CHAPTER - I

INTRODUCTION

William Faulkner is a novelist who has won a place of distinction in American letters in spite to peculiarities which might naturally have alienated every group of readers to whom he looks for a packing. He is one of these great writers of the twentieth century who have attempted to portray the human situation through skillful handling of point of view demonstrating thereby how the technique can be a useful and effective means of evoking, defining and illuminating human nature in all its complexity and variety.

William Faulkner was born in New Albany, Mississippi, in 1897. In 1902 his family moved to Oxford, the seat of the University of Mississippi, where his father, Murray C. Faulkner, ran a livery stable and a hardware store, and later was a business manager of the University.

William Faulkner was a poor student and left high school after the tenth grade for a job in his grand father's bank. He read widely, and wrote poetry. He also tried his hand in painting. He was moody young man and puzzle to the towns people of Oxford. He studied English, Spanish and French, he was a witty and sardonic young
man who was having difficulty in finding himself either as an artist of profession.

The noble prize was awarded to him in 1950, many other awards followed including Pulitzer prizes for "The Town" and, posthumously, the revivers. He died of a heart attack. In oxford, Mississippi, July 6, 1962.

Speaking in 1964, Ralph Ellison described William Faulkner as the novelist had brought "the impelling moral function of the novel and, the moral seriousness of the form .... into explicit statement again." On one level, Ellison described this moves as consonant with what the "American novel as its best" (Melville, Twain, James, Fitzgerald, Hemingway are among those he mentions) had always done. One anothers, he described it as consonants with the "specific concerns of literature," including explorations of "new possibilities of language." But he also described it as a move that was natural and even necessary for Faulkner because be had "lived close to moral and political problems which would not stay put undergrounds, his art is broad in its allusions, analogues, and reach, it brings the culture, society and political economy of one imaginary North Mississippi country into the broad sweep if U.S. history, which he was studies in much the ways stein, Dos Passos. Herbst and Warren has the
smaller worlds of his extended families, disfigured as they are by exploitation, privilege and subjugation are tied to larger worlds that similarly disfigured. The logic of virtually every entangling word he wrote reiterates, then qualifies and seven disavows both the peculiarity of regional otherness, of his fictional world and the dominance that the claimed for himself, on his hand - drawn map of Yoknapatawpha, as its "sole owner & proprietor." Faulkner draws us into his major novels The sound and Fury (1929), As I Lay Dying (1930), Light in August (1931), Absalom, Absalom! (1936), The Hamlet (1940), and God Down, Moses (1942) with acts of style that seem simultaneously to assume that human experience is accessible to words imaginatively employed and to acknowledge that human experience remains incommensurate with words and resistive to imaginations.

Faulkner's stories are like many others: a contingent unfolding of unified structures, a geometrical sequence of moments, events and feelings. Much remains hidden from the reader, and it is this very obscurity of plot which writes so much upon all that happens and exists. One of the purpose of Faulkner's stories are like many others: a contingent unfolding of unified structures, a geometrical sequence of moments, events and feelings. Much remains hidden
from the reader, and it is the very obscurity of plot which writes so much upon all that happen and exists. One of the purpose of Faulkner's apparently disorder narrative is to show that this sense of fatal oppression is not a device of cohesive narration, but that it subsists, and that suggesting it the novelist is obeying the nature of things. It is easy to see how removed we are from the deductive novel and the scenes. Such a form of destiny which abandons logic, which is never conspicuous than in the utter absurdity of facts, can be considered as the petrification of contingency, but by no means as a transformation contingency into necessity. We must therefore not look for the explanation of destiny in any supposedly deterministic time structure.'1

By the term narration and description, Luka refers less to specific literary techniques than to general modes of representation, each implying radically different ideas about the origins of textual meaning. Narrative are determines the meaning of specific elements in the text according to their relation to the concrete situation of the persons represented in the fictional world. "Objects come of life persons represented in the fictional world. "Object come of life poetically only to the extent poet does not described objects by instead exposed their function in the mesh of human destinies." 2
This functional perspective gives depth and thickness to the fictional elements into background or foreground according to their lesser or greater relevance to the represented human lives. Also, it allows that the meaning of objects and events can change as the human situation changes. The perspective is a consequence of narrative art's essential premise, that meaning is immanent in the world. The narrative artist's task is thus to discover and represent the meaning constituted by concrete human situations.

