CHAPTER VII

CONCLUSION

William Faulkner has made a permanent mark on the faced of oblivion. A prolific writer of outstanding merit Faulkner is now counted among the major American novelists of the twentieth century. He has a brilliant record to his credit. Most of the critics who were hostile to him have given up their hostility towards him. Many of them must have felt embarrassed for their outright condemnation of Faulkner in the past.

To speak of Faulkner's fiction of dream-like (using Quentin's notion as a key) does not imply that has style is phantasmagoric, deranged, or incoherent. Dream are not always delirium and association, sometimes the supplanter of pattern, can also of pattern, can also be its agent. The dreaming mind, while envisaging experience strangely, may find in that strangeness a fresh revelation, all the more profound in that the conventional and adventurous are pierced through. Similarly inhibitions and apathies must be transcends in any really imaginative inquiry dreamer, Faulkner's own dominating temperament, constantly interpreting, is in the air of
all these narratives, reverberant. Hence, no mater how psychological
the story's material. Faulkner never fall into the mere enumeration
which in much stream - of conscious writing dissolves all drama and
reduce the narrative to a case history without the shaping framework
of analysis, or even to an unmapped anachronistic chaos of raw
consciousness. Faulkner is always a dynamic storyteller, never just
a reported of unorganized phenomena. His most drastic, most dream
- like use of stream, of consciousness, for instance, in The Sound
and the Fury, is not only limited to the first two sections of the book,
but is sketches a plot which in the lucid sections that follow gradually
emerges clear - cut.

As clear - cut, at least, as Faulkner's stories can be. Here
again is illustrated the close relation of his style to his whole point of
view. If Faulkner's sentences sometimes soar and circle involved
and prolonged, if his secence becomes halls of mirrors repeating
tableaux in a progressive magnification, if echoes multiply into the
dissonance of infinite overtones, it is because about the centre of
man's enigmatic behavior and fate, within the drastic orbit morality
such being Faulkner's view of live, such is his style."1
Point of view grew increasingly complex and varied in the novels, which succeeded *The Sound and the Fury*. **Faulkner** soon added to the viewpoints of single individuals the perspectives on an entire community and discovered a major interest in the interaction to the two. He also began using external narrators to intrude into his characters minds, uncovering their subjective lives from critically objective perspective these various narrative patterns, separately and in combination, permitted him to reconcile the compulsion for authorial impersonality with a conviction underlying all his work— that individual experience embodies basic truths of the human condition. **Faulkner** remains always unseen characters speak only for themselves, they may serve as narrators. Or an uninvolved, external narrator may observe and describe them, penetrating their conscious and unconscious minds, channeling their perceptions to the reader. Because characters are fallible human beings, their observations and experience do not always reflect reality. Truth is called constantly into question. One person’s view of events may differ considerably from another’s and one, or both, or most often neither may prove correct. Because character’s perceptions from the source of so much the
narrative's point of view strongly influence narrative structure - the order in which events are described. Point of view almost exclusively dictates the structure of *Absalom, Absalom!* As it does also in the first section to *The Sound and the Fury*, where Benjy's fragmented mentality rambles with seeming abandon among different periods of his life, boding theme, character, situation, setting and structure, point of view plays a crucial role in Faulkner's concept of novel. Michael Milligate appropriately emphasizes its importance: "The problem of point of view embraces, after all, some of the most crucial questions of literacy technique: from whose angle and in whose voice is the story told? Where does authority lie in the novel, and whom, as readers, should we truth? Where does the author stand, and how to do we know where here stands?" 2

Traditionally, point of view has denoted the perspective of a story's narration. When a character tells the story, referring to himself as "I", the narration is first person. When so readily identifiable individual relates the story, there is no use of the first - person singular pronoun and characters are referred to by name and with "eh' or "she" pronouns, the narrative is third person.
Because point of view is often understood to mean little more that "voice" and "perspective" - who speaks, and how much he knows - related structural elements my be overlooked. The narrator is the most critical component in point of view, but the first - and third - person at last establishes the narrator as a character who bears some relation to the events he describes. This person, however, suggests not a character of human personality but, according to Brooks and Warren, "a kind of disembodied intelligence before whom the events are plays out." Such a definition precludes the third - person narrator's existence, at least in the sense of a person who narrates.

