis of modern time. The economy was not stable, money was in the hand of a few families. Prices went up and Americans could not afford anything. Fear of losing jobs and unemployment caused anxiety; people became depressed and attempted suicide. The U.S. Depression has been the subject of much writing because this economic hardship caused both emotional and financial trauma to its people.

Faulkner's early novels present the sensitive young man of the Lost Generation. His Quentin Compson character in *The Sound and the Fury* embodies the psychological and philosophical perspectives of the Lost Generation. In general, The Lost Generation refers to the post World War I generation. A number of intellectuals, poets, artists and writers sought the bohemian lifestyle and rejected the values of American materialism so they fled to France in those days. Lost Generation is a group of literary people.

According to the American poet Gertrude Stein the Lost Generation is full of youthful idealism, these individuals sought the meaning of life, drank excessively, and created some of the finest American literature to date. All of them shared bitterness about war, a sense of rootlessness, and dissatisfaction with American society.

Many good, young men went to war and died, or returned home either physically or mentally wounded and their faith in the moral guideposts that had earlier given them hope, were no longer valid... they were "Lost." (American poet Gertrude Stein labeled the generation "Lost" after World War I. "You are all a lost generation," said Stein in a mid-1920s conversation with Ernest Hemingway.)

These lost people lived a bohemian life without any purpose for the future. They just lived the moment. They felt alienated to their society. Their values were universal: law, human rights, equality, justice, freedom... ect. They saw that the war didn't achieve the ideals of democracy and permanent peace.

1.3. BIOGRAPHY

William Cuthbert Faulkner was born on September 25, 1897 in the town of New Albany, Mississippi. He was the oldest of four brothers in a southern family of aristocratic origin. He joined the Canadian, and later the British, Royal Air Force during the First World War, studied for a while at the University of Mississippi, and temporarily worked for a New York bookstore and a New Orleans newspaper. Except for some trips to Europe and Asia, and a few brief stays in Hollywood as a scriptwriter, he worked on his novels and short stories on a farm in Oxford. Emma Chastain in her book *Literature* states that:

Many of his novels explore the deterioration of the Southern aristocracy after the destruction of its wealth and way of life during the Civil War and Reconstruction. Faulkner populates Yoknapatawpha County with the skeletons of old mansions and the ghosts of great men, patriarchs and generals from the past whose aristocratic families fail to live up to their historical greatness. Beneath the shadow of past grandeur, these families attempt to cling to old Southern values, codes, and myths that are corrupted and out of place in the reality of the modern world. The families in Faulkner's novels are rife with failed sons, disgraced daughters, and smoldering resentments between whites and blacks in the aftermath of African-American slavery. (459)

Faulkner has invented most of his characters from the historical growth and subsequent decadence of the South:

The human drama in Faulkner's novels is built on the model of the actual, historical drama extending over almost a century and a half each story and each novel contributes to the construction of a whole, which is the imaginary Yoknapatawpha County and its inhabitants. Their theme is the decay of the old South, as represented by the Sartoris and Compson families, and the emergence of ruthless and brash newcomers, the Snopeses. Theme and technique - the distortion of time through the use of the inner monologue are fused particularly successfully in *The Sound and the Fury* (1929), the downfall of the Compson family seen through the minds of several characters. (an excerpt from *From Nobel Lectures, Literature 1901-1967*, Editor Horst Frenz, Elsevier Publishing Company, Amsterdam, 1969.)

Faulkner's controversial novel *Sanctuary* (1931) is about the degeneration of Temple Drake, a young girl from a distinguished southern family. Its sequel, *Requiem for a Nun* (1951) is written partly as a drama. Most of the novel is told as a play and centered on the courtroom trial of a Negro woman who had once been a party to Temple Drake's debauchery. In *Light in August* (1932), prejudice is shown to be most destructive when it is internalized. Joe Christmas is an orphan of ambiguous ancestry and believes himself to be part-black. The novel contains of the themes of community, race and gender. The theme of racial prejudice is brought up again in *Absalom, Absalom!* (1936), in which a young man is rejected by his father and brother because of his mixed blood.

Faulkner's most outspoken moral evaluation of the relationship and the problems between Negroes and whites is to be found in *Intruder in the Dust* (1948). In 1940, Faulkner published the first volume of the Snopes trilogy, *The Hamlet* to be followed by two volumes, *The Town* (1957) and *The Mansion* (1959), all of them tracing the rise of the insidious Snopes family to positions of power and wealth in the

community. *The reivers* is his last novel, with great many similarities to Mark Twain's *Huckleberry Finn*, appeared in 1962, the year of Faulkner's death. *The Reivers* is a comic novel that tells of three car thieves from rural Mississippi.

He continued writing until his death, by a heart attack, on July 6, 1962. His later years were painful and difficult: his marriage to Estelle Franklin was stormy by turns, his finances were frequently strained, and he suffered from periodic depression and drank heavily. Yet upon his death he was universally recognized as a leading light of American literature, and one of the most creative authors ever to work in or write about this country.

In the following lines we will see more detailed information on the works of Faulkner.

1.4. WORKS

Despite his short height, William Faulkner is a giant in the realm of American literature. More than being a famous Mississippi writer, the Nobel Prize-winning novelist and short story writer is acclaimed throughout the world as one of the twentieth century's greatest writers. During what is generally considered his period of greatest artistic achievement, from *The Sound and the Fury* in 1929 to *Go Down, Moses* in 1942, Faulkner achieved in a little over a decade more artistically than most writers achieve over a lifetime of writing. It is very interesting about Faulkner that he lived in a small town in the poorest state in the nation, never graduated from high school, never received a college degree, but he wrote down a series of novels all set in the same small Southern county even during the Great Depression. These novels

include *As I Lay Dying*, *Light in August*, and *Absalom, Absalom!* One day they would be recognized as among the greatest novels ever written by an American.

At a young age, William showed his artistic talent, drawing and writing poetry, but around the sixth grade he began to grow increasingly bored with his studies. His earliest literary efforts were romantic, conscientiously modeled on English poets such as Burns, Thomson, Housman, and Swinburne.

Earlier, Faulkner had tried to join the U.S. Army Air Force, but he had been turned back because of his short height. In his RAF application, he lied about numerous facts, including his birthdate and birthplace, in an attempt to pass himself as British. He also spelled his name "Faulkner," believing it looked more British, and in meeting with RAF officials he affected a British accent.

He began training in Toronto, but before he finished training, the war ended so he had no chance to fly. He received an honorable discharge and bought an officer's dress uniform and a set of wings for the breast pocket, even though he had probably never flown solo.

Though he had seen no combat in his wartime military service, upon returning to Oxford in December 1918, he allowed others to believe he had. He told many stories of his adventures in the RAF, but ironically most of his adventures were highly exaggerated or untrue, including injuries that had left him in constant pain and with a silver plate in his head.

It is stated that in the book of *The Best from American Literature* about Faulkner:

Unfortunately for his melancholic aims, the war stopped before he had a chance to fly. In his depression, filtered through romantic idealism, he had hoped to be killed; but now he was doomed to live. He had not so much as been wounded, but the narcissistic wounds that had caused his depression were as fresh as ever to him, and he had to give them release in expression of some sort. (Budd, Louis J. and Edwin Harrison Cady 180)

His brief service in the RAF would also serve him in his written fiction, particularly in his first published novel, *Soldiers' Pay*, in 1926.

Back in Oxford, he first engaged in an idle life, enjoying in the temporary glory of a war veteran. In 1919, he attended at the University of Mississippi in Oxford under a special provision for war veterans, even though he had never graduated from high school. In August, his first published poem, "L'Apres-Midi d'un Faune", appeared in *The New Republic*. When he was a student at Ole Miss, he published poems and short stories in the campus newspaper, the *Mississippian*, and submitted artwork for the university yearbook.

In 1924, his friend Phil Stone secured the publication of a volume of Faulkner's poetry, *The Marble Faun*, by the Four Seas Company. It was published in December 1924 in an edition of 1,000 copies, dedicated to his mother and with a preface by Stone.