As Faulkner seeks to move from lyric poetry to narrative fiction, however, the kind of art represented by sculpture offers less an usable that challenge and a series of aesthetic problems. He seems to search initially for a method that will allow him to reproduce the effects or spatial, plastic are in a medium with quite different properties and conventions. As extended narrative encompasses time quite as insistently as Gordon's marble encompasses space, for example. The single moment of transcendence isolated by the statue is only one part of the temporal expanse which the novelist is obliged to represent. And the conventions of fiction substitute for the relatively spare, formal relationships of texture, color, line and shape the semantic complexities of human behavior in teeming world.
The most conspicuous peculiarities of Faulkner's art are: First that he appears incapable of telling story otherwise than by beginning at the end. Tracing the course of time backward. As in the short story "Wash" or wild Palms and especially Absalom, where we have to work our way back through a hundred years and three generation secondly, that he needs to have two stories to tell at the same time, the stories being either juxtaposed as in the Wild Palms .. or subtly interwoven .. as in Pylon.... And finally, that Faulkner has an almost childish taste for riddles ---- as, for example, when he gives the same name, Quentin, to both uncle and niece of The Sound and the Fury, or when he conceals to the very end the name of the reporter in Pylon .... Besides this, he often willfully avoids either naming as crucial event of informing us at all decisive facts. The common reader is liable to get a headache and charge the novelist with coquetry and games.

Added to these narrative peculiarities are the purely stylistically ones: the lavish use of epithets ("the long still hot weary dead September after noon...." in the second sentence of Absalom) and the immoderate length of sentences, laden with subordinate clause, which bewilder and overwhelm the reader. Take for example, the six - page sentence of the "The Bear" in Go down, Moses which
contains a two page parenthesis to boot, or the long, confusing sentence in Caddy Candace's biography in the appendix to The Sound and the Furry, supposedly written to clarify events occurring in the last part of the novel .... Like Mallarme, Faulkner seems to have been stubbornly bent upon injecting a little more obscurity into a reality which appeared to him too orderly and not chaotic enough."

Robert Penn Warren, in an article first published in 1946, says this "William Faulkner has written nineteen books which for range of effect, philosophical weight originally of style, variety of characterization, humor, and tragic intensity, are without equal in our time and country. Let us grant, even so, that there are grave defects in Faulkner's work. Sometimes the tragic intensity becomes mere emotionalism, the technical virtuosity mere complication, the philosophical weight mere confusion of mind. Let us grant that much, for Faulkner is a very unevenness, writers. The unevenness is, in a way, and index to his vitality, his willingness to take risks, to try for new effects to make new explorations of material and method." Mr. Warren implies that Faulkner's admirers do him no services when refuse to recognize that his limitations are sometimes inextricably intertwined with his great achievements.
A few of Faulkner's critics have also tried to schematize his themes, saying, for example, that he favors the antebellum "aristocrats" and their descendants over other groups in southern society, or that he in anti-modern and sees only evils in twentieth-century industrialization and mechanization. Anyone who takes Faulkner's novels in chronological order, summarizing their points of view and analyzing their themes, as is done here, can see that no such schematic account really works.

William Faulkner's novels have immense spiritual significance. He dives deep into the contemporary American individual and finds sex, Regional and Negro issues to be the root cause of obsession in the mind of man; that does not permit him to reconcile himself to the invisible essence of human existence. William Faulkner's experienced life intensely and communicates his vision in the novels, through divergent patterns in other words, man may indulge in destruction but ultimately artificial social structure will be replaced by universal brotherhood, that is William Faulkner's vision and message to humanity.