One of the inherent fallacies resulting from the first and third person terminology, as Genetter has noted, is the idea that first - person narrative, implicitly subjective, can somehow be inferior to the more impersonal, dramatic objectivity of third - person narrative."2 such a notion assumes that a narrating character cannot speak of himself with conscious irony, or that the author cannot place the narrator in an ironic context which casts doubt on all that he says, in fact, character narration can project a who personality. Moreover,
fiction and drama are two substantially different genres. Drama lacks the barrier, which the fictional narrator interposes between reader and story. A dramatist inescapably under the Aristotelian fact that portrays and "imitation of an action", either serious or comic. An audience views his play directly, watching actors perform its on the stage before them. They see what characters do, listen to what they say and do not need to be told about it by a third party. The reader of fiction, on the other hand, always receives the narrator's description though the medium of the printed word: he never sees the action, he only reads about it. Genette explains this fundamental difference, pointing out tat "in contract to dramatic representation, no narrative can "show" or "imitate" the story it tells. All it can do it tell in a manner which is detailed, precise, 'alive' and in that way give more or less the illusion of mimesis - which is the only narrative mimesis, for this single and sufficient reason; that narrative, oral or written, is a fact of language and language signifies without imitating."4 drama and fiction share much in common, but the assumption the fiction on imitates life in the same manner as drama may full the reader into a
false sense of confidence in what characters do any say, especially when they are narrators.

Yet Faulkner's point of view and the particular brand of fiction which he wrote create illusion which on the surface does seen "dramatic". And just such an illusion lures the reader's attention away from the author's personality, towards fictional characters and events.

Point of view creates in Faulkner's fiction a complex dynamic relationship among author, narrator, character, event, and reader. Its influence is everywhere felt. In the case of an external narrators, readers must consider his attitudes towards his characters and how deeply he intrudes into their consciousnesses.

Narrative denotes the content of novels and stories, as well as of some essays and notification works. More specifically, narrative means the story which the narrators tells, although he is an inherent part of the narrative. He remains always separate and apart, though he may choose identify with the narrator's voice (a choice which Faulkner never makes). As a physical being, the author cannot belong to art: he can only produce it. Faulkner virtually never places
his own words and opinions in a narrator's mouth. Equating any author with his narrator is hazardous. In Tom Jones, for instance, fielding pointedly identifies himself as narrator in the first chapter's opening lines. Yet s careful examinations reveals this narrator — a parody, a source of much humor, and demonstrably different from the actual write of the novel. When the author does not suggest such a relationship, other factors may still encourage the reader to look for it. Faulkner's narrators are always fallible, and his meaning often hinges on their fallibility.

On several occasions Faulkner illustrated in curious fashion how completely he applied this concept of authorial impersonality. In Mosquitoes, the girls Jenny describes a man whom she once met, a "little kind of black man .... kind of shabby dressed .... such a funny kind of man." She remembers his name with some difficult - Faulkner. Twenty years later, in a passage intended for Intruder in the Dust, Gavin Stevens describes a certain book to his nephew: "a novel of about twenty years ago by another Mississippian, mild retiring little man fro over youder at Oxford. In which a factious Canadian said to a factious, self - lacerated southerner in a dormitory
room in a not too authentic Harvard: 'I who regard you will have also
spring from the loins of African kings.' 5 "The "retiring little man's is
obviously Faulkner, the book, Absalom, Absalom! In both instances
Faulkner was clearly writing tongue in cheek, but he also felt
sufficiently removed form the narrative to make himself a minor
character. In this semi fictional, semi - autobiographical essay -
"Mississippi". he modeled the primary character on himself the
factual discrepancies between the character's experience and
Faulkner's draw a clear distinction between the two. The essay's
characters if fictional and literacy; Faulkner, course, was real." 6

