CHAPTER-II

DIFFERENT POINTS OF VIEW

Traditionally, point of view has denoted perspective of a story's narration. In their widely used textbook Modern Rhetoric, Cleanth Brooks and Robert Penn Warren define point of view as "a physical point from which the specified or implied observer looks at the thing described"; narrative is produced by "a person who bears some relation to the action, either as observer or participant and whose intelligence serves the readers as a kind of guide to the action." I Brooks and Warren include in this definition the importance of whether a character does the narrating and the extent of his knowledge and reliability. Other critic, foremost among them Wayne C. Booth in the Rhetoric of Fiction, similarly consider the inherent complexities of point of view."2 The technique of point of view can be profitably studied in the context of the organic view of art which underlines a complex interplay of various elements in a work of art. The device has been used in different works according to their internal requirements, there potentialities and necessities.

After Henry James, who specialized in the sue of the single point of view, authors started exploring the possibility of employing multiple points of view of comprehend truth without sacrificing unity of
effect or impression. Their approach lay in letting the reader see truth from various angles as closely as human possibility of expression and perception could succeed in doing. They felt that rendering reality through multiple points of view reveal truth in greater richness and variety. They thus extended the use of point of view from a unipersonal subjectivism to a multi-personal view of reality.

The narrative technique which has greatly found favour with William Faulkner is the different point of view. Writers of prose fiction often use the omniscient narrator technique to narrate an action or they put the entire narrative in to mouth of a character who relates the story in the first person. Through these two devices it is easy to achieve unity of plot of and action. Faulkner however took bold leap and often discarded these conventional techniques in favour of the multiple narrative techniques which he successfully employed in many of his novels particularly in "Absalom, Absalom", "The Town", "As I Lay Dying" and "The Sound and the Fury", Though his long and involved sentences have made him obscure and difficult to understand he has written prose comprising, short simple sentences whenever he has chosen to do so. His language is richly figurative full of suggesting image and symbols. He has perfect each of the speech patterns of he yoknapatawpha country. Through the
native speech of the inhabitants of yoknapatawpha Faulkner has able to probe in to the hearts of his characters. In some of his novels Faulkner has used the meaningful parallel method. In such case the surface story is realistic but it has a hidden meaning also.

William Faulkner is one of those great writers of the twentieth century who have attempted to portray the human situating 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. The Sound and the Fury. Both are attempts towards the achievement of a difficult order out chaos. By the time we reach the end we are made aware of "a certain fullness of truth - truth diffused, distributed and, as it were, atmospheric."

When William Faulkner publishes "The Sound and the Fury" in 1929, some critics thought well of it and felt its author had promise. Today, the years later, The Sound and the Fury is considered by many to be Faulkner's best novel- and one of the best novel publishes in the English language in our century. Nothing in William Faulkner's large body of writing has receive more critical attention that his fourth novel, "The Sound and the Fury", which marks the conclusion of the author's apprenticeship and the beginning of the so
- called major period of his literacy carrier. The Sound and the Fury of "lost innocence". It is also the history of an inward turning family living for the most part in the past. At such, it is reminiscent of Hawthorne's "The House of the seven Gables". It is also reminiscent of Dostoevsky's The brothers Karamazov. If The Sound and the Fury is seen as essentially Quentin's story it becomes the search of the modern protagonist, usually a sensitive aesthete for a sense of radical significance. It can also be read as failure of love within a family, an absence of self respect and mutual respect. It is southern, it is a twentieth country story. And as the fall of house it is akin to some of the most ancient in western literature.

Although its title might be taking to suggest otherwise, the principle themes of The Sound and the Fury is the nature of order. The perception and emotions of its characters tent to be chaotic, and the structure of the narrative is scrambled; what most of the characters want, however, is for the world to conform to their ideas of its, and each section of the novel is written in progressively clearer, more objective manner than the one before, Yet even as the story becomes easier to understand, its implications become more troubling, so that at its eloquent, "ordered" finished one is left with
the impression that the novel's first, confusing pages are in their own way the most true and simple.