This study seeks a humanistic way of life, rendered by William Faulkner's in his novel in a artistic design. He has tried to explore his fundamental humanity. William Faulkner's believes that real
understanding comes only through institution. Close association with William Faulkner's novel makes us feel that his vision is rather mystical. He transcends all limits for he is interested in the permanent and unchanging aspects of human nature. He himself says:- he is not really writing about his environment, he is simply telling story about human beings in the terms of environment .......... The novelist is talking about people, about man in conflict with himself, his fellows, or his environment"4

Faulkner's greatness as an artist is due to a great extent to what might be capability to deal with the specific and the universal simultaneously, to make the real symbolic without sacrificing reality. He is unquestionably the greatest of the American regional writers. His fiction is as Southern as bourbon whiskey. Southern history, climate, geography, nature life, society, customs, tradition, ideologies, living conditions, speech patterns- everything the particularizes the American South and its inhabitants is rendered realistically in his writing. But he is far more than a regional writer and the breadth of his achievement is due, in larges measure, to his narrative structure, narrative techniques, and style.

Certain important characteristics of Faulkner's talent are more apparent in his short stories that in his novels. For one thing, reading
through the Collected stories make us realize that he is a born storyteller, that he love to all stories, and that he has passionate, almost obsessive desire to understand his fellow human beings. He is fascinated by people, continually amazed, shocked, horrified and amused by their antics. He is, in fact, a gossip, a gossip elevated by genius to the stature of an artist. Faulkner's lacks the self-righteousness and malice that motivate the gossip, but the shared the gossip's passion for the skeleton in the family closet. He writes about the bizarre and the unpleasant: the sexual escapades of members of the town's leading families, the old woman of good family who lives in isolation, who refuses to pay taxes and who is suspected of having murdered her suitor, the local druggist who is a narcotics addict, the frustrated old maid who suddenly accuses and Negro of raping her, the incredible antics of the country folk, the machinations of through avaricious and diabolically shrews rube who ends up as president of the First National Bank.

Faulkner's is this kind of local tale-teller: as great many of his short stories are little that anecdotes. Often he created great stories, but often too he wrote for the slick magazines. In most of his short stories, Faulkner's talent is obvious. He has a sensitive ear for local speech patterns; he could deftly create character, atmosphere, and
setting. But most of the stories lack the technical ingenuity, the evocative style, the profound themes and broad vision that makes many of the novel great works of art.

Paradoxically, Faulkner is primarily a short story writer. He was able to fulfill his artistic potential only in the novel form, although his talent was not for the long narrative. The majority of this novels are either thematic expansions of narratives littel longer that stories or they are fusions of short stories. The Sound and the Fury began as a short story, and in terms of narrative action is little more than that. Light in August combines three separate tales. The Wild Palms contain two separate short novels connected only by thematic relationship. Sartorius, if stripped of its many tales of the past which are related or recalled by the various characters, would be a very short book about a returning vateran who finally gets himself killed. Both The Unvanquished and Go Down, Moses have seven chapters, and in both novels, six of the seven sections were originally published as separate stories. The three novels dealing with the Snopes family are made up of short stories, many of which were published apart from the novels. An entire long section of a Fable was presented apart from the novels. An entire long section of a fable was presented separately as notes on a Horse thief." The only two books whose basic plots are
sufficiently developed for novel length are Intruder in the Dust and the Reivers, both popular rather than literacy successes.