In another instance Faulkner characterized, in a letter to
Malcolm Cowley, the external narrator which he had created for the
Compson Appendix: "the purpose of this genealogy is to give a sort
of bloodless bibliophile's point of view. I was a sort of Garter King -at
- Arms, heatless, not very moved, cleaning up 'Compson' before
going on to the next 'C-o' or 'C -r'.'7 this explanation dramatically
enunciates Faulkner's attitude towards the independence of author
and narrator, towards the writing of fiction: he propose fully creates a
specific personality through which he channel his story. The created
personality in the Compson Appendix directly determines the form of
the story's telling: the clinical succession on entries on each family
member; the "heatless," impersonal tone of a disinterested
genealogist. Describing the Appendix narrator as third person is
simply inaccurate, just as it is inaccurate for Light of August. The
Hamlet, of A Fable - told by external narrators who, thought
unidentifiable as characters, have nonetheless discernible
personalities.

The character and narrator viewpoint through which the story
told is called perspective. If the perspective belongs to a character,
he may narrate himself of be the focus of an external narrator's
attention. If is belongs to an external narrator, events and character
are objectively described form a solely external perspective. More
often than not, narration if Faulkner's fiction involves a combination
of internal and external perspectives, which simultaneously
complement as well as contradict one another.

He may or may not be character, he many or man not reveal
his presence. If and external narrator, he narrates the entire work. If
a characters. He may narrate only a small part. External narrators
are most important for their description of character, scene and event, for their evocation of tone. On the other hand, the reliability of narrating character, their potential involvement in the story, become integral concerns of the narrative. Character narrators may also occasionally appear to serve as external narrators by describing objectively events in which they were only indirectly involve, in **Faulkner's** novels, moreover, character narrators often address listeners - other characters - whose identifies and relationships to the narrator become important. When the behavior to Hightower in Light of August and Reverend Satterfield and A Fable tells the runner about a stolen horse back in Mississippi, their motives for talking to their listeners become a significant issue in the novel as whole.

In mush of Sanctuary Horace Ben bow is a focal character Joe Christmas in chapters 5-123 of Light of August, Quentin Compson throughout *Absalom, Absalom!* "And like McCaslin in four chapters of Go Down, Moses, focal characters usually play a major role in the narrative, but they may also be restively minor, even anonymous figures whose perspective represents a larger body of opinion, such as a church congregation, a mob, or an entire community. As one of
the characteristic elements in Faulkner's fiction, focal perspectives constitutes a minor source of his narrative realism. They allow the narrator to report objectively and precisely a character's subjective response to his environment. When a character is not sufficiently articulate to tell his own story, the narrator uses his focal perspective to speak for him, revealing his inner thoughts and feelings. Such narrative emphasizes the focal individual's identity as a character, preventing the reader from the readily identifying with his perspective transforming his to an object of logical scrutiny, though one usually predominates. Most events in Pylon are described through the Reporter's perspective, but the perspectives of or replace it. Focal character narration accounts for much of the structural variety in Faulkner's fiction, and more often than not it appears along with character narration. Though characters narrate the first three sections of The Sound and the Fury, and external narrator relates the fourth section from Dilsey's perspective. Light to August, the Hamlet, Intruder in the Dust, a Fable and the Mansion employ a more balanced combination, creating a wavelike fluctuation between the
subjective views of speaking character and the external narrator's objective instructions into a focal individual's mind.

