CHAPTER-III

RECONSTRUCTION OF TRUTH

Narrative structure in the 1932 novel helps delineate the community and its interaction with individual characters. It also reflects a change in Faulkner's attitude towards his reader. The narrating characters fragmented (and fragmenting) perspectives do not present the stories in a logical, chronological order, forcing internal evidence. Reconstructing directly confronts the reader with fragmentation which the novel record."1

Absalom, Absalom! Is, on one side, the story of the rise and fall of Thomas Sutpen, who was born in 1807 in the mountains of West Virginia and dies in 1869 at Sutpen's Hundred, northwest of Jefferson, Born into a poor white family, in a primitive mounting community where the concept of property does not even exist.

At one point, with defeat starting in the face, Sutpen recapitulates the basic facts of his life, hoping to understand where his plan went wrong. But telling his story belongs primarily to other people in Absalom, Absalom! It belongs to Miss Rosa Coldfield, his sisters-in-laws, who is herself one of the insulted and injured people left in the wake of his family flawed project. It belongs to Mr. Compson, son of General Composon, Sutpen's contemporary and
friend. It belongs to Quentin Compson, suicidal brother of Caddy in *The Sound and the Fury*, whom *Faulkner* recruits to serve first as audience and intercutor to Miss Rosa and his father, then as a tutor on southern history and culture to Shreve, who becomes Quentin's audience and intercutor and then beings to tell the story himself. And it belongs to Sutpen's daughter, Judith, a woman of few words, who makes her plotting of the Sutpen family cemetery another commentary on the human consequence of Sutpen's scheme for giving to his life.

The proliferation of intercutors of characters who listen and query, the comment and narrate enlarges as well as enriches *Absalom, Absalom!*, which becomes a novel about storytelling as interpretation. Miss Rosa's account is as demonology in which Sutpen ("man - horse - demon") "abrupt" upon a peaceful world that he proceeds to savage and ruin. On one level, Sutpen's ruthlessness gives Miss Rosa a way of understanding the fate of her lost South, but her motives are personal as well as cultural. And on another level, Sutpen's ruthless hurry gives her a way of understanding the force that have blighted her life. Through her demonology, she wins sympathy and achieves revenge. What she cannot do is reconstitute her life from the novel's first scene on, we think of her as sitting in a
too-tall chair like a "crucified child", wearing "eternal black," as though in anticipation of her own funeral, going over and over Sutpen's story, unable either to resolves it or let it go.

To Mr. Compson, as source of considerable information, Sutpen's story belongs in part to the aborted hopes of the South and in part to ages. Source by his empty life, his decline family, and the decline South, Mr. Compson is too cynical and self pitying to seek understanding by presenting it as another tale of "misfortune and folly", "a horrible and bloody mischancing of human affairs." In his hands, the search for meaning and the effort to asses responsibility seem futile, and interpretive story telling becomes another empty game: "Perhaps that's it." He says; things don't add up, "and we are not supposed to know."

Like Miss Rosa's, Quentin and Shreve go over and over Sutpen's story, and like Mr. Compson, they often fell like giving up. "Yes too much, too long." Quentin thinks just before he begins to listen again, this time to Shreve, whose ironic tone seems at times to resemble Mr. Compson's: "but I had to hear it and now I am having to hear it all over again because he so and just like father." It is however, with Quentin and Shreve and the "happy marriage of speaking and hearing" they achieve, that Absalom Absalom! Begins
to yield plausible explanation for the devastation Sutpen has wrought the succession of waves and not wives affronted; of children neglected, abandoned, and ruthlessly manipulated, until one kills another; of slaves conquered, abused, and betrayed, of friends used and discarded. Together Quentin and Shreve rewrite Sutpen's story into a tale of ruthless self-involved ambition that leads to terrible violence both before and after it lends as to desertion, fratricide, and consuming guilt.

The complications of the telling can be clarified some what if we think of the basic story -Sutpen, from his early youth through the death of his remaining son and halg Negro daughter as having not one but several narrative frames. The telling of the story be Quentin to Shreve and partly later by Shreve to Quentin makes the frames which encloses all the others. But this telling and retelling is based on various gives him by his father, who got in part from Stupen himself. Since in Quentin's version each of these people speaks in his own voice, often at great length and circumstantially, with unintended revelation of himself in the process what we have in effect is a series of frames, one within the other, like the picture of a picture containing a picture, and so on.