In structuring his novels, **Faulkner** often achieved thematic unity by grouping stories which were concerned with the same family. To the little to Go Down, Moses in the original edition, **Faulkner** added the phrases "And Other Stories" in the next edition, he declared to drop that phrase; for, in comparison, for instances, to Knight's Gambit, which is collection of detective stories united only by the presence of Gavin Stevens in each, go down, Moses in a unified novel. It concerns the McCaslin family in several generation, from the 1850's to about the fourth decade of the twentieth century. In this novel, the stories are not placed in chronological order. The first takes place about 1855, the second and third are set in 1940, the fourth and fifth jump back to the 1880's and the sixth and seventh are gain in 1940 by fragmenting chronological time, juxtaposing stories of the past of the present. Events of the past determine what occurs in the present. No act, no thought is isolated in time. By deliberately breaking up the chronology of his narrative, **Faulkner** also dramatizes his recognition that though the human body must exist in chronological time, the mind does not function within the barriers imposed on the body. The mind fuses past, present, and future. Because we think beyond clock measured time
and because what we do today is shaped by what happened yesterday, "Yesterday today and tomorrow are is: indivisible: One,"

By juxtaposing stories of the past and present, Faulkner also expands the significance of what occurs in the present. Against the backdrop of extended time, the specific history of the McCaslin family comes to reflect the moral history of the south. But the themes of moral transgression and inherited guilt transcend, as they do in the dram of Aeschylus, historical time and geographical location. Thus, though each story in Go Down, Moses has its own plot and theme, when united with the other stories in the novel, it becomes a unit in an inclusive narrative with a border and more universal theme.

The use of this of montage structuring allows Faulkner to combine the techniques of twentieth-century realism with the techniques of nineteenth-century American metaphysical novelists like Hawthorne and Melville, Faulkner's characters are products of a particular society at a particular moment in history. The tensions, drives and needs of a character such as Quentin Compson, for instance, are those of a young man born of Jason and Caroline Compson in Jefferson, Mississippi about 1880. Quentin's problems in The Sound and the Fury are rooted in his childhood experiences. His mother and father, his relationship to them, to society of Jefferson with
its stratifies class structure, it tradition of plantation aristocracy, all contribute to his suicide, Quentin is individualize, and yet partly because of the structure *The Sound and the Fury*, this is a story within a larger story that described what is, in some degree, the terrible fate of modern man. In the same way, like McCalin’s repudiation of his heritage in "The Bear" is the act of a young man whose experience and background are unique. He is the child of parents who marry when they are old. The grandson of a man who could treat his own mulatto daughter as a sexual implement, and the spiritual son of Sam Fathers who provides the paternal guidance the fatherless boy needs. But, again, partly to the narrative structure of God Down, Moses, Like’s story mirrors a universal moral problem.

A Faulkner novel is structured to tell a story and at same time to explore the social, historical and moral significance of that story. For example, in *Light in August*, extends over a period of one week. Joanna Burden has been murdered and her house set on fire. The murderer escapes, is hunted down and lynched when he is declared to have Negro blood. That is the story that provides forwards narrative action in this long novel. Why Joanna was murdered, what specific psychological and social force culminated in this act of violence and what forces produced the lynching are explored in the subsidiary
stories erected upon the action taking place in the present. The manner in which Faulkner weaves his various stories together and structure his scene gives to his novels their broad thematic significance. Each of the stories is interesting and meaningful by itself, but when set as complements of contract to one another, they create to super story with a universal theme.

In his greatest novel, Faulkner's architectonic sense operated to unite the various stories thematically. Considering the incredible complexity and difficulty of such narrative structuring, he was frequently successful. But there are novels in which he lost control and either added stories that contributed nothing though tone or meaning to the overall theme or he failed to establish their thematic relationship. In the Town and The Mansion, for example, he seems to have been so caught up with the idea of unifying all his country novels that he spent an inordinate amount of space retelling stories included in previous novels that have little discernible relevance to narrative, tone, or theme.

In comparisons with novels written in more traditional form, a Faulkner novel places a considerable burden upon the reader. The novel's real theme in not always explicit. The reader of Light in August must recognize that the story of Lena Grove, which is a minor story
that opens and closes the novel is included for a thematic purpose. And he must sensitive reason, as if listening to a symphony, to the contrasting or complementary motifs of the various scenes and stories, Faulkner was perfectly capable of writing a simple straightforward story; his vital information are always deliberate. Faulkner's techniques may sometimes exasperate, but they are effective in compelling the reader to join in writer's search for truth.