An external narrator usually addresses the reader, to whom he pays little attention and whose identity has little or no bearing on the narrative. (A notable exception is "The Jai;" in Requiem, for a Nun, where the narrator directly beckons the reader to participate in the story). Nor do the character beckons the reader to participate in the story). Nor do the character narrators in The Sound and the Fury and As I Lay Dying acknowledge the presence of their audience. In fact, they share less a relationship with the reader that do most external narrators. But in Sanctuary, Light of August and the novels, which followed, narrating characters invariably address an audience a single listeners or a group of listeners. Narrations becomes a form of conversation, a dynamic social interchange between individuals, which implicitly belongs to the content of the narrative. The listerner's identity, his knowledge of the subject, and his relationship to the speaker all my affect the credibility and form of what the speaker says. In Absalom, Absalom! the reader learns that Quentin has talked at great length to Shreve, a Canadian, to educate him abut
southern history and custom so that he will not misunderstand or ridicule the story or Thomas Sutpen. Quentin's compulsion to explain Sutpen to his roommate and to himself proves as thematically significant as Sutpen himself. Rosa Coldfield, on the other hand, tells her story to Quentin because she wants a favorable version of her role in the Sutpen sage preserved for posterity. Accordingly, whe characterizes Sutpen as a "demon" and herself as his innocent victim. In the Wild Palms the tail convict wants both to entertain his fellow inmates and explain the reason for his month-long absence form Parchman Penitentiary. Character narrators in the Snopes novels also desire to entertain and educate their listeners by talking about the latest exploits of the Snopes. They thus may exaggerate or distort or suppress information to create humor or suspense or to win their audience's sympathy.

Distance concerns how much knowledge the external narrator reveals, determining how deeply he intrudes into the focal character's perspective. He may do nothing more then report the focal individual's words and physical actions. Or he may enter the focal character's consciousness and relate his thoughts. He may go even
further, merging with the focal character's subconscious mind and memory, explaining what the focal character himself may be totally unaware of. The important narrative forms with these variations in distance characterize are specifically considered in the chapter on Light of August.

Distance also concern the nature of the external narrator's emotional involvement, revealed through the tension or excitement of his narrative, through irony, or through outright expressions of sympathy and distaste (rare ion Faulkner's fiction). Because the external narrator does not participate in the narrative action, emotional involvement, ulterior motives, and personality flaws do not compromise his reliability. Though and personality flaws do not compromise his reliability. Though he may also range back and forth do not compromise his reliability. Though he may also range back and forth in time and space his knowledge of events in the narrative's present usually seems more certain. When he discusses the past-time experiences of focal character, he often speculates, as if he is unsure of the facts throughout most of Absalom, Absalom! In fact, the external narrator restricts himself almost entirely to what the
present - time narrators have learned about the past. If he knows the
truth, he never brothers to reveal it.

More generally, narrative structure designates the overall
pattern of the novel's construction as a series of episodes, a
sequential account of related events, or a chronologically
discontinuous narrative. In Faulkner's novels, character perspectives
- individual perceptions of events - determine narrative structure
more often than the chronological order of the events being
described.

Faulkner's fiction various in structure as richly as in character,
theme, imagery and symbolism. Faulkner never seemed content
with one structural pattern. In each novel he employed a unique set
of narrative elements, a different frame work of structural
relationship.

Framed Faulkner narratives bear a number of typical
characteristics. First, the external narrator rarely possesses complete
knowledge to the focal character, especially of his past life, and he
usually indicates the limits of his knowledge in one way or another.
Second, thought he occasionally may note mistakes and
inaccuracies in a focal character's perspective, more often he remains objective, reporting without evaluating. Focal perceptions are always unreliable, to some extent, simply because in **Faulkner's** world human knowledge is by, anticipate and recognize flaws. The focal individual's knowledge and describe another person from his perspectives of such characters are invariably unreliable. Characters lack the abilities of a true external narrator, and they inevitably rely upon fabricated, imagines information to creates their pseudo - focal perspectives. An especially noteworthy example occurs in chapter 7 of *Absalom, Absalom!* Where Mr. Compson describes Stupen's murder from the focal perspective of Wash Jones. Having never met Jones, who himself died hours after Sutpen, Mr. Compson has no way of knowing what Jones though or felt. Using a few bits of evidence, he almost entirely fabricates his imaginative, vivid account. Gavin Stevens similarly explains Jow Christmas in Light of August and Lucas Beauchamp in Intruder, but in both novels he substitutes his own fallible understanding of human nature of facts. Genuine focal characters differ substantially from the pseudo - focal perspective, which appear occasionally in character narratives.
A minor variation of framed narrative characterizes the Compson Appendix and the prose sections of Requiem for a Nun. In both the narrator relates most of the story himself, employing focal perspectives only slightly and character narrators not at all. In another variation, Intruder in the Dust relies almost exclusively on Chick Malison's focal perspective, marking little use of character narration.