In its broadest outlines, the novel's story is as follows. Jason Compson, a dipsomaniac, and Caroline Bascomb Compson, a whining and manipulative remnant of Southern belle gentility, have four children. The eldest son, Quentin is a moody intellectual; the daughter, Caddy, is hot-blood and self destructive, but also the bravest and most compassionate of the Compson; the next son, Jason, is a cry baby in childhood and a domineering materialist in adulthood; the youngest, Maury Names after his mother's brother, as alcoholic - in - residence is extremely sensitive but a congenital idiot. When Maury's retarded ness is discovered, the mother changes his name to Benjy. This family is frantic and of frantic and selfish losers is looked after by Dilsey, a Negro servant whose more 'enduring' virtues are wisdom compassion, and ethical autonomy.

All three brothers are fixated on Caddy. Each of them views the world rigid terms and expresses this by trying to control Caddy who is herself, however, the essence of risk and change; the battleground is he maidenhead. Quentin appears incestuously attracted to Caddy, and does everything he can to prevent her form sleeping with a local rake, Daltoon Ames even to the point of proposing a suicide pact.
The issue is not really incest, but his sense that her loss or virginity would entail the fall of all the values in which he wants to believe: the honor of the family the permanence of chastity, and the endurance of history of which app up, as Faulkner has explained, to a love death. But Caddy will not be contained and get pregnant by Ames. This is the key event in the lives of all the family pasture, Bejny loss title to this pasture just a Quentin loses his hold on the more abstract field of the family’s honor. In 1909 the pasture is sold to a golf club to provide enough money to sent Quentin to Harvard, and Caddy is seduced by Dalton Ames; in 1910 she marries an obnoxious banker, Sydney Head. At the end of his freshman year, on June 2, 1910, Quentin drowns himself in the Charles River, primarily because he cannot bear the fact of change. Caddy give birth to a daughter, names her Quentin in her brother’s memory and divorced by the banker leaves her infant to be raised by the Compson. It is at this point that her brother Jason suffers his major loss, which is of the promise of a position in Sydney Head’s bank furious with Caddy, he focuses his resentment on Quentin II. After his father’s death, Jason becomes the head of the family; Caddy sent him money for Quentin II’s suppot, and he embezzles most of it
The technique of the novel led many critics to consider Faulkner careless and out of control. Today the exact opposite in considered true that *The Sound and the Fury* is one of the most carefully and successfully ordered of great modern novels. The literacy work alluded to by Faulkner in his novel, can serve to focus attention upon two dominant moods in *The Sound and The Fury*. This is course, is the passage from Macbeth, Act V, Scene V, from which the title is derived:

Life's but walking shadows, a poor player.

That struts and frets his hour upon the stage. And then is heard no more. It is a table by a idiot, full of sound and fury, signifying nothing."

The despair and nihilism conveyed by this passage is dominant mood of Faulkner's novel, offset only by the muted, anti theatrical mood through the role of Dilsey in the final section.

In *The Sound and the Fury* Faulkner has juxtaposed the points of view of three brothers to portrays the decline of the Compson family. The differing sensibilities of the three brothers throw light on the theme of the fall of the family through their limited and biased responses to life and experience. The uniqueness of novel lies in Faulkner's attempt to render the reality behind facts in a
new way. This new way consists of juxtaposing the points of view of
the three Compson brothers. Through skilful of different points of
view Faulkner has been able to portray different ways of
apprehending reality, imparting in the process, richness and to the
story of the downfall of the Compson family. The Sound and the Fury
is not so much about and events as it is about the perception of
those acts events in Olga Vickery's words. "t he theme of The Sound
and the Fury ...... is the relation between the act and man's
apprehension of the act, between the event and the interpretation,"
Put a little differently, the novel's primary concern seems to be
search for truth differently, the novel's primary concern seems to be
search for truth through exploration of the meaning behind the act.

The facts of the story are refracted through the consciousness
of the Compson brothers, resulting in three perspectives of the
Compson brothers, resulting in three perspectives on the story of the
Compson household, Faulkner himself, in his interview with Jean
Stein, has told how The Sound and the Fury began and took shape
through successive retelling of the same story from different points of
view are heightened by difference in sensibility, style, and rhetoric.
The total effect of the method employed by Faulkner is to enrich
human understanding through variety and to suggest, by implication,
that truth can be perceived in different ways, but the whole truth can be grasped only by getting over our biased and limited sensibilities which tend to order our experience and lead us to a distorted vision of the truth.