The effect achieved with this type of structuring are complemented and extended by Faulkner's other technique narration. He frequently uses third -Peron narration, in Sartoris and Light in August. Third -person narration provides an author a great deal of freedom in the development of his story. The omniscient author shifts from one character to another informing us what each one is thinking. A refinement in story-telling is to limit the point of view, that is, to view all the action, through the eyes and mind of one character. This method of narration brings us closer to the reality of consciousness. In life we can only know what other people do and what say. What they are thinking, what internal forces motivate them, we must deduce from the evidence of their words and deeds. When an author arbitrarily decides to tell his story through the mind of one character is deliberately limiting his own narrative freedom. The Character whose
mind represents the central consciousness must be present in all the scenes.

However, though he used the interior monologue effectively in the two early novels, Faulkner ultimately abandoned it in favor of telling his stories through narrators. A character, either one involved directly in the action, or a witness, or hearer of it, tells the story and the author himself is not head from, this narrative parallels and complements the narrative structuring which tells stories within stories. For instance, if the narrator, is often the case, is an adolescent, the reactions of the adolescent to the incident he is recounting constitute another story and expand the significance of the central tale. With this technique, Faulkner is also able to dramatize his concept of time. When the boy recounts events from a time long before he was born, we are made aware that these events are as much a part of his personality as his own childhood past - that in his mind past and present are one.

An extension of this technique is the use of multiple narrators. In Absalom, Absalom! Rosa Coldfield tells what she know about the central character of the novel, Thomas Sutpen. Her view is colored by her own experience and her personality. We therefore learn about Sutpen and at the same time, about the effect he had upon Rosa. She
is only one of four narrations in the novel. And each narrator provides a different perspective for viewing Sutpen's story, depending upon his own degree of involvement in the story, his own predilections, his own psychological make-up. None of the four narrators can be considered the voice of the author. The effect of his removal of the authors any account is authoritative. The effect of this removal of the author from the story is a dramatization of Faulkner's view of reality. In reading Absalom, Absalom! For instance, we are presented with certain fact, Henry Sutpen murders Charles Bon. The mind can register this as fact, but as soon as its seeks motive, attempts to understand the way of the murder, it enters the realm of speculation. In this realm there can be no certainty. The mind, however, seeks truth, but the conclusions that one mind reaches will defer from the conclusions of another. The Town provides another illustrates. One of the narrators of the novel, Gavin Stevens, wonders about Flem's motive in closing Montgomery than they do about Flem. Them Ratliff speculates. He is more practical than Gavin, so his view is quite different.

Because the author does not enter these novels, we, as reader, must join the game of speculation by examining the thoughts of the narrators. Our conclusions will probably be affected by our own experience and personalities. Two interesting effect are achieved with
this type of narration. First, **Faulkner** skillfully explores what the mind does with the information concerning external events brought to it by the senses and thereby explores the nature of reality. Second, by involving the reader in this process of philosophical speculation and investigation, **Faulkner** broadens the meaning of his story. The reader is forced to contribute his own meaning, to join in the search for truth in these epistemological novels.

The completion of the Sound and the Furry in 1929 is the most dramatic turning point in **Faulkner's** career. The book marks the beginning of his artistic maturity and the end of a lengthy doubt apprenticeship, first as a poet and then as a novelist. Moreover, it inaugurates the artistic method he will continues to use and develop for the next three decades. **Faulkner** discovers for the first time in the novel a way of selecting, organizing, and representing his literacy materials that is fully compatible with the demands of prose narrative. Still, *The Sound and the Fury* remains as transitional work in some ways. In spite of its clear superiority over **Faulkner's** previous writings, it looks back to the poetry and the apprentice fiction just as much as anticipate the subsequent major novels. Two divergent conceptions or art confront each other in a book. One is the art of the realistic novel, broadly defined, and its creator in concerned with the fate of such
dreams in a concrete historical environment. He finds his antecedents in the classic novelists of the nineteenth century and in the demonstrates by such contemporizes as Joyce and Eliot of new possibilities for the objective representation of deeply personal themes.