In February 1926, *Soldiers' Pay* was published by Boni and Liveright in an edition of 2,500 copies. Again in New Orleans, he began working on his second novel, *Mosquitoes*, a satirical novel with characters based closely upon his literary milieu in New Orleans; set aboard a yacht in Lake Pontchartrain, the novel is today considered one of Faulkner's weakest. For his third novel, however, Faulkner considered some advice Anderson had given him, that he should write about his

native region. In doing so, he drew upon both regional geography and family history to create “Yocona” County, later renamed “Yoknapatawpha.”

Flags in the Dust was Faulkner’s first Yoknapatawpha County novel but he could not find a willing publisher. His publisher Liveright refused to publish the novel so Faulkner started to shop his novel to other publishers. The novel is set after World War I and focuses on the aristocratic Sartoris family

At this time, believing his career as a writer all but over, he started to write a novel just for pleasure. With the help of his friend Ben Wasson who was a literary agent in New York, Harcourt Brace accepted to publish his novel, but only on condition that it be extensively cut. Thus, the novel was published in January 1929 under the title *Sartoris*. (A restored version of the original *Flags in the Dust* would be published in 1973, more than ten years after Faulkner’s death.) In a 1956 interview, Faulkner said:

Beginning with *Sartoris* I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it, and by sublimating the actual into the apocryphal I would have complete liberty to use whatever talent I might have to its absolute top. (*Lion in the Garden* 255)

Contrary to his earlier opinion, the novel Faulkner had written strictly for pleasure was publishable, though he did have to persuade his new publisher, Jonathan Cape and Harrison Smith not to interfere with his manuscript. A revolutionary novel in style and content, it was divided into four different parts, each part told by a different narrator. The first three parts of the novel are told by brothers in a single family. The first section is told from the point of view of an idiot

with no concept of time. Although his language is simple and sentences are short, reading this part is very difficult because the narrator has no concept of time or place. The novel depicts the decline of an aristocratic family and the loss of traditional Southern values after the Civil War. Taking his title from a monologue in Shakespeare's *Macbeth* which refers to life as "a tale told by an idiot," (Act 5, Scene 5, lines 17–28) Faulkner called the novel *The Sound and the Fury*.

After *The Sound and the Fury* was published in October 1929, Faulkner had to turn his attention to making money. Earlier that year, he had written *Sanctuary*, a novel which Faulkner later claimed in an introduction:

To me it is a cheap idea, because it was deliberately conceived to make money.[...] I took a little time out, and speculated what a person in Mississippi would believe to be current trends, chose what I thought would be the right answer and invented the most horrific tale I could imagine and wrote it in about three weeks. (Faulkner 176–177)

Sanctuary is Faulkner's most sensational novel. It is the story of Temple Drake who is the daughter of a prestigious judge. She gets raped and then kidnapped by Popeye. Because of its foul subject the novel was immediately turned down by the publisher.

Faulkner, now working nights at a power plant, wrote *As I Lay Dying*. We see Faulkner's Yoknapatawpha County first time in his novel *As I Lay Dying*. It is told in stream of consciousness technique by fifteen different speakers and focuses on a family. The family is not an aristocratic family, it is a lower-class farm laborers from southern Yoknapatawpha County. The novel was published in October 1930. Faulkner later noted about *As I Lay Dying*:

I set out deliberately to write a tour-de-force. Before I ever put pen to paper and set down the first word I knew what the last word would be... Before I began I said, I am going to write a book by which, at a pinch, I can stand or fall if I never touch ink again. (Meriwether 709)

The year 1930 was important for Faulkner for two other reasons as well, both of which took place in April. First, he bought a house in Oxford. He went into debt for his house but then he found comfort and pleasure for the rest of his life. It was an old house and built originally in 1844 by a Robert Shegogg. Faulkner named the house "Rowan Oak," after a Scottish legend alluding to the protective powers of wood from the rowan tree. Also in April, Faulkner wrote his short story, *A Rose for Emily*. It was Faulkner's first short story published in a national magazine. It would be followed that year by "Honor" in *American Mercury*, "Thrift," and "Red Leaves," both in the *Saturday Evening Post*. Over the coming years, he wrote lots of short stories for publication, especially in the *Saturday Evening Post*, as a principal means of financial support.

That same year his publisher changed his mind about publishing *Sanctuary* and the novel, which features the rape and kidnapping of an Ole Miss coed, Temple Drake, by a sinister bootlegger named Popeye, shocked and horrified readers, particularly in Oxford; published in February 1931. This novel would be Faulkner's best-selling novel until *The Wild Palms* was published in 1939.

In January 1931, Estelle gave birth to a daughter, Alabama. The child was born prematurely and lived only a few days. Faulkner's first collection of short stories, *These 13*, was published in September and dedicated to Estelle and Alabama.

Shortly after Alabama's death, Faulkner began writing a novel temporarily named *Dark House*, which would feature a man of uncertain racial lineage who, as

an orphaned child, was named Joe Christmas. He is the protagonist and a shadow figure in the novel. This novel is Faulkner's first major exploration of race, he examines the lives of outcasts in Yoknapatawpha County, including Joanna Burden, Gail Hightower, and Lena Grove. Joanna Burden is a lifelong inhabitant of Jefferson, Gail Hightower is a minister and stands as the moral or philosophical center of the novel. Lena Grove is a pregnant teenager from Alabama whose journey to find the father of her child both opens and closes the novel. Joe Christmas is the central and enigmatic character who defies easy categorization into either race, white or black. The novel would be published as *Light in August* in October 1932 by his new publisher of Harrison Smith and Robert Haas.

Sanctuary and *Light in August* had a powerful effect on Jean-Paul Sartre, André Malraux, Albert Camus, and other French writers in the 1930s and '40s. "For the young in France," said Sartre, "Faulkner is a god" (Cowley 24). According to Malraux: "*Sanctuary* is the intrusion of Greek tragedy into the detective story" (Malraux, 1966). And Camus called Faulkner as "the greatest American novelist" (Camus 319) and stated:

Faulkner's style, with its staccato breathing, its interrupted sentences, its repeats and prolongations in repetitions, its incidences, its parentheses and its cascades of subordinate clauses, gives us a modern and in no way artificial equivalent of the tragic soliloquy. It is a style that gasps with the very breathlessness of suffering. An interminable unwinding spiral of words and sentences that conducts the speaker to the abyss of sufferings buried in the past. (313–314)

In 1932, Faulkner went to Hollywood to begin work as a screenwriter. He had made a number of significant contacts in Hollywood, including actress Tallulah

Bankhead. In April 1932, Faulkner signed a six-week contract with Metro-Goldwyn-Mayer, and in May Faulkner initiated what would be the first of many stints as screenwriter in Hollywood. In July, Faulkner met director Howard Hawks, with whom he shared a common passion for flying and hunting. Of the six screenplays for which Faulkner would receive on-screen credit, five would be for films directed by Hawks, the first of which was *Today We Live* (1933), based on Faulkner's short story *Turn About*.

After the death of his father, Faulkner returned to Oxford in August. Needing money, he returned to Hollywood in October with his mother and younger brother Dean, and sold Paramount the rights to film *Sanctuary*. The film, retitled *The Story of Temple Drake*, opened in May 1933, one month after the Memphis premiere of *Today We Live* which Faulkner attended. Also at that spring, Faulkner's second and last collection of poetry, *A Green Bough*, was published.

In April 1934, Faulkner published a second collection of stories, *Doctor Martino and Other Stories*. That spring, he began a series of Civil War stories to be sold to *The Saturday Evening Post*. Faulkner would later revise and collect them together to form the novel *The Unvanquished* (1938). In March 1935, he published his novel *Pylon*. It is among Faulkner's a few novels not set in Yoknapatawpha County. It was inspired obviously by the death of Captain Merle Nelson during an air show on February 14, 1934, at the inauguration of an airport in New Orleans. A few months later, in November, his brother Dean was killed in a crash of the Waco which Faulkner had given him. Married only a month before to Louise Hale, Dean would be survived by a daughter (to be born in March 1936), who would be named Dean

after her father. Faulkner would take the whole responsibility for the education of his niece.

In December, Faulkner began working with Hawks in Hollywood, this time at 20th Century-Fox. There he met Meta Carpenter, Hawks' secretary and script girl, with whom Faulkner would have an affair. At the end of that month, Faulkner and collaborator Joel Sayre completed a screenplay for the film *The Road to Glory*, which would premiere in June 1936.