The first point of view is that a Benjy, a thirty-three-year-old idiot, the youngest Compson child. While choosing Benjy's point of view to tell the story Faulkner felt "it would be more effective as told by someone capable only of knowing what happened, but not why." Benjy cannot think or analyze, cannot distinguish between past and present, between good and evil. The rational faculty is totally absent in him. He can react to experience through certain fixed sensations. His reactions toward Caddy are guided by whether she 'smells like trees' or not. He is happy when Caddy "smelled like trees", he howls when she doesn't; "I could smell to cold. The gate was cold". Jason's vanity. Independence and aloofness are felt through Benjy's repeated observation" "He has his hands in his pockets."

Benjy's point of view focuses attention on a smile, fixed world which does not admit change. For placing Benjy's point of view of at the beginning of the novel, Faulkner seems to have been guided by his preferences for portraying the decline of the Compson family in terms of a child's response to experience. Benjy, although he is thirty
- three - years old, is basically a child of three. **Faulkner** has been entirely successful in creating the illusion of an Idiot's conduct. Benjy's reacts to physical sensations only - a sound a motion, an object. Scenes remembered by Benjy or events actually happening to him are presented without any interpretive comment by the author. The reader has to determine the relevance of the various scenes and recognize their significance in the Compson family history. The reader, no doubt, is helped by the imagery employed in the narrative, but his is required to participate actively and with imagination of understanding the relevance and significance of the various events. Caddy's muddy drawers, for example, become meaningful when the symbolic fact is associated with Caddy's moral lapse later - her loss of virginity which is the central of the story. The primary sensibility which imposes order on experience in the Benjy's section is that of sensation.

The second section is narrated through Quentin's consciousness. Quentin's world is as close at that of Benjy. But there are difference between the two sensibility. Quentin is able to articulate his thoughts where as Benjy's only means of articulation is his how. Quentin attempts to order his experience through abstractions whereas in the case of Benjy the ordering or experience
is done through sensations. Irving Howe, drawing the distinction between Benjy and Quentin, observes: "Where Benjy recalls a world, Quentin nurses an obsession."3 Quentin's obsession is his preoccupation with the moral order of the past. Benjy cannot discriminate between the past and the present, Quentin impose the part on the present by coercing experience to conform to the traditional ethical and moral standard. Quentin believes his sister Caddy in violating the Compson honor. He, therefore, decides to convert her loss or virginity into incest to confine it within the established Compson code of honor.

Quentin is over-influence by his father in his facination for abstraction. Basically the attitude of both is one evasion of life. Millgate perceptively observers: "Whenever Quentin acts, his concern is for the act's significace as a gesture rather than for its practical efficacy."4 His light with Gerald Bland brings to the fore this quality of Quentin' response to experience. Although he is fighting with Gerald, the reality the Quentin resides in his remembered fight with Dalton Ames. All the incidents of the last day of his life take place in the present, yet the past continues to hold him in its firm grasp, never allowing him to conform life in the present.
The rhetoric of this section is in marked contrast to that of the earlier section. It has been moulded to suit the point of view it projects. The language helps portray the flow of the intellectual and moral debate in Quentin's mind. The choice of images and symbols underlines the emotional impact on Quentin's mind. His choice of image and symbols underline the emotional impact of Quentin's sensibility. Honeysuckle, scents, and fragrances function to heighten this aspect of Quentin's mental susceptibility and responsiveness. Also, as Olga Vickery observes, "Constant reference to the shadows and the mirror emphasize the barrier between Quentin and reality." How far removed Quentin's point of view is from the realities of the present is symbolized by this acts of breaking the watch. His wish to save the Compson honor by arresting time in an attitude of stasis. His point of view communicates to the reader his failure to activity participate in the flow of life. Suicide is the natural consequence of such a stance.

To sum up, then, Quentin's point of view offer another way of looking at reality. It projects an attitude of an imbalanced sensibility, a sensibility which, instead of helping one to confront life successfully, makes one a cripple, Quentin's sensibility coerces
experience into a rigid, exclusive, and closed order. This result in intellectual confusion and chaos and leads him to self-destruction.

The transition from Quentin's point of view of Jason's marks a sea-change in perspective. Jason's point of view represents one more way of responding to experience and lends one more perspective to the Compson story. Whereas Quentin's sensibility is based on ethical and morel; abstractions of the past, Jason's is characterized by practical and social reality of the present. The point of view, thus, shifts from a theoretical and abstract plane to the level of practical and concrete social and economic reality. The language too, consequently. Undergoes a change Jason's sensibility is one of the simple, direct action without any complexity in thought and reasoning. This section is, therefore, the simplest and the easiest of the three sections of follow. Now complications or complexities of ideas and thought trouble Jason's mind. His thought-pattern is logical and therefore straight. But we know that simplicity, ignorance and sometimes even vanity and pride. It is natural for such as person to be guided by cliches. The opening sentences of this section gives us the key to the working of such a mind: "Once a bitch always a bitch, what I say."
Unlike Quentin, the past doesn't brother Jason. The tense used in this section, is therefore, mostly present. No traditional ethical system guides his thought and action. He is motivated solely by practical considerations. He looks a Caddy's moral lapse only in terms of the bank job promised him by Herbert Head.