Framed narrative allows the presentations of multiplicity of perspectives, a panoramic survey of contrasting human attitudes and experiences. It also enables internal character narratives to be "layered". passed among various members of a community, as in the Snopes trilogy, or passes down through time. In Absalom, Absalom, Quentin tells his roommate in 1910 a story, which Thomas Sutpen first told General Compson in 1835 five characters pass the tale along, chancing and embellishing it as they go, with the external narrator framing the entire process. Though layered narrative may shroud all the facts on an event in doubt, the conflicting versions of reality, which is presents nevertheless, possess their own inherent validity and meaning. As the characteristic structure in much of
Faulkner's fiction, framed narrative carries on immense potential for depth, for relativistic three-dimensionality in time and space, in characterization, meaning (especially in the themes of time and human knowledge), and the examination of the human community. It is major reason for the artistry of such novels as Light of August, The Hamlet, Go Down Moses, and A Fable.

Individual may also be characterized thought the reaction which they prompt in those around them. Ratliff speaks his own mind when he talks about Eula Varner of Flem Snopes other character. Primarily Mallison and Stevens, may disagree with his, and they explain the reader must consider their opinions in light to their personalities, their roles in the story and the evidence, which they rely upon. Jason holds such a distorted concept of human nature and that opinion he expresses is gravely suspect. Gavin Stevens talks in a more humane, amiable rational way. Still, he often expresses suspicious opinions, though his beguiling personality may wrongly convince the reader of his credibility. The ironic context of such narratives as the title story Go Down. Mousse, intruder and The Town provides a counter force against this personable nature and uncovers his flaws.
Eventually, out of the biased view of various characters, there emerges a fuller, more rounded, more accurate view than any one character alone can give.

Narrative structure reflects meaning. It also becomes meanings. Unreliable narrating characters, narrative perspectives which leave all "facts" in doubt, which indeed deny the possibility of ever discerning the reality of an individual or event - these define truth as illusory and unknowable, perhaps even as an ideal and perfect knowledge which simply does not exist. Because the narrative structure of such novels as Light of August and Absalom, Absalom! Never reveals the truth, the reader shares the frustration of characters who seek truth. Faulkner's people live in an environment of ever - shifting values, of moral, ethical, aesthetic, and theological relativism, which offers no - "still point of the turning world" for guidance. Given the failure of the ideal, the absence of external solutions to internal human problems, the novels repeatedly throw the weight of responsibility and suffering back upon the individual, who must deal as best he can with his world's imperfection. Yet self-reliance is no ideal either. Numerous characters struggle for self -
knowledge, but they never achieve it. Some, like Quetin and Christmas, die because for their failure. Others, McCaslin, Gavin Stevens and the reporter, for instance, ruin their lives and often the lives of others because they are too confident of what they know. A few Byron Bunch and Temple Drake (in Requiem) continue to struggle itself, the process of motion and change (*Faulkner's* definition of life), is necessary to growth and fulfillment.