Back in Oxford in January 1936, Faulkner spent what would be the first of many stays at Wright's Sanatorium, a nursing home facility in Byhalia, Mississippi, where Faulkner would go to recover from his drinking binges. Not an alcoholic in a clinical sense, Faulkner nevertheless would sometimes go on extended drinking binges, oftentimes at the conclusion of a writing project; on occasion, he would even plan when to begin and end such binges. The January binge came on as he finished the manuscript of what he had first called "Dark House". It tells the story of Thomas Sutpen. He is the son of a poor white in western Virginia and a mysterious figure in the novel. He came to Yoknapatawpha County in 1833, bought a hundred square miles of virgin timberland, and set out to create a vast "design" of wealth, power, and progeny in the form of white, male heirs. Set in the present day of 1909–1910, the pieces of Sutpen's story are told by Miss Rosa Coldfield, Sutpen's sister in law, Jason Compson, Quentin Compson, and his Harvard roommate, Shreve McCannon. The novel focuses on family, race, and history. And its narrative structure also confronts the key issue of reading itself, how readers interpret evidence and construct narratives from it. The novel would be published in October 1936 by the new publisher Random House. Faulkner's new title for the book was *Absalom, Absalom!*

Faulkner spent much of 1936 and the first eight months of 1937 in Hollywood, again working for 20th Century Fox, receiving on-screen writing credit for *Slave Ship* (1937) and contributing to the story for *Gunga Din* (1939). Back at Rowan Oak in September, Faulkner starts working on a new novel. It consisted of two short novellas with two completely separate casts of characters appearing alternately throughout the book. Faulkner's original title for the book was *If I Forget Thee, Jerusalem*. It consists of the novellas *The Wild Palms* and *Old Man*.

In the winter of 1937–1938, Faulkner bought “Bailey’s Woods,” a wooded area adjacent to Rowan Oak, and Greenfield Farm, located seventeen miles from Oxford, which he would turn over to his brother John to manage. In February 1938, Random House published *The Unvanquished*, a novel consisting of seven stories, six of which had originally appeared in an earlier form in *The Saturday Evening Post*. A kind of “prequel” to Faulkner’s first Yoknapatawpha novel, *The Unvanquished* tells the earlier history of Bayard Sartoris family during the Civil War. Bayard Sartoris is the son of the legendary Colonel John Sartoris who was killed in the street by a business partner.

Faulkner began writing a short story, *Barn Burning*, in New York in 1938. It was published in *Harper’s* the following year. But Faulkner was not finished with the story. He had in mind a trilogy about the Snopes family, a lower class rural laboring white family who had little regard for southern tradition, heritage, or race.

In January 1939, Faulkner was elected to the National Institute of Arts and Letters. That same month, *If I Forget Thee, Jerusalem* was published under the title *The Wild Palms*. In April 1940, the first book of the Snopes trilogy, *The Hamlet*, was published by Random House. Faulkner began this trilogy with the events depicted

in *Barn Burning*. When Faulkner began writing the trilogy, he was researching to find in his Yoknapatawpha a few people, such as Flem, who would be brave enough to combine private integrity with civic virtue. As Flem rises in stature and responsibility, and all the while bringing more and more Snopeses into the community thus further elevating himself personally and financially, he eventually agrees to marry the store owner's daughter, Eula Varner, who is pregnant by another man.

Throughout 1941, Faulkner spent much of his time writing and reworking stories into an episodic novel about the McCaslin family, several members of whom had appeared briefly in *The Unvanquished*. Though several stories that would comprise *Go Down, Moses* had been published separately, Faulkner revised extensively the parts that would comprise the novel, which spans more than 100 years in the history of Yoknapatawpha County. At the physical and psychological center of the book is *The Bear*, a hunting story that encompasses both the fading wilderness, Native American issues of land ownership and environmental stewardship, and the problems of miscegenation compounded by incest. As William Van O'Connor states: "In *The Bear* Faulkner attempts to bring the two subject matters and therefore the two themes together, with the wilderness theme dominating" (126). The book was published in May 1942 as *Go Down, Moses and Other Stories*, but in subsequent editions, Faulkner had the phrase "and other stories" omitted, insisting to his publisher that the book was a novel.

In July 1942, he returned to California to begin another work at screen writing, this time for Warner Brothers, who insisted he sign for seven years. It was only a formality. The following year, he began to work on *A Fable*, It was an

allegorical story of World War I. Its plot revolved around a reincarnation of Christ. He spent more than ten years completing this complex novel. In August 1944, Faulkner began writing a screenplay adaptation of Raymond Chandler's detective novel *The Big Sleep*. During this period, Faulkner also collaborated with Jean Renoir on his film *The Southerner*, but with no screen credit since it would violate his Warner Brothers contract. It would premiere in August 1945. The three films together would represent the top of Faulkner's screen writing career.

In 1944, Faulkner got into touch with Malcolm Cowley, who at the time was editing *The Portable Hemingway* for Viking Press. Cowley had in mind a similar collection for Faulkner, whose novels by this time were effectively out of print. Though Faulkner's reputation remained high in Europe, especially in France, in America the public had largely ceased to read his work. Cowley's collection begins with an introductory biographical and critical essay, in which Faulkner had to correct for the first time some of the misconceptions of his war record.

In March 1947, while continuing to work on his Christ fable, he wrote letters to the Oxford newspaper to support the preservation of the old courthouse on the town square, which some townspeople had offered demolishing to build a larger one.

In January 1948, Faulkner began writing a novel he considered a detective story. The central character is Lucas Beauchamp who is a black farmer. The novel deals with the trial of Lucas Beauchamp. In the novel he is accused of murdering a white man and must rely upon the wits of a teenage boy, Chick Mallison, to save himself from an inevitable lynching. Faulkner tells in his novel, *Intruder in the Dust*:

It was just noon that Sunday morning when the sheriff reached the jail with Lucas Beauchamp though the whole town (the whole county too for

that matter) had known since the night before that Lucas had killed a white man. (3)

In July, MGM purchased the film rights to the novel, and in October, *Intruder in the Dust* was published. In October 1949, the world premiere of Brown's *Intruder in the Dust* took place at the Lyric Theatre in Oxford.

In November, Faulkner published *Knight's Gambit*, a collection of detective stories including "Tomorrow," "Smoke," and the title novella. That same month, in Stockholm, fifteen of the eighteen members of the Swedish Academy voted to award the Nobel Prize for literature to Faulkner, but since a unanimous vote was required, the awarding of the prize was delayed by a year.

In the summer of 1949, Faulkner had met Joan Williams, a young student and author of a prize winning story. In 1950, he began collaboration with her on *Requiem for a Nun*, a part-prose, part-play sequel to *Sanctuary* in which nursemaid Nancy Mannigoe is sentenced to hang for the murder of Temple Drake's infant daughter. Temple, now married to Gowan Stevens, tries to convince her husband's uncle, lawyer Gavin Stevens, to save Nancy from execution. In narrative prose sections preceding each of the play's three acts, Faulkner details some of the early history of Jefferson, Yoknapatawpha County, and the state of Mississippi. His collaboration with Williams would eventually grow into a love affair.

In June 1950, the American Academy of Arts and Letters awarded William Faulkner the Howells Medal. In August, he published *Collected Stories*, the third and last collection of stories published by Faulkner. It includes forty-two of the forty-six stories published in magazines since 1930, excluding those which he had published or incorporated into *The Unvanquished*, *The Hamlet*, *Go Down, Moses*, and *Knight's*

Gambit. In November Faulkner was named winner of the 1949 Nobel Prize for literature, which the Swedish Academy had withheld the previous year. At first he refused to go to Stockholm to receive the award, but pressured by the U.S. State Department, the Swedish Ambassador to the United States, and finally by his own family, he agreed to go.

On December 10, he delivered his acceptance speech to the academy in a voice so low and rapid that few could make out what he was saying but when his words were published in the newspaper the following day, it was recognized for its brilliance; in later years, Faulkner's speech would be lauded as the best speech ever given at a Nobel ceremony. When Faulkner received the Noble Prize Award, He ended his speech with this note:

I decline to accept the end of man[...] I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's duty is to write about these things[...] The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail. (Cowley 650)

At Howard Hawks' request, Faulkner returned to Hollywood one last time in February 1951 to rework a script titled "The Left Hand of God" for 20th Century-Fox. As he completed the writing and revision of *Requiem for a Nun*, he received several offers to stage the play, both in the United States and in France, but problems of financing prevented any full productions. The book was published in September 1951.