Jason's point of view is the polar opposite Quentin's point of view presents a world of a abstraction whereas Jason's is rooted very much in this world. This is so because the former lives in a world of moral abstractions, the latter in a world of hard realities, if Quentin provides one extreme of human psyche, Jason provides the other extreme of human thought an action. Although there is a move action in this section tham in the earlier sections yet the impression left is one of "Sound and fury signifying nothing." Jason's frenetic activity ends in futility because at heart he is callous and inhuman.

Jason’s belief that of all the Compson he alone has a firm grasp on reality is ridiculed by the treatment he receives at the hands of Miss Qentin, Caddy's daughter. There is the master stroke of double irony when Miss Quentin runs away with Jason's money box, accompanied by the 'man in a red tie", and is pursued by Jason, who is finally defeated at his own game.
Jason's point of view presents the sensibility of a man whose heart is drained of all human emotions of love, humanity, pity, and forgiveness. His point of view draws attention to this important limitation in human response to experience, providing another perspective on human motives and actions. The section, is no doubt, easy to read and follow but what it gains in clarity is more offset by what it loses in vividness and immediacy.

The next novel in which the narrative strategy "Different points of view" finds it actual length is Light in August, a novel in which Faulkner depicts his real South thorough the voice of different characters. However critics have view that the novel has any general unity. The problems presents itself most obviously in the fact that the stories of Lena Grove, Joe Christmas, and Gail Hightower are not connected logically in such fashion as to account for the degree of unity critics generally expect to find in a great work of art. But Light in August is technically one of the most brilliant daring of Faulkner's novel so much so that the first reader were insure that the novel possessed any real unity for example, the two principal character never meet, though the just opposition of their lives has everything to do with the meaning of the novel.
The matically Light in August is closely related to The Sound and The Fury and Sanctuary but in structure Light in August in very complicated. Containing several stories whose thematic relationship is not immediately apparent, but fundamental component of the novel structure. In Light in August multiple perspective both illustrate and symbolize the intersection of individual and community. Point of view shifts back and forth continuously, preventing the reader from focusing too long on one character without being reminded in some way of this participation in the community. Though an individual may seem unaware of the community, the community is always of him. The narrator provides one important perspective. Character narrators, focal character, and the community consciousness provide three others. The combination of an objective, semi-omniscient narrator with numerous subjective character perspectives prevents any one authoritative expressing his opinions, the narrator never becomes the final arbiter of events and character. He is basically a reporter; even when interpreting a character's subconscious thoughts, he does so only too convey them to the reader. Ulterior motives do not warp his perspective.

Faulkner emphasizes the potential fallibility of character narrator by carefully framing their narratives, thus following for the
undercutting influence of irony. The external narrator introduce all the primary speakers Byron Bunch, Joanna Bunten, Doc Hines, Mrs. Hines, Gavin Stevens, the furniture dealer, and a few others and describes the circumstances surrounding their talks. Significantly narrating character always direct their narrative to other characters. Bunch talks to Hightower, Joanna to Christmas, Stevens to a professor friends, the Hines couple to Bunch and Hightower, the furniture dealer to his wife. Such heater- teller relationships prevent the illusion of a direct address to the readers, on which the character narratives (not addressed to other characters) of *The Sound and the Fury* and *A I Lay Dying* rely. When a character in *Light in August* tells a story, he does so for a reason which itself belongs to the story, strangely, Christmas, the main characters, never narrates, although chapter 12 reveals that at some point he has told Joanna about his life. His absence a narrator higters his isolation and mystery.

Byron Bunch, the most significant character narrator, spends more actual time talking than anyone else. His main narrative occur in Chapter 4, sections 1 and 2: Chapter 13, section 2 and 4; and chapter, 16, sections 1 and 3. He can, obviously, tell a good story when he want to, and he chooses Gasil Hightower for his audience. He evidently regards the ex-minister as a kind of moral counselor.
Perhaps these two men are drawn together because neither has actively participate in community affairs, because each has been an essentially passive observer rather that an active doer. Both express attitude towards human behavior, though the ex-minister's cynicism seems more deeply entrenched. Byron may also be drawn to Hightower for the same reason he at first becomes interested in Lena.