Narrative structural also emphasizes the primacy of individual perception not an ideal means of confronting the world but simply as the only mean. Human imperfections flaw human perspectives. But they also reveal the quality of the human mind, of life in a social environment. *Faulkner's* through reliance upon character perspectives speaks his conviction that the world bears significance only as it impinges upon the live of the individual human being. It can be known and felt, only as the individual knows and feel it. It has importance, meaning significance, only as the individual sees for to ascribe such values so it. Hence, through what the full convict, Harry Will Bourne, Gavin Stevens and Boon Hogganbeck believe about themselves, other people, the situations in mind, and perhaps even
in Faulkner's their perspectives are nonetheless meaningful and valid. Then cannot be rejected merely because of their imperfections. When Rosa Coldfield, General Compson and Shreve McCann on posit three uncovering three vividly divergent opinions of time, life, and human nature, Faulkner does not intend that any one of them should be ignored. The novel's meaning resides in each of the, Each, in its own way, has importance. Because of the relativism of meaning in Faulkner's world, no one character can ever be totally right in what he believes, but he cannot be totally wrong either.

Like James Joyce, Faulkner wrote novels, which place a considerable burden on the readers, perhaps too great a burden of many contemporary readers to bear. Like Joyce, Faulkner essentially redefined the reader's role. But those who can meet the challenges of his fiction fine ample recompense for their effort. Even readers who misunderstand Faulkner can still enjoy him. (his definition of what he reveals mean would probably allow ample latitude for misunderstanding). T.S. Eliot defined the literacy critic's as "the educations of works of art and the correction of taste."8 in Faulkner's fiction, perhaps more than any other element, narrative structure,
requires elucidation. By coming to terms with narrative structure, the critic can meet the challenges of Faulkner's achievement and become the ultimate reader, pointing the way, through criticism and teaching, for other readers to follow.

Few writers of merit of recognition during their lifetime. Mutual jealousies, personal and other consideration often deprive great writers of their rightful place in the world of letters. Wearing the colored glasses of their prejudices critics do not try to see merit in their works. Instead they try to find out loopholes so as to make these writers targets of their devastating and merciless criticism, Faulkner was lucky to get recognition and every high place in the field of English literature in his lifetime. But as already stated his greatness was establishes outside sooner than in American. American critics were sore at what Faulkner exported to the outside world. They wanted him to show the world that America was a heaven on earth. Faulkner on the other hand painted a realistic picture of America, past and present. Critics, therefore, tries to find fault with his on one pretext or the other. Marion George O'Donnell has called him a "traditional moralist." He has said this disparagingly. O'Donnell
means to say, that Faulkner is backward lolling. According to him Faulkner believed that everything in the past was good and everything in the present was bad and that the old order was the only ideal order worth the name, this statement of the great author smacks of a deep - rooted bias or prejudice against Faulkner or a lack of understanding of his work. Of course, Faulkner has a nostalgia for the moral and human valued of the ante - bellum world but he is undoubtedly a modern writer. The modern world is lacking in a moral and human values. The new order is based on corruption, self - interest and purposelessness. Mechanized civilization has dehumanized man so that he has lost his humanity. If Faulkner writes about these things he cannot be called backward looking or anti-modern. "If it is not be objected the Faulkner's view is unrealistic, that had the old order satisfied human needs it would have survived and that it is sentimental to hold that it was killed from outside the answer is clear in the work: the old order did not satisfy human needs - the southern old order or any other - for it, not being founded justice was "Accursed" and held the seeds of its own ruin in itself. But even in terms of the curse the old order, as opposed to the new (in so fare
as the new is to be equated with Snopesism), allowed the traditional
man to define himself as human by setting up codes, concepts of
virtue, obligations, and by accepting the risks of his humanity." If
Faulkner praised the old values he also attacked the old order for its
flaws. As Coindreau says "If Faulkner has been as stupid as certain
people would have us believe, he would have made the Compson
and Sartorius's paragons of all virtues. But such is not the case. His
"Unvanquished" ones are just as vice-ridden as the synopses". Alan
Reynolds Thompson had led another attack upon Faulkner's work.
He says that Faulkner belongs to the "cult of cruelty school." Another
critic Canaille J. McCole has expressed similar sentiments against
Faulkner.