So the past has to be continually reinterpreted, and each
reinterpretation becomes a part of the accumulating past even of the past which is attempts to interpret. A knowledge of the end supplies the motives the search for the beginning: the earliest part of the story Sutpen's boyhood and young manhood before he came to Jefferson is retold by Quentin, as his father had told him, in response to Shreve's reaction of Miss Rosa's completed story of the "demon." So the telling circles in on the story from a different angle - Sutpen's own account, multiply filtered of his part and his intensions. The motive for the retellings, the reinterpretations, each of which adds new facts as well as new perspective and makes necessary a reinterpretation of the facts already known, is constant, and its supplies the organizing principle of the novel.

In one of his recapitulations, Shreve calls Sutpen, in a caricature of Miss Rosa's own words, "this Faustus, this demon, this Beelzebub.. who appeared suddenly one Sunday with two pistols and twenty subsidiary demons," thus reducing Sutpen to ordinary size by his humorous exaggeration and offering an implicit comment on Miss Rosa's "demonizing. His humors summary follow immediately after as recital calculated to make us feel the weight and at least the partial justice of Miss Rosa's terms. Shreves's presence in the book is one of the ways in which the tone is controlled"
The novel is therefore most essentially epic and dramatic in form because it is build on words and voices and nothing else. The beginning is curiously like a dramatic reading in which actors come out on street clothes and sits on a plain table and begin to speak. Thus Sutpes exists only in the voices. He has his being only in reports of those who were told something by someone else. The multiple narrative technique thus equips Faulkner with a flexible medium that need not be anchored to any one point in time or space. The way is, therefore, left clear for a complete freedom of development. The writer can make the hero, the story, and the narrators anything he wishes, since all of them can be defined only in terms of what they express reaction to events which, exists now only in memory and must be reconstituted from memory.

The circumambient language winds through the spiral form, giving first one and then another version of what happened. All of the shifting points of view there are sudden, unsignalled shifts in time and shifts from narrator to narrator. There is an almost impenetrable pattern or relatedness and non-relatedness. Those who were actually involved in the events were to involved to be objective and those who were begins at a very high pitch, with the near hysterical, obsessed
version of Miss Rosa Coldfield. She believed that Sutpen was
demon. According to her Sutpen was:

A fined, blackguard and devil, in Virginia fighting, where
the chance of the earth's being rid of him were the best
anywhere under the sun, yet Ellen and I both knowing
that he would return, that every man in our armies would
have to fall before bullet or ball found him ...... a man
who rode into town out of nowhere with a horse and two
pistols and a herd of wild beasts that he has hunted down
single - handed."

This account of Sutpen by Rosa Coldfield and similar other
speeches are highly subjective and pure nonsense. The next account
is that or Quentin's father; cool, rational, detached, unillusioned, or so
it seems. It his account lacks Miss Rosa's passion and outrage, it
also lacks power and conviction. We know Mr. Compson for skeptic,
but contribution adds little to that of Miss. Rosa, simply repeating
what is already known and underscorcing Sutpen's character and
personality. He comments of Sutpen's courtship, a process, which
Miss Rosa has insisted, was a combination of sorcery and abduction.
According to him Sutpen was ruthless. He had no pity or love. He
was feared, not respected.
Mr. Compson not blinded by subjectivity. His ironic eye easily see through the romanticism, enthusiasm and self deception of others. A skeptic in religion, a rationalist in his approach to life and a shrewd observe of social scene his elaboration gives the legend an apparent foundation in fact. But his observation too had a dubious validity. They are the projection of profound spiritual resignation. He is fatalist because he is at heart a defeatist. His grandiloquent allusions to "the horrible and bloody mischancing of human affairs" and to the "blank face of oblivion to which we are all deemed," endow his narrations with the atmosphere of moral gloom. He sustains the aura of catastrophe which Miss Rosa's forebodings initiated.