Christmas, and Brown like everyone else in Jefferson, he is curious about strange people of events.

Byron's narratives reveal as much about his character as about the people he describes. He talks out of the urge to gossip, like other townspeople, but also in order in justify to himself and to Hightower, his plans and actions. As he becomes more aware of how he has transgressed against social property, his separation from Hightower grows. As his life moves imperceptibly towards involvement, he 'begins recognize the ministers' unnatural isolation. Their relationship gradually reverses. At first Hightower serves almost as a confessor, a moral catalyst; later he become a tool in Byron's scheme to aid Lena and the Hines couple. Finally, Byron becomes the counselor, Hightower the (unwilling) protege, Byron feels not only to point out Hightower's faults but also to prepare him, by telling
him about Christmas, Grove, and Brown, for the challenges which he eventually must face: the delivery of Lena's child, and his lie that Christmas "was with me the night of the murder" (439). Byron's talking also signifies a tentative grappling relationship with Hightower who at first in his advisor, later a simple listener, then part of a scheme, finally a cast off friend- measures his progress towards full involvement in life.

Ulterior motives also figure in Joanna Burden's narrative. Her attraction to Christmas compels her recount her history, perhaps in the hope of securing his affection. Gavin Steven's normal garrulousness, and northern professor's curiously different circumstance mold the narratives of Hines couple: their grandson's appearance after more than thirty years each of them of Hine in his obsession with getting Christmas lynched, Mrs. Hines in her wish to see her dead daughter's child. The Hines pay no particular attention to their listeners. Byron and Hightower, whom they address mainly because they happen to be available, though the old woman believe that the ex-ministers can save her grandson. The furniture dealer in the final chapter talks because of his desire to make his wife jealus by telling her humorous story, a moldy lewd anecdote, after making love to her. Shaped by listeners as well as teller, character narrative
project solid, three dimensional images of the individuals who produced them. The firsthand narrations. Irony helps to objective characterization, constantly shifting perspective balance one character's view of events with the views of others character, the Jefferson community, and the external narrator.

Joe's narrow perspective also accounts of the warped, stereotypes characterization of the three important women in his life, The narrative never enters Bobble Allen's mind at all; it enters Mrs McEachern's only when she describes her family history (228-35). Otherwise, these women appear merely as animated facades; to Christmas they are abstractions, "the smooth and superior shape in which volition dwelled to be at stated and inescapable intervals victims of periodical fifth" him through kindness. In the episode he remembers as the 'day I became a man" (137), his greatest pride lies not in having refused to learn the catechism but in his rejection of the food Mrs. McEachern brings him. He regards her as ' motionless shadow, shapeless, a little hunched" (145) a "patient, beaten creature without sex demarcation at all save the near screw of graying hair and the skirt" (155), "the soft kindness which he believed himself doomed to be forever victim of and which the hated worse that he did he hard and ruthless justice of men." (158)."
In "Absalom, Absalom!" Faulkner has used a number of narrators to build up the story. In "Absalom, Absalom!", the building up of Supten Sage seems to be quite natural! The tragic story of Thomas Supten and his children is related by four narrators. The hero of the story dies in 1869, forty years before the day in September of 1909 when Rosa codified called Quentin Compson to her house to tell him her version of the Sutpen tragedy. Rosa is the only one of the narrators who was and actual participle in the dram and even her role was a limit ed and minor one that ended forty three years earlier with here sudden departure from Sutpen's house. The story - tellers are dealing with people long dead and with events about which they have little first information. There are certain things which are known to the people of Jefferson. Twelve miles outside the town is decayed mansion built in 1835 by Thoman Supten. In this remnant of plantation grandeur live a ninety - year old mulatto named Clvtie and a twenty - six year old Negro idiot. In Jefferson proper lives Roas Cold field, the sister-in-law of Thomas Supten. Many years before, she was engaged to her widowed brother-in-law, but she broke the engagement and has lived ever since, alone and in poverty in the house she inherited from her father. She is known to the townspeople as Miss Rosa. One detail about the Sutpen family
has becomes a part of the local legend. The legend has in that at the
gates of Supten mansion, at the close of the Civil War Charles Bon, a
New Orleans man, was killed by Henry, the son of Thomas Supten.
One September afternoon Quentin spends three hours with Miss
Rosa. He learns some important facts about Sutpen and other men
involved in the legend. Later in the evening of the same day
Quentin’s father gives him more details and presents his own version
of the story.