Our question is how Faulkner moves from one conception to the other. This is turn requires a close examination of the narrative methods sanctioned by each, for it is Faulkner's discovery of a suitable method that most immediately gives rise to the new conception of his artistic goals.

The shift epitomized by The Sound and Fury's double allegiance is accompanied by at least three other large changes in Faulkner's work. Each of these has come claim to be considered the decisive factor in Faulkner's search for a method. The first is a change in his literary materials. Faulkner himself emphasized the importance of this in a 1955 interview, comparing the discovery that his "little postage mine the Second is changes appreciation of the novel as the genre. It results not from his discerning a sublet, previously hidden potential in the genre but from committing himself to its most basic and even obvious characteristics, such as a story involving some form of human conflict. The third is an altered
understand of arrested motion. Before 1929, **Faulkner** usually stressed the result, arrested motion as a static image of transcendence. In *The Sound and the Fury* he stresses the process, the activity of the writer (and the characters) in arresting motion. Among other things, this gives him an artistic principle more readily compatible with the necessarily temporal structure of narrative.

Unlike *The Sound and the Fury*, *As I Lay Dying* begins as a straightforward linear tale. In the book's opening lines, we follow Darl and Jewel as they walk a dirt path "straight a plumb-line, worn smooth by feet and baked brick - hard by July, between the green rows of laid by cotton." Toward the place where a brother names cash is building a coffin for their mother, Addie Bundren, focused on a single family, the novel traces a continues action that begins at twilight, on a country farm, just before Addie dies, and then takes on a bizarre journey through fire and flood to Jefferson, where its ends shortly after Addie has finally been buried and Anse, her husband, has bought a new set of teeth and found a new wife.

If, however, the action is in one sense continuous, on another it is fragmented, for in come to us in fifty-nice sections recounted by fifteen different narrations, including friend and passing acquaintances as well as seven members of the Bundren family. Together, its
various narrators engage in, and occasionally parody, every possible activity of consciousness intuitive rational and imaginative, primitive, conventional and idiosyncratic. And though each narrator helps to advance the action, several also he delay it in order to take us back into the past where, for example, we re-see enough of the strange courtship and marriage of Addie and Anse and glimpse enough of Addie's buried life to see that private histories have worked both with and against entrenched poverty and rigid class and gender lines to lead to the rigid, truncated, confused and diffuse lives of Anse, Addie and their children, Cash, Jewl, Darl, Dewey Dell, and Vardaman.

Intruder in the Dust is next the sequence of Faulkner’s novels though separated from Go Down, Moses by seven years. It affords a further perspective on the problem raised by an individual's reputation of or dissociation from his tradition. Chick Mallison, like Isaac in The Bear," is a sensitive young adolescent faced with the necessity of reconciling the traditions of his people with his own impulses and of establishing his own identity in relation to certain social categories. At the outset, despite the sincerity of his friendship for Aleck Sander, Chick accepts without question, the complex of social categories. Which govern and define it. It is Lucas Beauchamp who reveals to him the implications of that acceptance. His first reaction is guilt, followed
by resentment and frustration. That Chick finally outgrows these reactions is due to the continued. Though unknowing, influence of Lucas who educated him into virtue and human relationships. The novel as a whole encompasses two theme for both of which Lucas provides a focus. As in *Light in August*, the public world of Jefferson and its modes of thought and action are explored in relation to the individual who is out of step with the community. As the book progresses, the two lines of thinking diverge until three seems to be no possibility of reconciling Chick Mallison with Jefferson. From the moment Lucas is caught standing near the dead body with a gun in his possession, more and more individual are gradually absorbed into the mob which prepares to enact the ceremony of a lynching which simultaneously confirms and perpetual by myth of color. Chick Mallison, on the other hand, leaves Jefferson and the mob both literally and symbolically. He defined the already clarified and accepted racial and social judgment of Lucas together with the pattern of action it releases and strikes out on his own. It is the reconciliation of Chick's search for discovery of truth with Jefferson's unmoved faith in its own dogmas that marks Chick's attainment of personal and social maturity.
Faulkner's studies use of a full style and his senses of its place in the architect ions of an extended and affecting narrative is well displayed in the last chapters of Light in August, chapter nineteen closing with the first climax, Joe Christmas death, poetically expresses; chapter twenty closing similarly in the second and more comprehensive climax of Hightower's final vision, and then chapter twenty-one, which completes the book, furnishing a modulation to detached calm through the simply prosaic, somewhat humorous account, by a new and neutral spokesman of the exodus of Lena and Byron into Tennessee. Indeed, one of the best indexes to the degree of Faulkner's control of eloquence is in a comparison of the novel's conclusion some of them in a full descriptive style, as in Soldier's Pays, Sartor is, Sanctuary, and to a degree in The Sound and The Fury and the Unvanquished; more of the novels closing with a meaningful but plainly stated utterance or gesture of a character, as in Mosquitoes, As I Lay Dying, Pylon Absalom, Absalom! The Wild Palms, and the Hamlet. This ration suggests that while Faulkner does not avoid elaboration, neither he is its slave.