Quentin's narrative in colored by his own whims and fancies. His observations are influenced by obsession with his own incestuous desires towards his sister Candace. The passionate delivery of the Bon-Henry conflict derives wholly form Quentin's morbid involvement. Aroused by the questions of incest which the Bon - Henry - Judith relationship poses, Quentin shapes the story in the terms of his own vicarious incest was wishes creates the doomed Henry as an image of himself. Shreve, his room-mate at Harvard. Willingly collaborates with Quentin in building the Sutpen sage. In doing so he is guided by his youthful curiosity and romanticism.
While bringing the life and actions of Sutpen into focus. The narrators also reveal themselves. Miss Rosa's impossible romanticism in betrayed by her image of the ideal lover (the Bon Judith Courtship), her obsession with in her ascription of evil of Sutpen, Mr. Compson's effeteness is established in the very play of his rhetoric, in his perverse delight in what is mildly shocking, and it has sardonic asides. Quentin's psychology in depicted through his creation of Henry to no less degree than Henry's through Quentin. The narrators frame the legend as well as relate it. The tragedy of Sutpen is their own tragedy.

The different narratives in "Absalom, Absalom!" have been influenced by the social background, upbringing and personal prejudices. They view the Sutpen tragedy through their own distorted visions. They do not see the meaning of the tragedy in which they play a part nor its relation to the one they have made. Only the reader has a full view of the stage. He sees, at it were, two Sutpen drama and the other the larger social tragedy involving the narrators. The second. Shreve, the Canadian, remote from the involvements of either South or North, remains to the last uncomprehending and unaffected. His levity intensifies to the last uncomprehending and unaffected. His levity intensifies Quentin's ordeal by constrast, but it
also affords means by which the conjoined tragedies can be place in detached perspective. The inclusion of his normal view toward the end of the novel is analogous to the placement of the Dilsey section in "The Sound and the Fury", and furniture dealer's story in "Light in August". It shows Faulkner's command over his material and the means by which created indistinctive reality.

The narrator are of different ages and have different background. Their opinions also differ on so many points. But it is very remarkable how, in spinet inconsistencies, they built up a legend which is of cosmic proportions. The narrators differ widely on the point why Sutpen forbade the marriage of Charles Bon and Judith. The motive of Henry's murder or Bon hinges on the answer to this question. It was the mystery of Sutpen's opposition to Bon which confounded Miss Rosa. "I saw Judith's marriage forbidden without rhyme or reason or shadow of excuse,' she says, hinting at demonism as the only possible explanation. Mr. Compson also tries to get an answer to this questions. He thinks that a part- Negro mistress was the basis of Sutpen's denial and Henry's subsequent murder of Bon. It was the "morganatic ceremony" which, he thought, aroused Sutpen and shocked Henry. Mr. Compson, however, abandons this theory as he fells it is wide of the mark. "It's just
incredible", he finally concedes. "It just doesn't explain." Quentin
gives us a more satisfactory account of Sutpen's motivation. He
provides a new information that Bon was Sutpen's son. His
grandfather, General Compson, told him this fact. Quentin, with the
help of Shreve builds the legend of the outcast brother, the son who
renounced his birth-right, and the incestuous love affair.

Quentin and Shreve are young and imaginative, easily moved
to sympathetic identification. The Joint product at there efforts, as
they work wit memory and imagination, evokes, in a style of
sustained intensity of pitch, a feeling of the mystery and a sense of
the pain and defeat of human life. The story they finally put together
is a product of their imagination working as best as it can toward truth
with the over-abundant, conflicting, and enigmatic material at hand.
As bias is balanced against bias and distorted view give way to
views with different distortions, fragmented and overlapping pictures
of people and actions emerge from the multiple mirrors and screams
of the telling. Then the fragments begin to fall into place. The dim
ghosts evoked by Miss Rosa out of the distant past take one flesh
and their actions finally take on meaning as we move from Miss
Rosa's memories to Shreve's and Quentin's imaginings.
Regarding the multiple narrative technique employed in "Absalom, Absalom!" Faulkner says, "No one individual can look at truth. It blinds you, you look at it and you see one please of it. Someone else looks at it and sees a slightly awry phase of it. But taken all together, the truth is in what they saw though nobody saw the truth intact. So these are true as far as Miss Rosa and as Quentin saw it. Quentin's father say what he believed was truth, that was all he saw. But Sutpen was himself a little too big for people no greater in stature than Quentin and Miss Rosa and Mr. Compson to see all at once. It would have taken a wiser and more tolerant or more sensitive or more thoughtful person to see him as he was. It was thirteen ways or looking at a blackbird. But the truth, I would like to think, comes out, that when the reader has read all these thirteen different ways of looking at the blackbird, the reader has his own fifteen image of that blackbird which I would like to think is the truth." 4 

When Quentin goes a Harvard, he tells Shreve about Sutpen. And on the day Quentin learns about Rosa's death, both the boys work out their own version of the tragedy. It is thus almost compulsive for the narrators in "Absalom, Absalom!" to narrator the story and build up the legend, whereas in "The Town" there in no
such compulsion, **Faulkner** has used several narrative techniques in his novels. He has introduced variety even in one particular branch of narrative. The multiple narrative technique used in "Absalom, Absalom!", "The Town", "The Sound and the Fury" and "As I Lay Dying" is widely different.