While in New York in January 1953, he adapted his story "The Brooch" for television while also working on *A Fable* and suffering bouts of back pain and

alcoholism that required hospitalization. In March he was again hospitalized. The following month, Estelle suffered a hemorrhage and heart attack, so Faulkner returned to Oxford. He returned to New York in May, where he met Dylan Thomas and E.E. Cummings. Following another hospitalization in September, Faulkner was horrified to find his sacrosanct privacy invaded by the publication of a two part biographical article by Robert Coughlan in September and October's issues of *Life* magazine.

In November, Albert Camus' agent wrote Faulkner requesting permission to adapt *Requiem for a Nun* for the stage, to which Faulkner agreed. At the end of the month, he traveled to Egypt to assist Howard Hawks in the filming of *Land of the Pharaohs*, their last collaboration. For the next several months, he traveled throughout Europe. He met Jean Stein in St. Moritz, Switzerland, on December 25, and after visits to England and Paris joined Hawks, Humphrey Bogart and Lauren Bacall in Rome on January 19. In March, he received a letter from Jill, who wrote that she had met Paul D. Summers, a lieutenant at West Point, whom she would like to marry, and asked Faulkner to come home. He returned to Oxford at the end of April 1954, after a six-month absence. That same month saw the publication of *Mississippi* and in August, after more than ten years of work, Faulkner finally published *A Fable*.

At the end of June 1954, Faulkner had accepted an invitation from the U.S. State Department to attend an international writers' conference in São Paulo in August. Now an internationally known public figure, Faulkner no longer refused to appear in public in his own nation, and he usually accepted the increasing requests by the State Department to attend cultural events abroad.

Though *A Fable* is generally considered one of Faulkner's weaker novels, in January 1955, it earned both the National Book Award for Fiction and a Pulitzer Prize in fiction. In August, Faulkner began a three-month, seven-nation goodwill tour at the request of the State Department, traveling first to Japan, where at Nagano he participated in a seminar whose proceedings, along with two speeches he had delivered, were published as *Faulkner at Nagano*. He left Japan for Manila and then Italy, where from Rome he wrote a dispatch condemning the murder of Emmett Till, a black teenager from Chicago who had been killed in Mississippi. From Italy he went to Munich, where *Requiem for a Nun* was playing, and then to Paris for two weeks. In October, he left for London and then for Reykjavik, Iceland, where once again he attended a program of conferences and interviews. Finally he returned to the United States in October, during which month Random House published *Big Woods: The Hunting Stories*. He dedicated the book to his editor at Random House, Saxe Commins.

In November, Faulkner condemned segregation in an address before the Southern Historical Association in the Peabody Hotel in Memphis, where because of segregation much effort was needed for blacks to be admitted. The speech was published in the *Memphis Commercial Appeal* under the headline "A mixed audience hears Faulkner condemn the 'shame' of segregation." Though Faulkner opposed segregation, however, he opposed federal involvement in the issue, which resulted in his being understood by neither southern conservatives nor northern liberals. Faulkner's increasingly vocal stand on the issues of race drew fire from his fellow southerners, including anonymous threats and rejection by his own brother, John. Misunderstanding over Faulkner's views increased when in a February 1956

interview with a London *Sunday Times* correspondent he was quoted as saying that he would “fight for Mississippi against the United States, even if it meant going out into the street and shooting Negroes.” Faulkner tried to correct the absurd statement in letters to three national magazines that had repeated the initial assertion, but the statement’s harm could not easily be undone. Two weeks after *Life* published Faulkner’s “A Letter to the North,” in which he pleaded for moderation, warning that one should not expect too much of the South, he had to be hospitalized for nine days after vomiting blood and collapsing into unconsciousness. While he was in the hospital, Faulkner’s first grandchild, Paul, was born in Charlottesville, Virginia.

In April 1956, black civil rights legend W.E.B. Du Bois challenged Faulkner to a debate on integration on the steps of the courthouse in Sumner, Mississippi, where the accused in the Emmett Till murder trial had been acquitted by an all white jury. Faulkner declined in a telegram, stating:

I do not believe there is a debatable point between us. We both agree in advance that the position you will take is right morally, legally, and ethically. If it is not evident to you that the position I take in asking for moderation and patience is right practically then we will both waste our breath in debate. (Faulkner 1978:398)

In September, Camus’ adaptation of *Requiem for a Nun* premiered at the Théâtre des Mathurins. That same month, Faulkner became involved in the Eisenhower administration’s “People-to-People Program,” the aim of which was to promote American culture behind the Iron Curtain. At the end of September a steering committee consisting of Faulkner, John Steinbeck, and Donald Hall drew up several “resolutions,” including one supporting the liberation of Ezra Pound, but Faulkner would withdraw from the committee three months later.

From February to June 1957, Faulkner was writer-in-residence at the University of Virginia and agreed to a number of question and answer sessions with the students, faculty, and faculty spouses. Highlights of the taped sessions would be published in 1959 by Professors Joseph Blotner and Frederick Gwynn under the title *Faulkner in the University*. In March, while visiting Greece during a leave of absence from Virginia, he received the Silver Medal of the Athens Academy “as one chosen by the Greek Academy to represent the principle that man shall be free.” Back in Charlottesville, in April he signed a contract with producer Jerry Wald for an option on *The Hamlet*. The film, made by Martin Ritt and starring Orson Welles, Paul Newman and Joanne Woodward, would be titled *The Long Hot Summer* in 1958.

In May 1957 Faulkner published *The Town*. It was the second volume of the “Snopes” trilogy. According to Joseph Blotner’s *Faulkner: A Biography*, one of Faulkner’s classmates remembered him as “the laziest boy I ever saw. He was generally almost inert. ...he would do nothing but write and draw—drawings for his stories. He couldn’t help it. I don’t think he could have kept from writing. It was an obsession.”(39) Faulkner himself said, “I never did like school and I stopped going to school as soon as I got big enough to play hooky and not be caught at it.” He later wrote in his novel *The Town*:

[...]that April morning when you woke up and you would think how April was the best, the very best time of all not to have to go to school, until you would think Except in the fall with the weather brisk and not-cold at the same time and the trees all yellow and red and you could go hunting all day long; and then you would think Except in the winter with Christmas holidays over and now nothing to look forward to until summer; and you would think how no time is the best time to not have to

go to school and so school is a good thing after all because without it there wouldn't be any holidays or vacations. (301–302)

In March 1959, Faulkner fell from a horse at Farmington and broke his collarbone. It was a kind of accident that continued to discomfort Faulkner for the rest years of his life. In June, he transferred his manuscripts and typescripts from the Princeton University Library to the Alderman Library at the University of Virginia. That month, the *New York Times* reported he had bought a house in Charlottesville, though he would continue to live part of the year in Oxford. In November, *The Mansion*, the third and final volume of the “Snopes” trilogy, was published.

Throughout 1960, Faulkner continued to divide his time between Oxford and Charlottesville. On October 16, Faulkner's mother, Maud Butler Falkner, died at the age of 88. A talented painter who had completed nearly 600 paintings after 1941, she had remained close to her eldest son throughout her life.

In January 1961, Faulkner willed all his manuscripts to the William Faulkner Foundation at the University of Virginia. In February, he accepted an invitation from General William Westmoreland to visit the military academy at West Point. In April, Faulkner went on a final trip abroad for the State Department, this time to Venezuela. He spent the summer in Oxford, where in August he completed the manuscript for his nineteenth and final novel. He titled his novel *The Reivers*. It is a comic novel that tells of three unlikely car thieves from rural Mississippi. It was Faulkner's last book and won the Pulitzer Prize in 1963, making Faulkner one of a select few to receive the prize twice. The novel was published in June 1962 and was adapted into a 1969 film directed by Mark Rydell.

In January of that year, Faulkner suffered another fall from a horse, forcing yet another hospital stay. In April, he visited West Point with his wife and daughter,

and the following month in New York, fellow Mississippi writer Eudora Welty presented Faulkner with the Gold Medal for Fiction awarded by the American Academy of Arts and Letters.