In Absalom, *Absalom!* (1936) the story of Sutpen is gradually
reconstructed from the facts of past with the help of different
viewpoints. In the earlier novel, the different versions from integrated
units whereas in the later one the intersperse and overlap. Rosa Cold
field’s point of view with which the novel opens does not form one
continuous sequence. Quentin’s observations are spread over almost
all the narrative sections - Absalom, *Absalom!* Thus does not have
the neat narrative divisions assigned to each narrator in the manner
of *The Sound and The Fury*. Although both the novels employ
multiple points of view the ways in which these have been used in
the two novels differ considerably. The difference in method was
necessitated by the difference in the nature if subjects explored. In
*Absalom, Absalom!* The meaning of the career of Thomas Sutpen,
his design and its failure are imaginatively reconstructed mainly by those who never had a chance to known Sutpen at first hand. The facts are handed down to them from his father. The only point of view character who knew Sutpen personally is Rosa Cold field. Yet gaps remain in the story of Stupen. These gaps are filled imagination. The reconstruction and interpretation of Stupen's life is, therefore, as Lynn Gartrell Levins succinctly puts its, "largely and interpretive act of the imagination." 6

Miss Rosa Coldfield is the first narratore in the novel. She is also the most closely connected with and emotionally involved in the story of Thomas Sutpen. She tells Quentin about Stupen's life one September evening in 1909, both are sitting in Miss Rosa's house in Jefferson. When Thomas Sutpen's returns from the civil war he is nearly sixty years old. He proposes marriage to his twenty - one year old sister-in-law, Rosa Coldfield. A little later, he makes a suggestion which shock and horrifies her. The suggestion is that she should first prove herself capable of bearing him a male child before they marry. The immoral and outrageous suggestion so jolts Rosa that she decides to dress in black and live apart from the world for the rest of her life. Due her view of Stupen is influenced by this one episode. She dose not know everything about Stupen's "design" and the way
he treated, limited, distorted and inflexible through there in some truth in it-the truth of the moral flaw in Stupen.

The second point of view is *Absalom, Absalom!* is that of Mr. Compson, Quentin's father. His point of view is that of the interested but emotionally uninvolved rational observer. Unlike Miss Rosa, father is impressed by the mystery of human action and frequently confesses himself baffled in his search for understanding. If he is biased in any way it is slightly in Stupen's favor, partly because the town condemned Sutpen and father is an Iconoclast who has little respect for conventional opinion, partly because much of his information he got from his father, who was Stupen's one friend community, the only one willing his against outrages public opinion. Although he doesn't have hand information about facts connected with Stupen's life, yet he is an interested narrator of facts because they come to him through his own father, General Compsons, a close and only friend to Thomas Stupen. Thus, from Rosa Coldfield's involved narration we come to the point of view of one who is interested but emotionally charged, that of Quentin's father marks a rational approach. Also, he does not feel as sure of his ground as does Rosa of hers. Quentin's father admits that human action motives are partly mysterious and confesses his bafflement in his
attempt to understand Thomas Stupen, he is unable to explain either Sutpen's forbidding the marriage of Bon with Judith or Henry's killing of Bon: "it is just incredible. It just does not explain." 7

According to General Compson, "Sutpen's trouble was innocence." Sutpen naivete is stressed by Mr. Compson: "he believed that all that was necessary way courage and shrewdness and the one he know he had and the other he believe he could learn if it were to be taught." Sutpen's is ignorant of morality were like the ingredients of pie of cake and once you had measured them and balanced them and mixed them and put them into the over it was all finished and nothing but pie of cake could come out." Quentin's father, thus, attempts to locate Sutpen's tragic flaw in his lack of awareness of both self and the nature of reality. His version provides a totally different view of Sutpen from Miss Rosa's "demon". Mr. Compson has a carefully guarded objectively in his view of Sutpen whereas discerningly observers. "in establishing his own impersonality, in attempting to abstract all emotional bias from his account. Mr. Compson also abstract much of the human quality of the past ............... Accordingly, what he describe is a battle of ideas or concepts and not a conflict of people." 10
Shreve's point of view, the fourth and the last perspective on the story of Sutpen, provides a contract to that of Rosa Coldfield, the first viewpoint. It is the least distorted of the four narratives as Rosa's in the most distorted, Rosa is hopelessly involved with Sutpen, Shreve is farthest away from him. Rosa's hypothetical recapitulation inflates Sutpen, Shreve's humor deflates him. In Shrever's account, Sutpen becomes "the absurdly exaggerated 'hero' of the tall tale in folk literature." The detached Northern compare Sutpen to a Jackal, employing the cosmic simile of folk literature Shreve's rational mind is outraged at the discrepancy between the actual Sutpen and the magnified figure which other narrators recreate. He has to puncture this imaginary balloon. He does it through comic deflation of the "immortal demon" and the "classical hero."