**Faulkner's** concern in this novel seems to be a gradual revelation and reconstruction of the truth about Sutpen through several points of view, each of the nine chapters "Absalom, Absalom!" Moves forward to a climactic surprise or revelation. The secret of the success of "Absalom, Absalom!" Lies in its suspended motion and withheld meaning. The different narrators contribute to this process of gradual reconstruction of the truth about Sutpen. Furthermore, the reader is drawn into this search for truth about Sutpen. He becomes, as it were, another investigator participating in the search for meaning. Each of the point of view used by **Faulkner**, in the words of Hyatt H. Waggoner, "adds new facts as well as a new perspective and makes necessary a reinterpretation of the facts already known ..... and it supplies the organizing principle of the novel."5
"Absalom, Absalom!" Through the use of multiple points of view, focuses our attention on the difference between facts and their reconstruction.

In this sense, the novel emerges as a significant experiment in fiction. It lays stress on the point the past has no 'objective' existence, that it is a cooperative and imaginative construct. The reconstruction and interpretation of Sutpen's story as "Absalom, Absalom!" Attempts to do, emphasis the need to understand the past in terms of its relevance in the present. What is seeks to do is to capture the 'present ness' of the past. In this process, the novel brings into play the genius of the present to establish a meaningful relationship with the facts of the past. The uniqueness of "Absalom, Absalom!" Lies in the execution of this double focus.

The technique of multiple points of view fully suits the aim of the novel. It becomes "the sustaining medium of the action and chief vehicle of meaning." It provides commentary on the nature of historical reality, which is unknowable in its totality through a more rational scientific approach. As Mrs. Vickery puts it, "through the successive accounts, history moves from the factual to the mythic, leaving Quentin and Shreve free to interpret, imagine, and invent so long as they remain true to what they believes is the spirit of the
past." In order to apprehend reality we need creative imagination too.

What the technique employed in *Absalom, Absalom!* Emphasizes in the principle of simultaneity of vision. It involves the reader in the creative discovery. The absence of the authorial voice puts great responsibilities on reader participation but the reward accruing are correspondently great. *Absalom, Absalom!* Is not a novel which is reader merely reads. It is an experience in which he creatively participated. The techniques of multiple points of view, despite all the difficulties inherent in it, makes *Absalom, Absalom!* a genuine representation of complex human motives and desires. It offers a new way to reconstruct history imaginatively and truthfully, The novel achieves objectivity in the narrator's efforts to reconstruct the meaning of Sutpen's life. There is no explicit guidance or statement from the author, the narrative techniques and reader's participation re-create a meaningful portrait of Thomas Sutpen. The method becomes an integral part of the novel's theme. It emphasizes the need of multiplicity and simultaneity for a meaningful remonstration of facts about Sutpen. Thie emphasis seems to have determined the new way of telling the story of Thomas Sutpen
through multiple narrators who correlate facts, guess the possibilities, and arrives at certain plausible findings.

As Cleanth Brooks has put it, *Absalom, Absalom!* is a persuasive commentary upon the thesis that much of 'history' is really a king of imaginative construction. The past always remains at some level a mystery, but if we are to hope to understand it in any wise, we must enter into it and project ourselves imaginatively into the attitudes and emotions of the historical' 7. the novel, no doubt, is a difficult one. But it has its rewards and compensations to offer in the shape of insight gained into the nature of historical reality and man's effort to grasp it.

The technique of multiple narrators, separated by time and relationship with Thomas Sutpen, has proved eminently suitable method to dramatize the re-creating of the past. "There are actually few instances in modern fiction of a more perfect adoption of form to matter and an intricacy that justifies itself at every point through the significance and intensity which the makes possible."

