CHAPTER - IV

THIRD - PERSON NARRATION

The narrator in the most critical component in point of view, but the first and third person categories create difficulties in the discussing his existence. First person at least established the narrator as a character person at least established the narrator as for character who bears some relation to the events he describes. Third person, however, suggest not a character human personality but, according the Brooks and "Warren" a kind of disembodied intelligence before whom the events are played out." I such a definition produces the third person narration narrator's existence, at least in the sense of a person who narrates. Every narrative has a narrator - there and be no narrative without one. The printed narratives often appear to be produced by a very concrete, discarnate personality - a human personality, with frequently human limitation. But it is dangerous, and incorrect, to ascribe the characteristics of this personality omniscient of fiction who knows all because he produces all. In Light of August and Absalom, Absalom! However, the third - person narrator often possess only limited knowledge; he can frequently do little more than guess what a character might have believed, employing such words as may be and
perhaps to reflect his apparent uncertainly. Whether participating character or uninvolved observer, the narrator remains always distinct from his creator. Gerard Genette, a French narrative theoretician an interpreter of Product, thus argues for a quite different means of distinguishing narrators: "The Novelist' a choice, unlike the narrator's, is .......... between two narrative postures; to have the story told by one of its 'characters," or to have it told by an narrator outside of the story .... every narrating is, by definition, to all intents and purpose presented in first person... The Real question is whether or not the narrator can use the first person to designate one of his character."2 Of course, it the narrator remains uninvolved and does not use of the first - person pronoun, then his physical person categories really have no meaning. In their place, character narrator and external (uninvolved) narrator will serve more accurately.

Giving over subjective parochialism, Faulkner turns to the third person to finish the novel. The final section must be third person for some of the same reasons that have determined the other tactics of the book. We as readers now need absolute objectively. We need day - to - day. We need the peace of a story told straight out. We need the king of whole word we have been denied. We came for a
story and have put up wit bits, glimpse, flashes, and parts, and now we want our sugar cube or carrot or our fish.

In *The Sound and the Fury* the forth and final section is narrated in the third person and take places in Sunday, April 8 1928, while Dilsey takes Benjy to an Easter service, Jason discovers that Quentin II has run away with the carnival man and, more important, with the money he has been saving for seventeen years, some of it rightfully hers, and some of it his own. He chases her, unsuccessful. One the way back he sees Luster, Dilsey's grandson, driving Benjy through the town square. In the centre of the square is a confederate monument, which Benjy is accustomed to pass on the right. Luster has turned to the left, upsetting the order, and Benjy has started to bellow. Jason turns the horse around; with everything once again in its proper place, Benjy is happy. One that note the novel ends, but the impression is hardly one of stability or resolution.

The final sections, although Dilsey is at it centre, is narrated in the third person in contract to the first person narration's of the earlier three sections of the novel. The reason, perhaps, lies in the fact that this section, unlike the earlier ones, does not aim at the exploration of a mind. We have moved in this section from a private world to a public world, from the inside of things to through outside. The method
represents a new perspective on the Compson story. The earlier
points of view were those of involved narrators. Dilsey, though she
has been a member of the Compson household for along time, is not
a Compson. Through her, Faulkner seems to give a final perspective
on the decay of the Compson. As Mrs. Vickery argues, "Dilsey is
means to represent the ethical norm, the realizing and acting out of
one's humanity; it is from this that the Compson have deviated, each
into his separate world." 3 As Edmond L. Volpe puts it, "here is a
genuine response to individuals and to life." 4 each of the Compson
brother has tried to coerce experience into the mould of his own
personal and limited view of life. They do not accept, as Dilsey does,
with humility what time brings to them. They are unable to establish
the kind of connection Dilsey is able to make due to her long
association with the Compson family. This inability results in death
and decay in place of life and prosperity. Dilsey works with time and
circumstance whereas the present-day Compson work against them.
Hence, she is able to create some order out of chaos whereas the
Compson perpetrate disorder and confusion. They have neither the
understanding nor the capacity for courage, dignity, and endurance,
which Dilsey possess in such and abundant measure. Through her
qualities Dilsey triumphs and gains her peace. Through Dilsey,
Faulkner puts into perspective the limited sensibilities of the three Compson brothers and the reasons for the decay of the Compson family.

The fact the Dilsey represents the moral centre of the book renders her unsuitable for being the narrator. Had she been used as a point of view character she would have served as one more version of the truth. Olga Vickery emphasizes this point when says they "to use Delsey as a point of view character would be to destroy her efficacy as the ethical norm, for that would give us but one more splinter of the truth confined and conditioned by the mind, which grasped it." Yet, Dilsey is at the centre of the last section of The Sound and the Fury providing it its 'vantage point'. Since the mind of Dilsey is not probed, the narration is this section, unlike in the earlier sections, is objective. As Dilsey returns form the Church she says: "I've sees de first en de last...... I seed de beginning, en now I sees de ending."

Book IV, Dilsey's section, provides a conclusion and a thematic counterpoint to the preceding books. It is written in traditional third person without any attempt to render a single point of view. Most of the narration centers about Dilsey, but Faulkner also uses Dilsey and account of the final events in the Compson story.
Light in August is technically one of the most brilliant and daring of Faulkner's novels - so much so that the first were unsure that the novel possessed any real unity. For example, the two principal characters never meet, though the juxtaposition of their lives has everything to do with the meaning of the novel.