According to his Faulkner was one of those writers who "set
themselves up in a rather profitably literacy business with
unmitigated cruelties and abnormalities as their regular stock-in-
trade." This is a clear case of deliberate misrepresentation of William
Faulkner very often critics consciously distorted his work beyond all
recognition for reasons best known to them. Critics with communist
leaning were critical of Faulkner for not telling their line. Those who
did not see eye with his antislavery stance were also prejudiced against him. So they accused him of any fault that they found handily. Faulkner painted a true picture of the inhuman and crime-ridden American society. But they pretended that no crimes or man's inhumanity against man existed in their midst. They accused Faulkner of having created them. An interviewer once asked Faulkner. "Do you mean the writer should be completely ruthless?"
Faulkner, coolly replied, "The writer's only responsibility is to his art. He will be completely ruthless it he is good one. He has a dream. It anguishes him so must get rid of it. He has no peace until then. Everything goes by the board: honor, pride, decency, sercurity, happiness, all, to get the book written." Faulkner is concerned with the human heart, its weaknesses and its strength. He shows both in their entirely without caring what critics say or think of him.

One general complaint against Faulkner has been his difficult style and language. Regarding the style of "The Sound and the Fury" and "As I Lay Dying", Granville Hick says, "It is even possible that the order of some of Faulkner's novels was decided upon perversely, that he had been found of "inventing his stories in the regular form
and then recasting them in some distorted form." We agree that Faulkner is a difficult writer and he used long. Involved sentences responsible for inviting a spate of unfavorable criticism. But Faulkner cannot do otherwise. Faulkner is indeed a deliberate, conscientious and highly sophisticated literacy artist. His theme and style have a close relationship. To probe deed into the dark recesses of human heart and soul he needs a tortured style. But the charge that he invented his stories and then presented them in a distorted form in baseless. "The Sound and the Fury" is a well - convinced and superbly done work of great technical sophistication. In this novel he has used the steam of consciousness technique, which he has improved and perfected. Faulkner has been unjustly accused of disturbing the chronological order in this novel. That facts is that the book has been presented in the best possible order. Coinbdreau says in his preface to "The Sound and the Fury", "I believe that this novel is unanimously value, but also because of its radian energy. It seems that sparks fly from it unceasingly to light new fires."9 Regarding "As I Day Dying" Jean Paul Sarte remarks that "Les Mendicants", by Deforest and "Gerbebaude", by Magnane, used the
technique of Faulkner's "As I Lay Dying" without changing anything. They took from Faulkner the methods of reflecting different aspects of the same event, through the monologues of different sensitivities'. The Style of "As I Lay Dying" is undoubtedly most original and very impressive. The story is gradually unfolded through fifty-nine brilliant monologues. Regarding the same novel Sartre again says, "The technique of Simon de Beauvoir, also was inspired by Faulkner. Without him she never would have conceived the idea, used in "Le-Sand des Autres", of cutting the chronological order of the story and substituting instead a more order, half logical, half intuitive. (During the German occupation of France in the Second World War) the reading of novels of Faulkner ....... became for some a symbol of resistance."

In the absence of a strict chronological order, careless or hasty readers of Faulkner have often been bewildered. Faulkner often begins his stories in the middle or a the end and then reveals the beginning through clever flashbacks. True, this method or presenting his plots is taxing the readers' patience but it is indeed highly effective. The French writer the critic Jean Paul Sarte proudly says
that "Faulkner has taught us that the necessity of relating a story in chronological order was only a postulate and that one many use any order in telling the story as long as order allows an author to evaluate situations, the atmosphere, and the characters ........ if Faulkner breaks the chronological order of his story, it is because he cannot do otherwise, he sees time jumping about in disordered leaps. But when Simon de Beauvoir borrows his methods of mixing periods of times, she does so deliberately and because she sees a possibility of placing characters and action in better relief." 10