2. CHAPTER II

2.1. FAULKNER'S YOKNAPATAWPHA COUNTY

Yoknapatawpha County is a fictional county created by Faulkner as a setting for many of his novels. It is widely believed by scholars that Lafayette County, Mississippi is the basis for Yoknapatawpha County. As it was stated in Hamblin's book *A William Faulkner encyclopedia*:

During correspondence in 1945 with Malcolm Cowley regarding the production of *The Portable Faulkner*, Faulkner agreed to making "a golden book of my apocryphal county" and suggested that the front jacket should read "A chronological picture of Faulkner's apocryphal Mississippi county."(17)

Yoknapatawpha county is located in northwestern Mississippi and its seat is the town of Jefferson. The word *Yoknapatawpha* is derived from two Chickasaw words- *Yocona* and *petopha*, meaning "split land." According to Faulkner, Yoknapatawpha means "water flowing slow through the flatland." *Yoknapatawpha* was the original name for the actual Yocona River, which runs through the southern part of Lafayette County, of which Oxford is the seat. The area was originally Chickasaw land. White settlement started around the year 1800. Prior to the Civil War, the county consisted of several large plantations: Louis Grenier's in the southeast, McCaslin's in the northeast, Sutpen's in the northwest, and Compson's and Sartoris's in the immediate vicinity of Jefferson. Later the county became mostly small farms.

American literary critic, Cleanth Brooks shows that Faulkner's strong attachment to his region, with its rich particularity and deep sense of community, gave him a special vantage point from which to view the modern world. Brooks's

consideration of such novels as *Light in August*, *The Unvanquished*, *As I Lay Dying*, and *Intruder in the Dust* shows the ways in which Faulkner used Yoknapatawpha County to examine the characteristic themes of the twentieth century.

The map of Yoknapatawpha County is published for the first time in *Absalom Absalom!*. R. Baird Shuman, writes in his book *Great American Writers:*

Absalom Absalom! is a kind of summarizing work. In this novel he published for the first time a chronology and a map of Yoknapatawpha County, calling attention to his grand design, as well as to that of the protagonist Thomas Sutpen, a figure whose story embodies the central tragedy of his mythological kingdom. (495)

Faulkner spent nearly all his life chronicling his own region. Lee claims that Faulkner's Yoknapatawpha County is "as synonymous with the South as Hardy's Wessex is with nineteenth century rural England" (226).

Faulkner's Yoknapatawpha cycle started in 1929 with *Sartoris* and was completed with the *Mansion* in 1959.

2.2. STREAM OF CONSCIOUSNESS TECHNIQUE

The term "stream of consciousness" refers to a technique of narration. Stream of consciousness is a literary technique that seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes, either in a loose interior monologue, or in connection to his or her sensory reactions to external occurrences. Stream of consciousness writing is strongly associated with the modernist movement.

Prior to the twentieth century, an author would simply tell the reader what one of the characters was thinking. In stream of consciousness technique the author writes as if inside the minds of the characters. James L Roberts, in his essay on “Faulkner’s Style and Stream-of-Consciousness” states that:

As the ordinary person’s mind jumps from one event to another, stream of consciousness tries to capture this phenomenon. Thus, in the Benjy section, everything is presented through the apparently unorganized succession of images, and, in the Quentin section, everything is presented through random ideas connected by association. (63)

In stream of consciousness technique, the author writes the jumps from one thought to another without any sign of a change. This technique differs from the older form of presenting the narrative through logical sequence and argument.

This technique reflects the twentieth century development, research, and interest in the psychology of free association. As a technique, stream of consciousness was first used in English by James Joyce and Virginia Woolf. But the most successful writer at this technique is William Faulkner, especially in his *The Sound and the Fury*. He used this technique skillfully. As it is stated: “Stream of consciousness technique reaches a high level of development in Faulkner. Despite this, the author usually associated with this technique is James Joyce”(James et. al. 281).

Roberts tells: “Even while using this technique, Faulkner varies it with each section.”(64) For instance, in the Benjy section, Faulkner’s style is basically simple, which does not mean that the section is simple, but that each individual sentence is a rather simple and uncomplicated one. There are no difficult words because the vocabulary of Benjy would naturally be simple. As

his mind does not work in a logical manner, Faulkner records the thinking in terms of basic images. So, when Benjy sees the gate or the barn, he remembers another event that happened at the gate or the barn. Likewise, his thought can be interrupted halfway through a thought; sometimes he can return to it and sometimes the thought is lost forever. As Roberts states: “Stylistically, Faulkner has created a powerful tour-de-force by suggesting the functioning of Benjy’s mind, but he has still brought enough order to that mind so that the reader can follow his thoughts”(64).

When Faulkner presents the mind of Benjy his style is relatively simple but when he presents complex mind of Quentin his style considerably changes. In Quentin’s part, we encounter long, complex, and difficult ideas. Quentin is trying to solve complicated moral issues; so, his part is more complex. According to James: “Benjy is a retarded adult (to whom the title refers), and his chapter offers the least articulate level of consciousness... Quentin’s section deals with a much more emotional stream of consciousness, that of a late adolescent”(281). We see Quentin’s quick time shifting in the following lines:

The month of brides, the voice that breathed she ran right out of the mirror, out of the banked scent. Roses. Roses. Mr. And Mrs. Jason Richmond Compson announce the marriage of. Roses. Not virgins like dogwood, milkweed. I said I have committed incest, Father I said. Roses. Cunning and Serene. If you attend Harvard one year, but don’t see the boat-race, there should be a refund. Let Jason have it. Give Jason a year at Harvard. (Faulkner, *The Sound and The Fury* 77)

Although Quentin has a more complex mind and his thoughts jump from one idea to another more quickly, when Faulkner uses this technique in Quentin’s section, Quentin is about to commit suicide. Thus his mind is concerned

with just a few ideas. One of them is the thought of the dishonesty of his sister Caddy and the other is the nihilistic philosophy of his father. So we can say that if Quentin had been concerned with other things, his section would be far more complicated. And as we reread the part of Quentin, we see that every scene returns to these events. For instance, Quentin is riding with Gerald when he remembers his embarrassing talk with Dalton Ames on the bridge, and suddenly he asks if Gerald has a sister.

The style changes again with Jason's section. Jason's mind is involved, but it is the mind of a monomaniac. He is concerned only with getting money and punishing others. Thus, his section flows along at a rapid pace because he is not troubled with the intricacies of life, and he is not concerned with images or impressions. As it is stated in the book of *Reflections on The principles of psychology: William James after a century*: "The third major section (by Jason) stays mainly at the level of interior monologue." (281). The order and simplicity of his section is a result of his single-minded viciousness.

The last section of *The Sound and the Fury* offers us the first straightforward narrative. We see descriptions of people, places and items, just like a normal book. It is written by an omniscient author and focuses on Dilsey. As it is stated: "Part IV, in straightforward objective narrative, pulls the threads together and sets forth the crisis" (Bassett 148). This section gives straight forward descriptions that one understands right away without having to find out later. We have a quiet, dignified style; the reader is presented the events of the fourth section without any comment or without any complicated sentence structure.

This final section has a strong sense of control and order because it just revolves around Dilsey's action during the course of the present.

Thus, we can say that in *The Sound and The Fury*, Faulkner adjust his style to fit the mind of each narrator. For example, some characters like to frequently focus on the past, some remain in the present, other's look toward the future. In a word, each narrator tells a different story according to their personality.