Shreve puts Sutpen's whole story in another kind of perspective when he says, toward the end, "So he just wanted as grandson...... That was all he was after. Jesus, the south if fine, isn't it. It's better than theater, isn't. It's better than Ben Hur, isn't it." Absalom has been called Gothic and obsessive, but true Gothic cannot survive irony, and obsession doesn't admit criticism. Here the irony and the criticism are central. When Shreve speaks of "the money, the jack, that he (the demon) he voluntarily surrendered" his
very language, even when he in not offering and explicit comment, provides a perspective that can come only with distance and that could not come from Quentin, who is part and product of what he is telling.

As Quentin and Shreve sit "in the not tomblike air."

The two of them creating between them, out of the rag-tag and bob-ends of old tables and talking, people who perhaps had never existed at all anywhere ..........

Pats of Sutpen's story have been told and retold now from points of view both hostile and friendly or neutral, by narrators within his own culture, and again from a point of view entirely external. How did he view himself? What would be added to our knowledge of him and his motivation if we could share his own self-awareness? Chapter Seven gives us Sutpne's story, the first part of it largely in a paraphrase of his own statement and some of it in his own words, as he told it to Quentin's grandfather and as grandfather and father told it to Quentin and Quentin told it to Shreve: there is no certainly even in ipsissimas verba, no possibility of getting back to "the thing it itself" of Sutpen's consciousness."11

As I Lay Dying (1930) is both a simple and puzzling book structurally and stylistically in exhibits Faulkner's amazing virtuosity
concentrating on a character at a time, fifteen of them in all, the action break not sixty sections. Each character, simultaneously refracting and participating in the forward movement of the story, cuts into the substance and suggests meanings to the degree possible to his consciousness and perception. The technique makes for what Henry James called the highest possible degree of saturation." But it also makes for some confusion. It is Addie's story? Or Darl's or Cash's or the story of all of them and that of the other participations as well? A further complication is that As I Lay Dying exists on two levels as a ritualistic and symbolic journey and as a naturalistic and psychological story. For although it is set in Mississippi and is about a "redneck" family As I Lay Dying evokes memories on ancient times and places for away. Each members of the family is given an opportunity to ponder his relationship to the others, especially to Addie.

In As I Lay Dying fifty nine first person segments of the book are doubly alternated, individually and by groups. The narrative is passed back and forth between various Bundrens and these "exchanges" with in the family are in turn alternated with those of outside observers or witnesses. Through out As I Lay Dying the characters intense first person narrative. Only what they have been
their immediate individual memories and what they are or want to be now can inform their lives. The novel suspense unity between diffusion and decay suspense, momentary articulation between filling and disappointment but it must first contract the entity before it can trace its dissolution.

Different point of view is seen in the monologue of fifteen character. Every character expert Darl is represented by the inferior monologue and through the past memories of different characters. As Jewel's personality has been depicting through the thinking and though of Darl-Darl's role in the novel is an observing eye. Jewel has now been seen from several point of view, each different yet complementary to the other and he has spoken once; but he is to be fully understood only when we reach the Addie section and discover the condition of his birth. "With Jewel - I lay by the lamp, holding up my own head, watching his cap and suture it before he breathed - the wild blood boiled away and the sound of it creased." We can now surmise why it is he, and none of his brothers who save Addie from water and fire, why he consents to sell his horse, why he pummels Darl when they reach Jefferson. From multitude of slanted and crossing impression and image of Jewel is slowly composed; but any final interpretation must be our own for there is no detached observer
who speaks for Faulkner, not even to the extent that Dilsey does in _The Sound and the Fury_. The secondary character surrounding the Bundrens as a chorus of comment and comedy never achieve more than, partial understanding Faulkner presents; the reader must conclude.