The charge of lack of coherence and proper chronology is leveled against "Light of August" also. Geoffrey Stone has referred to "Faulkner's refusal directly to give information, his "roundaboutness" in developing his narrative, this often as a result of bad planning." The charge of "roundaboutness" is true if it is a charge at all. As Faulkner narrates his stories he withholds certain facts, which are, however, unfolded at the proper time. As the reader is nearing the end of the book everything is set in order. As already stated this technique may upset an ordinary reader but a serious reader feels rewarded at the finish of the book. "Light of August" is a well-knit
novel and the charge of incoherence against this book is only flimsy. As soon as Lena Grove reaches Jefferson she sees clouds of smoke rising in the distance. Immediately afterwards we hear that Joanna Burden has been murdered and the murdered is Joe Christmas. Then we're given the possible reason for the murder. Gradually the whole life of Joe Christmas is revealed. It is essential to give his life in detail because it has a direct bearing on the murder. Since the announcement of the death of Joanna Burden the plot develops naturally. There is no incoherence whatsoever. In fact "Light of August" is one of the best novel of William Faulkner. It his received much favorable criticism also. Maurice Edgar Coindreau says "Published under the title "Lumiere d'aout', this novel has raised to the heights the reputation of Faulkner in France." For Jean Paulhan it is a "Prodigious book" and it is "A terrifying book, full of genius", according to Rene Trinzius. Pierre Humbourg declares that "The whole story is conducted with an art without reprieve, at times breathless, with an astonishing sense of intimation and of the inexpressible. The pages which precede the murder, in this regard, belongs among the greatest." Pierre Loewel wrote, "of the three
books already offered to the Frenchy public, it I certainly in "Lumiere
d'aout" that one can best grasp, in its amplitude and its power, the art-
full, violent, bitter and diabolical - of this extraordinary visionary."
"As for Roman Fernandez, he estimates that Faulkner has become
"the best qualifies representatives of a fashion of writing which has
original and fertile place in international letters."

American critical opinion which remained indifferent towards
him for long or passes merciless strictures against him, gradually
softened towards Faulkner. In the forties Faulkner's reputation in
America grew rapidly. Eminent and respectable critics like Conrad
Aiken Malcolm Cowley, Joseph Warren Beach, Robert Penn Warren,
Warren Beck, Robert Cantwell, Fredrick J. Hoffman, Olga W.
Vickery, William Van O'Connor wrote intelligent criticism of
Faulkner's work. And after the award of 1950 Noble Prize for
literature Faulkner began to be held in high esteem and his place as
a major writer of the century in American literature was secured, a
place, which he had already made in the history of world literature.
His Stockholm address served as an eye - opener to many. Formerly
he has by turns labeled as a fatalist, a determinist or a pessimist.
Some even called him a prophet of doom. But his words in the Acceptance Speech "I decline to accept the end of man" and "I believe that man will not merely endure: he will prevail .... because he has a soul, a spirit, capable of compassions and scarifies and endurance," finally established Faulkner's reputation as a humanist. It does not mean that the award of Noble Prize turned Faulkner a humanist overnight. Throughout his literary career he had been consistently trying to analyze and plumb the mysteries of the human heart. Faulkner's chief concern with the human heart has made his Yoknapatawpha country a miniature cosmos and Faulkner a writer of all times. Faulkner wrote humanistic themes with moral conviction and this had made his work immortal.

Faulkner is a creative genius having a rich and powerful imagination, very few writers can match Faulkner's inventiveness. He can picture a scene is its entirely and describes it vividly to the minutest detail. Imagination staggers to think how Faulkner created the world of Yoknapatawpha, established village and towns; peopled them with creatures of his imagination and wove a whole convincing legend round their lives, covering the history of the country since is
inception to the present day. He has created a galaxy of memorable characters and put them into focus so that we may see how they react to a particular situation. In other words he has tried to analyze the human heart in conflict with itself. Faulkner's soul may surely rest in peace. His place in the world of letters is assured. He will always be counted among the greatest writers of the twentieth century in the history of world literature. He will be remembered with love and respect by lovers of literature.
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