2.3. GOTHIC NOVEL

Gothic fiction is a genre of literature that combines elements of both romance and horror. Prominent aspects of Gothic fiction are mystery, terror, supernatural things, ghosts, death, darkness, secrets, castles, madness and haunted houses. Most of the characters in the Gothic fiction are mad women, tyrants, bandits, Byronic heroes, villains, vampires, monsters, demons, revenants, ghosts, maniacs, the Wandering Jew or the Devil himself. Ann Blaisdel Tracy writes in her novel *The Gothic Novel 1790–1830*:

The Gothic Fallen world is characterized by the concentration and magnification of fears and problems inherent in the 'normal' world. Hence the two worlds are both effectively dissimilar and latently identical...The Gothic world and the Fallen world are both blighted ones, places of danger, sorrow, and exile, in which the inhabitants' only hope is a rediscovery of and reunion with the Father and the *Beloved*. (315–327)

We experience this fallen world through all aspects of the novel: plot, setting, characterization, and theme. The setting has an important role in Gothic novels. It evokes the atmosphere of horror and dread. The Gothic hero becomes a sort of archetype as we find that there is a pattern to their characterization. The protagonist

of the Gothic novel is usually isolated either voluntarily or involuntarily. Then there is the villain, who is the symbol of evil, either by his (usually a man) own fall from grace, or by some implicit malevolence. Marshall Brown states:

As for self-observation, gothic heroes play a waiting game. Their greatest accomplishment is simply to survive, physically and morally. Or if they are corrupt, Byronic villains, then their self-observation leads to a recognition of what they have always been. In either case, the true action lies not in deeds but merely in continuing to exist, and the end of action is the protagonist's knowledge of his or her moral being. (73)

In Faulkner's work gothicism is used to emphasize distorted religious views. The clash between those with power and those without, the isolation of the individual, humans' powerlessness in an indifferent universe, the moral collapse of the community, the burden of history, the horrors of humans' treatment of each other and the problem of evil. The vast body of Faulkner criticism that has been generated since the 1960s has included discussions of the Gothic elements in his writing, which have focused on his particular brand of American Southern Gothic; the use of gothicism to portray Southern dislocation and decadence; the Gothic influences on his writing, including English novelists and Nathaniel Hawthorne; and his influence on younger writers of Southern Gothic such as Truman Capote, Carson McCullers and Flannery O'Connor.

Faulkner's works frequently reflect the tumultuous history of the South while developing perceptive explorations of human character. His use of bizarre, grotesque, and violent imagery, melodrama, and sensationalism to depict the corruption and decay of the region make him one of the earliest practitioners of the subgenre known

as Southern Gothic literature. His great work, *The Sound and the Fury*, contains elements typical of Southern Gothic literature: grotesque characters, violence, and a decaying setting. Faulkner's works that are especially well known for their Gothic aspects include the novels *Sanctuary* (1931), *Light in August* (1932), and *Absalom, Absalom!* (1936); the novella *As I Lay Dying* (1930); and the short story "A Rose for Emily" (1930).

In Faulkner's *Sanctuary*, Temple Drake is raped in a barn by a psychopath, Popeye, and we are shown the hidden description of violence in these lines:

Moving, he made no sound at all; the released door yawned and clapped against the jamb, but it made no sound either; it was as though sound and silence had become inverted. She could hear silence in a thick rustling as he moved toward her through it, thrusting it aside, and she began to say Something is going to happen to me. She was saying it to the old man with the yellow clots for eyes. "Something is happening to me!" she screamed at him, sitting in his chair in the sunlight, his hands crossed on top of the stick. "I told you it was" she screamed, voiding the words like hot silent bubbles into the bright silence about them until he turned his head and the two phlegm-clots above her where she lay tossing and thrashing on the rough, sunny boards."I told you! I told you all the time!
(107)

2.4. MULTIPLE NARRATION

A writer's choice of narrator is very important for the way a work of fiction is perceived by the reader. All narrators present their story from one of the following perspectives: first-person, or third-person limited or omniscient. Generally, a first person narrator brings greater focus on the feelings, opinions, and perceptions of a

particular character in a story, and on how the character views the world and the views of other characters. If the writer's intention is to get inside the world of a character, then it is a good choice, although a third person limited narrator is an alternative that doesn't require the writer to reveal all that a first person character would know. By contrast, a third person omniscient narrator gives a panoramic view of the world of the story, looking into many characters and into the broader background of a story. A third person omniscient narrator can tell feelings of every character. For stories in which the context and the views of many characters are important, a third person narrator is a better choice. However, a third person narrator does not need to be an omnipresent guide, but instead may merely be the protagonist referring to himself in the third person.

In a writer's work we can see several different narrators tell the story from their different point of view. Then it is up to the reader to decide which narrator seems most reliable for each part of the story. In his works, William Faulkner uses several narrators who tell the story from their particular point of view. His *As I Lay Dying* is an important example of the use of multiple narrators. Also his *The Sound and The Fury* is told in four chapters by four different narrators: Benjy, the youngest Compson son; Quentin, the oldest son; Jason, the middle son; and Faulkner himself, acting as an omniscient, third person narrator who focuses on Dilsey, the Compsons' servant.

Faulkner employs stream of consciousness by narrating the story from the first person view of multiple characters. Each chapter is devoted to the voice of a single character after whom it is titled.

In stories in which it is important to get different characters' views on a single matter, such as in mystery novels, multiple narrators may be developed. The use of multiple narrators also helps describe separate events that occur at the same time in different places.

There are spectators in almost all of Faulkner's tales. They may appear as involved witnesses, objective observers or as the heroes of the plot. Faulkner's reader witnesses the same incidents several times from several points of view. The same characters and events appear in multiple perspectives. Most often, the narrators' own experiences and obsessions affect their narrations. And Edmond Volpe states about the protagonist of the *Absalom Absalom!* :

Thomas Sutpen is the hero of the novel. It is his story that the narrators are telling, but in their differing versions, they are also telling another story- their own. By using multiple narrators, Faulkner is able to incorporate two stories: Sutpen's life, and the effects of his life on the narrators. (189)

Faulkner presents his story through the minds of its actors and attempts to make his reader the author of what he reads. Faulkner most often uses stream of consciousness and multiple narrative perspectives to convey the themes of isolation and loss of innocence.

3. CHAPTER III

3.1 WOMEN AND MORALS IN *THE SOUND AND THE FURY* AND *SANCTUARY*

Like most other writers Faulker was affected by the women in his life and reflected this into his great works. In other words, women took an important place in both Faulkner's life and novels. As Clarke states in his book *Robbing the Mother:*

Women in Faulkner:

Faulker's fascination with the female, the feminine, the woman, women, has long been documented in his life and noticed in his literary production, and with good reason[...] He married the woman of his dreams yet implied he did it just for her sake, and his honeymoon was marred by her apparent attempt at suicide. His own sexual choices seem to have been doggedly straight and directed towards ingenues, yet his fiction explores virtually every erotic possibility. His characters (though always designated biologically male or female) represent an enormous range of gender possibilities and yet articulate the most vicious binary gender hatreds imaginable. (168)

A great deal of important Southern families such as the Compsons in *The Sound and the Fury* rose at the first half of the nineteenth century. These aristocratic families adopted the traditional Southern values. Men were expected to behave like gentlemen, displaying courage, moral strength, determination, and chivalry in defense of the honor of their family name. Women were expected to be models of feminine purity, virtue, and virginity until it came time for them to provide children to inherit the family legacy. Faith in God and profound concern for preserving the family reputation provided the grounding for these beliefs.

Many of these great Southern families collapsed economically, socially, and psychologically at The Civil War and Reconstruction. Faulkner claims that, the Compsons, and other similar aristocratic Southern families lost touch with the reality of the world around them and became lost in a haze of self-absorption. This self-absorption corrupted the main values these families once held dear and left the newer generations completely unequipped to deal with the realities of the modern world.

We see this corruption clearly in Faulkner's Compson family. Mr. Compson has an enigmatic notion of family honor, but is mired in his alcoholism and keeps a fatalistic belief that he cannot control the events that his family experience. Mrs. Compson is also selfish and remains emotionally distant from her children. Quentin's obsession with old Southern morality renders him paralyzed and unable to move past his family's sins. Caddy tramples on the Southern notion of feminine purity and indulges in promiscuity, as does her daughter. Jason wastes his cleverness on self-pity and greed, striving constantly for personal gain but with no higher aspirations. Benjy commits no real sins, but the Compsons' decline is physically manifested through his retardation and his inability to distinguish morality and immorality.

The Compsons' corruption of Southern values results in a household that is completely devoid of love, the force that once held the family together. Both parents are distant and ineffective. The only child who shows an ability to love is Caddy but she is eventually rejected. Quentin loves Caddy but his love is neurotic, obsessive, and overprotective. None of the men experience any true romantic love so can not marry and carry on the family name.