In *Light in August* a somewhat different type of character narrative is reported narration told by one character to another about what a third said of did. These "secondhand" narratives are framed by the comments of narrating character of focal character, who is
turn in framed by external narrator, thus adding another level to the transmission of information about Christmas. In a few instances rumor and speculations may pass back and forth among five or six narrators. The most extreme example occurs in chapter-4, section 2, when Byron describes the discovery of Joanna's body and her burning house. First he tells of the countryman who found the fire. The verbs "told" and "said" emphasize that information is being passed along, that he wished to acknowledge its sources: "he told how suspected there was something wrong" (p. 84) "The countryman reports his discovery of Joanna's body and her burning house to various community member (especially Sheriff Kennedy and his deputies) who later speak to Byron, who finally talks to Hightower, the few instances of direct quotation said. News of Joanna's murder travels along four narrative levels; the external narrator, Byron, the townspeople, and the countryman. A similar transmission process underlines Byron's account of how Joe Brown revealed Christmas responsibility for her death. One of Byron's statements implies five levels: "Because they said it was like he (Brown) had been saving what he told them next for just such a time as this" (pp. 90-91). Brown gives this information to the sheriff and his deputies who later talk to Byron (or more likely to other townspeople who talk to Byron),
who finally reconstructs the episodes for Hightower, all of which the external narrator records. When Brown goes so far as to report what Christmas told him (pp. 86-88), a sixth level of transmission results.8

In his judgment of other character, Christmas proves the latest reliable focal individual. McEachern is described exactly as Christmas saw him, with only rare intrusions into his perspective. His importance thus lies mainly in his effect on his stepson-who always perceives him as cold, indifferent, and ruthless. Yet occasional adjectives, which the narrator supplies almost surreptitiously, suggest that there might be more to the man than the boy recognizes. Twice, as McEachern tries to force Christmas to learn the catechism, he is called "not unkind", and he is said to feel real shame having whipped the boy into unconsciousness."9 Still, Joe's view of him prevails until chapter 9, section 1, which is related entirely from McEachern's perspective. His formerly two-dimensional character develops a heretofore-unseen human dimension not afforded by the boy's limited view. Shifts in perspective between Christmas and McEachern create out of chapters 8 and 9 a king of self contained unit. The first section of each chapter describes Joe's stealthy departure by rope from the McEachern house on the night of the dance. The chapter 8 version uses the boy's perspective, looking into
his stepparents' bedroom wind ('he slid down the rope, passing swift
as a shadow across the window where the old people slept" (p. 159)
The chapter 9 version employs McEachern's perspective, from within
the bedroom looking out the window ("as Joe, descending on his
rope, sild like a fast shadow across the open and moon filled window
.... McEachern did not at once recognize him" [P. 189]). The episode
is the climax of Joe's rebellion against his stepfather, or McEachern's
efforts to dominate his stepson. Their contrasting perspectives
illuminate their grim, stubborn attitudes towards each other,
establishing the steady pattern of rebellion and violence, which
Christmas follows throughout his life.

Reconstruction of truth is also based on reported narrative as it
also works prominently to obscure the facts of Thomas Sutpen's life
Absalom, Absalom! But in Light August it serves more to illustrate
community involvement (although hazy uncertainly does enshroud
Christmas's life and racial heritage). In chapter 15, section 2, and
anonymous Motts town citizen relates the activities of Doc and Mrs.
Hines on the day of Christmas's capture. He gathers the details of his
story from several different townspeople the Mottstown sheriff,
deputy, jailer, railroad ticket man and others. Acting much like and
external narrator he reports their reactions and ever describes their
thoughts. Of the cafe man he says: "once he started call but he didn't. 'I reckon I misunderstood her,' he says he thought. May be 'it's the nine o'clock southbound they want" (p. 340). In chapter 3, section, I another anonymous townsman, speaking from the Jefferson community's perspective, tells a stranger about Hightower. In each case the narrating character functions as a reporter, reconstructing events from various community sources, guessing in the absence of firm evidence. The Mottos town citizen speculates about Mrs. Hines: "Maybe she was enjoying herself, all dressed up and downtown all Saturday evening. May be it was to her what being Memphis all day would be to other folks" (p. 339). Such narrative represents the world-of-mouth communication typical of small rural towns.