The method of _As I Lay Dying_ brings it the danger that the frequent breaks in the point of view will interfere with the flaw of narrative, in a few scenes this does happen, particularly in those of Darl's reflection which becomes so densely "poetic" they claim more attention than their place in the narrative seems to warrant. But once Addie's Soliloquy is reached, the physical journey in the wagon and the psychological journey through the family closely parallel each other; and each gains dramatic relevance and lucidity from the other.

Upon this investigation of a family's inner history, Faulkner has lavished his most dazzling virtuosity. Like _The Sound and the Fury_, _As I Lay Dying_ stakes everything on the awareness of its characters. There is neither omniscient narrator nor disinterested observers art the rim of the story; nothing being told, all must be shown. But where, _The Sound and The Fury is divided into four long sections, of which there convey distinct and sustained point of view, As I Lay Dying is broken into sixth fragments in which fifteen characters spaek or
reflects at various turns of the action and on numerous levels of consciousness. The prolonged surrender to a few memories in *The Sound and the Fury* permits a full dramatic recall; the nervous and jumpy transitions in *As I Lay Dying* encourage a sensitive recording of character change. It skill with which *Faulkner* manipulates its diverse point of view. So remarkably is this skill, the critic runs a danger of regarding the novel mainly as a fascinating exercise in dexterity.

Once it is agreed that in a final estimate the emphasis belongs elsewhere, the dexterity is a things to enjoy and admires particularly in the way each Bundren, speaking in his own behalf comes to illuminate the others. The first world of the book, uttered by Darl, is "Jewel," and it announces a major theme: Darl's fitful preoccupation with his brother. On the same page Darl quickly sketches Jewel: "Still straight ahead, his pale eyes like wood set into his wooden face, he crosses for the floor in four strides with the rigid gravity of a cigar store Indian dressed in patched overalls and educed with life from the hipos down..." Several pages later Darl speaks again, describing Jewel ass the latter caresses his horse with obscene ferocity. After these introductory glimpse, jewel comes forward from one ages, a page of fantasy concerning his forward for one page, a page fantasy
concerning his comically righteous neighbor who sees much yet nor really enough, and from her we learn that Jewel has been favored by years of Addie's 'self-denial and downright perversity.' Speaking for the first time, Dewey Dell remarks that "Jewel don't care about anything he is not to us in caring, not care kin."

_As I Lay Dying_ posses basically the same structure as _The Sound and the Fury_ but in a more complex form. Instead of four main section, three of which are dominated by the consciousness of a single character, there are some sixty short sections apportioned among fifteen characters. Each of these brief chapters describes some part either of the funeral preparation or of the procession itself, even ass it explores and definers the mind of observes from whose point of view the action is describes. Accordingly the clear sweep of the narrative is parallel by a developing psychological drama of whose tensions and compulsion the characters themselves are only half aware. The need co-operate during the journey merely disguised the essential isolation of each of the Bundren and postpones the inevitable conflict between them. For the Bundrens on less than the Compson, are living each in a private world whose nature is gauged in relation to Addie and the actual events of the journey to Jefferson. The larger frame of reference, provided in _The Sound and the Fury_
by the impersonal, third person narration of the fourth section, is here conveyed dramatically through eight different characters who comment on some aspect of the funeral in which they themselves are not immediately involved. Their diverse reactions to and judgment of the Bundrens chart the range of social response, passing from friendless to indifferences to outraged indignation.

As in *The Sound and the Fury*, each private would manifests a fixed and distinctive way of reacting and ordering experience. Words, action, and contemplation constituted the possible modes of response, while sensation, reasons and intuition form the level of consciousness. All of these combine to establish a total relationship between the individual and his experience; for certain of the character in *As I Lay Dying*, however, this relationship if fragmented and events and reducing the richness of experience to a few threadbare cliches. In contract, Darl, the most complex of the characters, owes his complexity and his madness to the fact that he encompasses all possible modes of response and awareness without being able to effect their integration. It is Cash, the oldest brother, who ultimately achieves maturity and understanding by integrating these modes into one distinctively human response which fuses words and action, reason and intuition, in short, the Bundren family
provides a locus of the exploration of the human psyche in all its complexity without in the least impairing the immediate reality of character and action.
REFERENCE


5. The Achievement of Williams Faulkner, P. 96.