Dilsey is the only loving member of the household. She takes over the role of being the mother. As Caroline spends a lot of time in her room, the children are left

in the care of Dilsey. She is a mother to the Compson children. She is responsible for their food, cooking and cleaning. She always takes care of the children and disciplines them. Living in such a family, children seek love from Dilsey. She is the only character who maintains her values without the corrupting influence of self-absorption. Thus she comes to represent a hope for the innovation of traditional Southern values in an uncorrupted and positive form. As Anderson states in his book:

Dilsey is a character of great dignity and integrity despite her humble station. She remains loyal to the Compson family throughout their tribulations, providing much-needed stability and nurture. Unlike the Compsons, she lives a life of service and usefulness, accomplishing the many tasks required to keep the household running[...] She provides an ethical center to the novel through her ability to cope with vicissitudes and her long-suffering endurance. (40)

The novel ends with Dilsey as the torchbearer for these values. She represents the only hope for the preservation of the Compson legacy. Faulkner implies that the problem is not necessarily the values of the old South, but the fact that these values were corrupted by families such as the Compsons and must be recaptured for any Southern greatness to return.

According to Faulkner, Dilsey had an important role in the Compson family. In many cases, he expressed his admirations and praises for her. In the interview with Synthia Drenier in 1955, he said, "Dilsey is one of my favorite characters because she is brave, courageous, generous, gentle, honest, generous than me" (James B Meriwether 1968: 224); in the same year in the interview in Japan, he said: "Dilsey, who had taken care of a family who were decaying, going to pieces before her eyes. She held the whole thing together with no hope of reward, except she was doing the best she could because she loved that poor, otherwise helpless, idiot child." (James B

Meriwether 126)

Faulkner didn't want to narrate only a woman's experiences in *The Sound and the Fury*. All the women in the novel (Caddy, Mrs. Compson, Dilsey, and Fronny) are talked about. In a lot of ways, we can say that *The Sound and The Fury* is a novel about women's experiences and particularly about men's experiences of women.

In *The Sound and the Fury*, Jason, Sr. makes several comments about women; Quentin states his reactions to his father's remarks but Caddy doesn't have a part to state her comments. She can not express her feelings about her family and their background. According to Anderson: "The third section opens with a declaration of enmity by Jason toward women. Jason is speaking in particular about his niece Quentin, but his attitude extends to all women: 'Once a bitch is always a bitch, what I say (180)'" (Anderson 201).

Jason, Sr. views women as evil and inferior. He sees Caddy's behavior as sin because she is pregnant and is not married. He says that "virginity means less to women than men," (75). Even though a relationship involves two people, Jason, Sr. makes the reader believe the woman is in sin. Later on he states that purity is against the nature of women. This means that since he thinks women as evil and inferior, they cannot be pure. Purity cannot exist in someone's life if he or she lives a life of sin. He also says that "women are never virgins" (116).

Quentin cannot accept his father's attitude toward Caddy's pregnancy. Quentin is angry with Caddy because she is pregnant. He cannot accept her terrible sin. He also sees his mother as selfish and ignorant of her children's feelings. Their mother spends most of her time in her bedroom, so she is not a good role model for her children. Thus, Quentin sees his mother as responsible for Caddy's bad actions.

If she had been a companion mother to them, Caddy wouldn't have sinned. He says, "if I'd just had a mother so I could say Mother" (172). Quentin wishes he could have called her Mother.

Caroline is their mother, but she is more concerned about herself than others. Because of her self-centeredness, she has no room in her heart for her husband or her children. Caroline always complains about her circumstances. When they are talking, Caroline says, "'Nobody knows how I dread Christmas. Nobody knows. I am not one of those women who can stand things. I wish for Jason's and the children's sakes I was stronger'" (8). From these words we see her selfishness, weakness, and self-pity. She cannot cope with the children so she doesn't want to be around them. Caroline doesn't want to put up with Benjy's crying. She does not want to be disturbed by him.

Caroline makes Caddy take the role of being the mother in the house. Caroline tells Caddy that she'll need to take care of Benjy when she is gone, so she needs to think about her responsibilities now. Even though she doesn't have love in her heart for her children, she looks as if she cares Caddy. Caddy is carrying Benjy, but Caroline says, "'He's too big for you to carry. You must stop trying. You'll injure your back. All of our women have prided themselves on their carriage,'" (63). She wants Caddy to stop carrying Benjy because she doesn't want her to hurt herself. She also says that the women are proud of their physical appearance. On the other hand, when she learns that Caddy is pregnant Caroline says:

[...]what have I done to have been given children like these Benjamin was punishment enough and now for her to have no more regard for me her own mother I've suffered for her dreamed and planned and sacrificed I went down into the valley yet never since she opened her eyes has she

given me one unselfish thought at time I look at her I wonder if she can be my child. (102–03)

Caddy goes out with men in the night and Mrs. Compson mourns the loss of a value system that her children can't seem to recognize. Caddy has to marry to hide the fact that she's pregnant. Her attitude towards her family is negative because of her pregnancy and not being married. Thus, she feels herself rejected. According to Mrs. Compson, this is the worst thing a girl can do. Caroline doesn't love her children, especially when they disappoint her by their actions. After she learns her pregnancy she does not want to put Quentin in Caddy's old room because it is "contaminated," and demands that Caddy's name never be said in front of Quentin (199). At the end Caddy accepts all the blame, passively allows the family to marry her to a man she does not love.

We also see Faulkner's focus on 'women' in *Sanctuary*. As we see in his book of *Robbing the Mother*:

Sanctuary, with its focus on the horrific and sensational, presents a confused and contradictory picture of women and of sexuality. Despite male impotence and female insatiability, women end up being the victims of sexual abuse because male sexuality is a tool, an often-disembodied power which can be transferred to corncocks or other men. Female sexuality, on the other hand, rests solely in the female body and, as Temple discovers when she tries to turn herself into a man, is nontransferable. Not only are women defined by their sexual bodies, but those bodies are characterized as animalistic and inhuman. Temple, in the throes of sexual desire, is compared to "a dying fish" (252), while Miss Reba reconstructs herself and Mr. Binford in her two dogs. Amid this degradation of human female sexuality, women such as Narcissa, who hope to prosper and gain respect, must deny their bodies and enter in to a material world based on law and language. (Clarke 52)

Sanctuary particularly focuses on women's bodies and sexual violation. In this novel bodies of the women dominate the action. As John Bassett points out, it focuses on family and the home, drawing "parallels between domestic and social corruption, violence and loss" (74). Furthermore, he argues that *Sanctuary*, like *The Sound and the Fury* and *As I Lay Dying*, "explores the myth of virginity, the fear of sexuality, the dichotomy in which women are either madonna/virgins or sexual objects" (73).

Temple is an active character and her single exercise of power appears to be her perjury at the end. Actually she is the victim of sexual abuse. It is states about the theme of abuse in the following lines:

The opening thus establishes images and themes of voyeurism and abuse that will recur throughout the novel. For example, Chapter 4 introduces Temple by showing the townspeople and college students watching her, "a snatched coat under her arm and her long legs blonde with running" until she gets into a man's waiting car (28). She looks as if she is in control of her life, going when and where she pleases. (Towner 29)

Although she doesn't have an attractive body, as Faulkner shows with the following lines: "[...] looked quite small, her very attitude an outrage to muscle and tissue of more than seventeen and more compatible with eight or ten, her elbows close to her sides, her face towards the door against which a chair was wedged" (69), Temple becomes the victim of sexual abuse. Clarke states the feminine power in the novel saying:

Obviously, this is not a novel with strong women characters; it is, however, a novel with a strong feminine presence, a presence which challenges and undermines the Law of the Father, as language proves inadequate to rein in feminine power. The tensions and contradictions

regarding women in this often uneven novel come through in the many collisions between and among bodies and language, literal and figurative, law and nature. Ultimately, Faulkner challenges the definitions not just of gender but of humanity. (52)

The novel is composed of characters of physical or psychological absence. For instance, Faulkner expresses Temple Drake's body being as "more compatible with eight or ten" than seventeen (69), Popeye's physical impotence and fear of the dark, and Tommy's stupidity with his "rapt, empty gaze" (117). Even the father of Temple who is a well known and powerful judge displays little evidence of power or control. Temple Drake is the only daughter of Jefferson judge but Judge Drake's name does not save Temple from the rape. Further, his influence does not protect her from the public humiliation of the trial. As Clarke states: "Clearly, the father fails in his culturally appointed role as establisher of familial and social order. Fatherhood loses both its symbolic and its literal power, becoming nothing but another fiction" (53).