In larger context, narrative structure also symbolized the ultimate interrelatedness of all events and individuals. Several scenes specially illustrate this theme. As a young boy 6, Christmas considers his rejection of Mrs. McEachern's food an act of manhood and rebellion. Twenty year later, in Joanna Bunden's kitchen, he refuses food again for the same reasons. But a more significance variation this theme concerns how one person's life an intersect with the loves of many others. Chapter 1 described how the people in
Yoknapatawpha County learn of Lena Grove, how she gradually enters to into the community consciousness. By the chapter's end, her story has been told four different times. Multiple perspective permits the retelling of such stories, a kind of redundant narration. So does the chronological fragmentation of plot, which allows the first view of the Burden fire in chapter 1, its discovery and Joanna's murder in chapter 4, -9 description of Christmas's depression the night before the murder in chapter 5, and explanation of how Joanna 'forced' Joe to kill her in chapter 12, and in chapter 13 the community's discovery of the crime. Hightower's life story is related of at least three occasions; the dietician's twice. Christmas's death is reported three times Byrom learns of it at end of Gavin Stevens explains it - all before it is ever actually described. Transition between these related but disparate narrative chunks usually occurs abruptly, the result of what Michael Mille gate calls "deliberate crudeness," 10 They dissuade the reader from expecting any traditional sequence of events, jolting his towards an awareness the events and people who seem wholly unrelated are in reality intimately bound up in common destiny.

The next in this series in "The Sound and the Fury", Faulkner himself, in his interview with jean stein has told his that "The Sound
"and the Fury" began and took shape through successive retelling of the same story from different points of view. The story of Caddy is reason trusted by three different family members. The telling of the story about the "lost innocence" is rather in reconstructive method. As the novel takes most its part in past tense. But the story - teller represents it in present time. And this also one of great quality of Faulkner's narrative technique.

The pattern established by Faulkner's disposition of the novel's four section can be viewed in a number of different ways, and they have been seen, for example, a exemplifying different levels of consciousness, different modes of apprehension of cognition. Contrasted states of innocence and experience; M. Coindreau speaks of them as four movements of a symphony. All these elements are present, and there is an over all movement outward from Benjy's intensely private world to the fully public and social world of the fourth section. The pattern, however, is not solely progressive, despite the superficial affinities between the first and second sections on the one hand and the third and fourth sections on the other, the most fundamental relationships would seem to be those between the first last sections, which offer a high degree of objectivity, and between the second and third, which are both
intensely subjective. Benjy is a first-person narrator, as are Quentin and Jason, but this observation do not pass through an intelligence which is capable of ordering, and hence distorting, them; he report the events of which he is a spectator, and even those in which he is himself a participator, with a camera-like fidelity. His view of Caddy, it is true, is highly personal, but we infer this view from the scenes, which his camera-mind records; Benjy does not himself interpret this or other situations and events; still less does he attempt to impose a distorted interpretation upon the reader, as in effect, do Quentin and Jason. Nor does he himself judge people, although he becomes the instrument by which the other character are judged, their behavior toward him serving as a touchstone of their humanity."11

Faulkner often spoke the Caddy, outside the novel, with an intensely passionate devotion. "To me she was the beautiful one," he said at the University of Virginia, "she was my heart's darling. That's what I wrote the book about and I used the tools which seems to me the proper tools to try to tell, try to draw the picture of Caddy." 12 Although this conception is already present in the first section of the novel it is evoked, necessarily, in somewhat fragmentary fashion, as we glimpse Caddy in various family situations, as we sense how much she means to Benjy, as we come to associate her, through
Benjy, with images of brightness, comfort and loss. In the second section Caddy is more clearly visible, and there are passage remembered dialogue a revealing of Caddy's character as of Quentin's but the figure of Caddy, like so much else, is enveloped in uncertainly. In Jason's section Caddy's agony is most movingly evoked, but only briefly so, while in the final section of the book she is so more than a memory.

It was and essential element is **Faulkner** over-all conception of the novel that Caddy never be seen directly but only through the eyes of her three brothers, each with his own self-centered demands to make upon her, each with his own limitations and obsessions. Asked at Virginia why he did not give a section to Caddy herself, **Faulkner** replied that it seemed more "passionate" to do it though her brother, and one is reminded of his remarks at Nagano about the beauty of description by understatement and indirection: "Remember, all Tolstoy said about Anna Karenina was that she was beautiful and could see in the dark like a cat. That's all her ever said to describe her. And every man has a different idea of what's beautiful. And its best to take the gesture, the shadow of the branch, and let the mind create the tree." 13 it certainly seems likely that to have made Caddy a 'voice' in the novel would have diminished her
importance's as a central, focal figure. As the book stands, hands, caddy emerges incompletely from the first two sections and in the last two attention shifts progressively from her to her daughter. Quentin, the different limitation in the view point of Benjy, Quentin and Jason makes unavoidable the showiness, the imprecision, of Caddy's presentation; because the mind of each is so closed upon its own obsession it is scarcely true to speak of their interior monologues as throwing light upon Caddy from a variety of angles; it is rather as though a series of photographs in differing focus were superimposed one upon the other, blurring all clarity of outline or detail. The novel revolves upon caddy, but Caddy herself escapes satisfactory definition and her daughter's tragedy, simply because it is more directly presented, is in some ways more moving.