Another important means by which Faulkner reveals the universal in the specific is symbolism. Faulkner's symbols can be divided into two types; narrative symbols and thematic symbols. A
narrative symbol is used to develop the individual scene or story within the novel. Honeysuckle in Quentin's section of *The Sound and the Fury*, symbolizes the complex relations of Quentin and his sister the memory of which Quentin has attempted to bury below the level the consciousness. Symbols such as this are frequently used the Faulkner to represent the unformulated needs, the unconscious drives of the characters. In "An Odor of Verdena" the flower is uses as a tangible representation of the traditional concept and mode of action, which the young hero is opposing when he refuse to avenge the murder of his father. A thematic symbol develops and furthers the theme of the entire novel rather than that of the narrative unit, in which it occurs. In a Faulkner novel, with its montage structure and its supras-story, and incident or even a character can become a thematic symbol. In *The Sound and the Fury*, the image of the idiot, Benjy, holding a narcissus serves as a thematic symbol. Against the back ground of the whole novel, the idiot symbolizes modern man, inarticulate in a man-centered world without love for moral values. Joe Christmas, in *Light in August*, believes he has Negro blood. As a putative mulatto he fits neither into the white world not the negro world. Within the framework of the entire novel, joe is a symbol of tensions that afflict modern man. Though these characters and scenes
are presented in realistic details and are not immediately apparent as symbols, as Faulkner widens the angle of vision, the situations and characters become symbolic.

Art does not exist in a vacuum and in order to be meaningful it should have close correspondence with life. Any fruitful enquiry into an artistic technique should, therefore, focus attention on the special contribution of the techniques in an author's attempt to project his vision offering insights into life. Otherwise, we are likely to fall into the snare of technicism'. Techniques is a means, not an end, and it is its instrumental function that should be underscored.

The present study does not concern itself with pure technique in which insight and feeling are sacrificed at the altar of skill and virtuosity. Technical skill, however, amazing it might be, is meaningless unless it conveys equally remarkable insight into human life and expense. Technique is important in relation the rendering of human experience and communicating to the reader the meaning and significance of the experience; it is worth exploring only when it helps us in understanding and evaluating a work of art better.

This study in not direct towards any value judgment in favour of fiction in which 'point of view' is consciously and consistently employed as against fiction or which 'point of view' is not so used. For this
purpose some selected works of modern American fiction, representing different ways in which this techniques has been employed, have been analyzed, we cannot possibly insist upon on rule of form for all works of fiction. If we attempt to do that we are likely to commit the same error which Henry James himself committed when he described Tolstoy's and Dostoevsky's novels as "baggy monsters" and "Fluid Pudding."