Another woman character in *Sanctuary* is Ruby who wears a maternal halo like Dilsey and cares her sick child. Ruby is known in town as a fallen woman with an illegitimate child. She keeps her son in a box "so the rats can't get to him" (19). She is a 'mother' but under these circumstances, she prostitutes herself. In the novel, Ruby becomes the most admirable character as she stands by her man and sacrifices even her body for his sake:

Accepting female sexuality as defining her power and position, she uses it for men's benefit rather than her own and now lives in poverty and monogamy rather than in luxury and promiscuity. Her attitude differentiates her from Temple, who seems to derive an inhuman pleasure from the sexual act and, moreover, seems to use her body for her own ends in an attempt to gain Red's assistance. Thus Ruby is no threat to the male hierarchy; not only does she recognize her role as one which

sexually services men, she has also fulfilled the other patriarchally approved female function, which is to produce a son... She is a “good” mother, selflessly dedicated to her son and his father. (Clarke 55–56)

Goodwin isn’t interested in Ruby’s identity and her sexuality. He beats her for prostituting herself for his benefit. He knows Ruby will be better without him His concern is focused on his son. She can continue to prostitute herself but the son needs deserves consideration: “She might have hung on with me until she was too old to hustle a good man. If you’ll just promise to get the kid a newspaper gift when he’s old enough to make change, I’ll be easy in my mind” (Faulkner *Sanctuary* 286).

The only factor separating Ruby from other women is marriage. Because these “other women” have accepted the law and the necessity of marriage. Ruby knows what her presence means to “good women”. When Ruby first sees Temple she classifies her as:

Honest women. Too good to have anything to do with common people [...]But just let you get into a jam, then who do you come crying to? to us, the ones that are not good enough to lace the judge’s almighty shoes. (Faulkner *Sanctuary* 60–61)

Ruby is a threat for the ‘other women’, because they recognize the fragility of their own status in her. Not demanding legal marital status she damages women’s prestige. So we can say that she presents the probability of women losing their personal and social identity and being dependent on men. According to Clarke: “[...] women exist in a world where maternity breeds abjection, virginity breeds weakness, and sexuality breeds contempt, female identity becomes very problematic indeed” (63). He claims that about prostitution and the women who act it:

Interestingly, despite their shady legal dealings, these women are not only tolerated but valued, for both seek to impose restrictions on female sexuality[...]Prostitution is sanctioned and protected because it controls female sexuality, reducing it to a product for male consumption. Thus law, based on a set of written rules, proves unable to establish consistent order; it can be put aside when it serves men's purposes to do so. In particular, laws protecting women's bodies lack force. (57)

Temple desperately tries to remove the thought of rape from his mind by saying: "I was thinking about if I just was a boy and then I tried to make myself into one by thinking" (Faulkner *Sanctuary* 227). Unfortunately she cannot escape from the effects of rape, she sees herself as a bride in a coffin "they had put shucks in the coffin" (230). Then she dreams herself a forty five years old woman with "iron-gray hair and spectacles," but decides "That wont do. I ought to be a man. So I was an old man with a long white beard, and then the little black man got littler and littler and I was saying now. You see now. I'm a man now" (230–31). At the end she understands that neither boys nor brides nor old women can protect her. So Temple turns into an old man. From Temple's perspective, we see this final vision:

Then I thought about being a man, and as soon as I thought it, it happened. It made a kind of plopping sound, like blowing a little rubber tube wrongside outward. It felt cold, like the inside of your mouth when you hold it open. I could feel it, and I lay right still to keep from laughing about how surprised he was going to be. (Faulkner *Sanctuary* 231)

Temple's perjury is a symbolic rebellion. As Duvall has identified the courtroom as "a male space that silences women" (75), the courtroom is a place full of men. Temple selects a potent man and sacrifices him instead of her real impotent

rapist. Thus we can say that Temple's perjury is a challenge to the masculine world.

As Clarke states:

[...]Faulkner confronts the implications of living in a world where women represent the abject, bodies exist to be defiled, and sexuality leads to inhumanity[...] Female sexuality which does not lead to maternity constitutes the threat without the creativity, and both men and women pay the price for its absence. (69)

4. CONCLUSION

While reading works written by William Faulkner you may notice that the female characters he creates have important roles within his novels.

Faulkner's greatest novel *The Sound and the Fury* is focused on the disaster of the two women. The tragedy of these two women explains and shows the main theme of a Southern family in decline. When Faulkner interviews with Stein he tells that about *The Sound and the Fury* is: "a tragedy of two lost women: Caddy and her daughter." He called Caddy "the gorgeous one," "my heart's dearest." (Interview with Jean Stein Vanden Heuvel 232)

The story revolves around a woman's life: Caddy's life. Caddy serves as the mother figure in the Compson home. Because there is no one to give her the love and affection a mother would. Mrs. Compson gives birth to Quentin, Caddy, Jason, and Benjy but there is not a 'real' mother figure in the novel. She is a weak mother who has a destructive effect on her family. When Caddy gets pregnant and marries the first man she can find, her name is forbidden in the Compson household, and her illegitimate child is left to bear the heavy burden. This 'woman' character's pregnancy and marriage are the primary root of all the problems for the Compson family. Caddy becomes "lost" in the minds of her family. Caddy's daughter, like her mother, feels no love from her "mother figure." She lacks her mother's love and compassion. At the end, Caddy's daughter Quentin runs away with a show man. She too becomes "lost." As we know man make houses, women make homes. From this we can conclude that the decline of a family is due to the absence of a mother figure.

Virginity is at the heart of Southern values and losing her virginity, Caddy throws all social and sexual mores to the wind. Caddy's growth and discovery of her sexuality become her brother's ultimate decline. The two women represent destruction of themselves, the Compson family, and of society. Each destructive activity turn back to Caddy. Quentin's suicide, Jason's behavior towards Miss Quentin, and Benjy's unhappiness all relate to Caddy.

Women are portrayed as strong characters in Faulkner's *The Sound and the Fury*. Despite the fact that she faces a great deal of hardship, Caddy is a strong female character in the novel. She objects to the rules that governed her. She goes out with boys and has a premarital affair. But neither the society nor her family accept her actions. She is excluded from both of her family and of society.

The most interesting point is the silence of the female characters in Faulkner's novels. For instance, In *The Sound and The Fury* all three brothers have a section but Caddy doesn't have a section to express herself. While Caddy is the central character of the novel, she does not have a voice of her own. She is the character who prompted Faulkner's writing of the novel. But she is not included among the four narrators who tell us the story of the Compson family. We only know of her as a memory in the mind of her brothers. Her older brother sees himself to be the protector of Caddy's pureness. So when she loses her virginity, he finds no reason to continue living. Similarly, in the *Sanctuary*, Temple rarely opens her mouth and when she speaks she makes some kind of mistakes. Moreover an innocent man dies because of what she says at the court.

Consequently, it is clear that Faulkner writes his novels around his women characters. Women in Faulkner's novels are often victims of male aggression,

feelings of inadequacy and violence. For instance, *Sanctuary*'s woman character Temple Drake is a rape victim. Most of the women in Faulkner's books are either sexually immoral or ignorant. We couldn't find respect for women in *Sanctuary*. Female sexuality becomes prominent in the novel. Faulkner describes Temple as a "fast" young woman with a reputation. *The Sound and the Fury*'s woman character Caddy represents the destruction of her family. It is clear that the women in his novels are portrayed as "objects" in the eyes of men. And unfortunately women accept their roles.

At the end of this thesis we clearly proved how Faulkner narrated his women characters immoral and destructive. *The Sound and the Fury*'s woman character Caddy causes the suicide of her brother and *Sanctuary*'s woman character Temple Drake condemns an innocent person. In addition to their destructive effect on other people, both of these women are portrayed immoral. Caddy has an extramarital affair and a bastard, Temple is described as a wanton woman. Also *Sanctuary*'s other woman character Ruby Lamar is known as a fallen woman and has an extramarital affair and an illegitimate child.

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