It is characteristic that Jason should be the only member of the Compson family who is able to cope with the practical and social implications of Caddy's defection. Where Mrs. Compson can only moistly complain, Benjy bellow his in comprehending grief, Quentin commit suicide, Jason can adjust himself to the situation and turn it to his own advantage and profit. Jason - the one Compson who was capable of meeting Snopes on his own ground, as Faulkner wrote to Malcolm Cowley - becomes in this way the representative of the
new commercial south, and his section strikes a specifically contemporary note in its evocation of the petty businessman, with Jason himself appearing, in this role, as a typical figure, share the fundamental characteristic of a legion of other businessman in North and south alike, it is perhaps for this reason that Jason's seems much the least "Southern" of the section. I also seems the most readily inclusion in The Portable Faulkner that is a measure of the degree to which Jason's single-minded and ruthless pursuit of material self-interest serves to isolate him not only form his family but from the community as a whole .... his contempt for the town is only exceeded by his contempt his own family, its history, and its pretensions:

Blood, I says, governors and generals. It's damn good thing we never had a kings and president; we'd be down there at Jackson chasing butterflies (p.286)

It must be admitted that each of the first three sections of The Sound and the Fury has about is some suggestion of the tour de force; the Quentin sections seems raises to the level to the self-revelatory interior monologues of the unimaginative man. The Benjy section seems to have been more exclusively Faulkner's inversion, a deliberate attempt to extend the boundaries of the novel beyond
the point to which Joyce had already pushed them. Yet Faulkner never regarded the book as a tour de force; unlike *As I Lay Dying*, *The Sound and the Fury* was a book which took him a long time a much agony to write, and his adoption in the final section of point of view of the omniscient author seems to have been forced upon him not by the demands of a deliberate design but by the more immediate pressures stemming from an urgent need for self-expression.

In various accounts of the writing to *The Sound and the Fury* Faulkner says that having failed in three attempts to tell the story, to rid himself of the "dream", he had tired in the final section to pull the whole novel together, retelling the central story more directly and clearly, in fact, the section contributes relatively little to our understanding of the narrative events touches upon in earlier sections; in radically different way. Simply by giving us for the first time detailed physical description of Dilsey, Benjy, Jason and Mrs. Compson, Faulkner playing on some of the most fundamental of human responses to storytelling - effectively modifies our feelings toward them simply by reacting is such detail the routine of Dilsey's day, evoking the qualities demanded in performing such duties her to emerge for the first time both as a fully drawn character and as a
powerful positive presence. When the action shifts to Jason and his vain pursuit Quentin we notice that may of this experience have something in common with Quentin's experience during the last day of his life—there are, for example, the moments of violence, the unsatisfactory brushes with the representative of the law—and we come finally to recognise that, for all the differences between them, both brothers display a similar obsessive ness and fundamental irrationality.

It is .... tempting, in the final section, to see in the immensely positive figure of Dilsey, and the importance given to her, a certain over-all reassurance and even serenity; but although the section does contain positives which to some extent offset the negations of the previous sections, it would be too much to say that the novel closes on a note of unqualified affirmation. Dilsey 'endures', but her endurance it tested not in acts of spectacular heroism but in her submission to the tedious, trivial and - willfully inconsiderate made upon made her by the Compson family. The Easter Sunday service in the Negro Church is immensely moving, as a apotheoses of simplicity, innocence, and love, with Dilsey and Benjy as the central figures:
In the midst of the voices and hands Ben sat, rapt in his sweet blue gaze. Dilsey sat bolt upright beside, crying rigidly and quietly in the annealment and the blood of the remembered Lamb. (pp. 370-371)
REFERENCES

1. Hugh M. Rerppresburg Voice and Eye in **Faulkner's** Fiction. (The university of Georgia 1983 Press Athens)


13. Faulkner at Nagano, P.72