Percy Lubbock was the first critic to focus critical attention on the prime importance of 'point of view' in fiction. In his pioneering works, The Craft of Fiction, he claimed, "The whole intricate question of method, in the craft of fiction, I take to be governed by the question of the point of view - the question of the relation in which the narrator stands of the story" 5. Since then, handling of the point of view had become one of the most important concerns of the writers of fiction. The modern novelist has been in the words of Miriam Allot, "very much alive to the importance of selecting the angle of vision from which he will best be able to illuminate and interpret his material and, most important of all, make its seem authentic." 6

The present study examine the use of point of view in a writer's attempt of portray and communicate his vision of reality, to asses its contribution toward interpretation and valuation of fictional works
which employ the techniques, and finally, to evaluate its share toward raising fiction to the level of art from. Apart from proving the writer with a means of controlling and shaping his material, manipulation of point of view, in the hands of skilful authors, has become a means of communicating to the reader the meaning and significance of the story. Also, the techniques has become a mode of perception for the reader. Point of view, as handled by an author, is being increasingly used as a critical tool in explications of works of fiction. All those considerations have motivated the present enquiry into the techniques of point of view us employed and developed by some selected modern American writers of fiction.

I would like to say a few words about the selection of authors and works lest it should seems arbitrary. An enquiry into the techniques along with Joseph Conrad, pioneered the kind of fiction which employed a narrator or a central consciousness form within the framework to concert rate on through authors who came after James and who introdcer further innovations in the fictional technique of point of view. Writes like William Faulkner, Robert Penn Warren, Katherine Anne Porter and Flannery O' Con nor have added richness and variety to the use of point of view in their fiction and deserve much more critical attention then they received so far. Their
works are important and there is a general critical assent to their importance. Also, they represent a broad spectrum of techniques and theme.

There are other authors, nevertheless who might have been considered, whom general opinion hold at least important as the ones selected for this study. This authors selected here offer an advantage; they from a convenient group, comprising the core of Southern Renaissance. Also, all of them all highly conscious artists of self-expression nor as vehicle for propagation of ideas but as an art form. For this group of authors, as John M. Bradbury has put it, "Flaubert stands as the progenitor of modern fiction and Henry fiction and Henry James as his primary heir"7 in the view of these authors, according to Bradbury, "aesthetically conceived and executed fiction involve artistic control of the medium seems to be their contact concern. This is borne out by the fact their works are replete with daring experiments in the use of point of view.

The method of selection an the requirements of relevance thus assume great importance in the novels, which employ the technique of point of view. The device of point of view through narrators of various kinds, helps the authors in achieving aesthetic distance from his work. The distance may be of any kind - moral, intellectual or emotional -
depending upon the nature of the theme explored and the kind of effect intended. In the novels using the technique of point of view, the real author is replaced by an interaction among the implied author, the narrator of the point of view character, other character in the novel, and the reader.

The techniques of point of view can profitably studies in context of the organic of art which underlines a complex interplay of various elements in a work of art. The device has been use in different works according to their internal requirements, their potentialities and necessities. It is a part of a work's internal mechanism, not something brought to it from outside and imposed upon it. The choice of the point view is natural outcome of the kind and nature of work an author has in mind and what he wants the story to emphasize to regards to its underlying meanings. While analyzing fictional works we shall have occasion to see how the choice of point of view is intrinsic to a work of art.

**Faulkner's** novels have the quality of being lived, absorbed, remembered rather that merely observed. And they have what is rare in the novels of our time, a warmth of family affection, brother for brother and sister, the father for his children a love so warm and proud that it tries to shut out the rest of the world. Compared with that
affection, married love is presented as something calculating and illicit love as a consuming fire. And because the blood relationship is central in his novel, Faulkner finds it had to create sympathetic character between the ages of twenty and forty. He is better with children, Negro and white, and incomparably good with older people who preserve the standards that have came down to them" out of the old time, the old days."8
REFERENCES


2. Narrator or Describe, "137. translation slightly to make it conform to standard English usage.


5. The Craft of Fiction, (New York, 1921), P. 251