Thematically, Light in August is very complicated, containing several distinct stories whose thematic relationship is not immediately apparent; but stylistically, it is relatively easy reading. The sentence structure is generally free of the spastic, breathless quality of the sentences to be found in Absalom, Absalom!, and he shifts from the present to past pose little difficulty. The simplicity of the narrative technique, however, is deceptive, as the contradictory nature of the many intelligent and perceptive critical studies of the novel indicates. The combinations of stark realism with symbolic narration, the creation of highly complex character, the resonance of the images and symbols, allusions and Biblical parallels - all tend to obscure the thematic unity of the stories of Len Grove, Byrom Bunch, Joe Christmas, Joanna Burden, and Gail Hightower.

The social tragedy of the lynch drama is magnified version of the individual tragedies that the recorded in Light in August. The lynching serves as a thematic and structural framework for the
histories on Hightower, Christmas and Juanna Buder. Like the members of the mob. Each of these characters is and the stories of each characters illustrate the theme, which Hightower articulates as he mediates upon the sonorous quality of Protestant music, which seems to him to be:

…… the apotheosis of this own history, his own land, his own environed blood; that people from which he sprang among whom he lives ………. Pleasure, ecstasy, they cannot seem to bear; their escape from it is in violence, in drinking and fighting and praying: catastrophe too, the violence identical and apparently inescapable. And so why should not their religion drive them to crucifixion of themselves and one another? (L.A. 322).

One of the remarkable achievements of the novel is the consistency with which Faulkner creates these opposing canvas. The stories of Hightower, and Joe Christmas, and Joanna Burden are narrated with images of darkness, pain, crucifixion and death. The Lena Grove story is bathed is ware sunlight and filled with images of timelessness and affirmation. The title, which is resonant wit meaning, seems most appropriately associated with the warn life-glow that halos Lena.
With its brilliant portraits of a variety of grotesques, victims of their past and their society who in their turn create victim, *Light in August* is unquestionably one of Faulkner's greatest novels. A fascinating story, masterfully told, of the south and southerners, it transcends the specific to reveal the human being as his own executioner and victim.

"I have just finished reading the galley of *Light in August,*" Faulkner wrote Ben Wasson is 1932. "I don't see anything wrong with it. I want it to stand as it is. This one is a noel: not an anecdote; that's why it seems tops heavy, perhaps," 5 the narrative structure of *Light in August* a fusion of traditional and innovative techniques, permits the exploration of a number of varied themes: the meaning of individual experience; the nature of varied themes; individual's place in the community; isolation; obsessive ness; the growth of and need for identity; the past's influence upon the present; the interrelatedness of all human lived and events; the prison of environment and the myth of free will. Faulkner's earlier novels evinced a particular concern with family, the Sartorises, Benbow's, Goodwin, Compsons, Bunderns and others. They often focused on relationship among family members and their varying individual perspective on the world. But when he began work on *Light in August*
in the summer of 1931, Faulkner expanded this concern to encompass the individual's relationship with the community, that cohesive group of individuals living together voluntarily under a common set of laws and customs. In *Light in August* Faulkner for the first time defines the individual not only from the individual's viewpoint but from the ways other people members of the community see him too.

*Light in August* combines the externality of sanctuary with the internally of *As I Lay Dying*. Four major factors shape its structure. First, the burden of reconstruction shifts from the reader to the characters. Indeed the community's discussion of events proves to be a favourite pastime. Second, while continuing to emphasize individual perspective (through such narrators and focal characters as Joe Christmas, Janana Bunder, Gail Hightower, and Byron Bunch), the narrative also portrays a community perspective through town gossip, character who "symbolize" community opinion, and external narrator who describes and comments on community reaction. Third, the presence of five major story lines Christmas, Bunch, Hightower, Lean Grove, and Burden (along wit numerous minor ones: Doc Hines and Percy Grimm, for instance necessitates a structures which unifies all the disparate narrative strands. Finally,
more that the novels which preceded it, *Light in August* seeks to explain the people and events in describes. By employing the perspectives of its characters, it achieves these explanation without sacrificing artistic vigor or intensity and makes them a veritable part of what the novel explores.

The most pervasive structural element in *Light in August* is the involved narrator - the storyteller, overseer to all the action, a central authority connecting various stands of plot and character. In no sense a character or even a person. The narrator and his influence - this "personality" - shape the novel. (Even the masculine pronoun he provides only a convenient referent, in no way implying sexual gender). though he tells the story, he is not Faulkner. Nor does he speak for Faulkner, who used his as a medium for relaying the story. His presence at best may be theoretical, but his effects are very real.

The external narrator enriches the interrelationship among theme, characterizations, and structure. His usually objective perspective contrasts remarkably wit the subjective, biased view of the characters. He thus serves analyst, he can intrude into the minds of such individuals as Hightower and Christmas, uncovering their thoughts, articulating their unconscious moods and emotions, pointing to events and people in their pasts, which shapes their
present-day lives. He also provides a context for the numerous
framed in Conradian fashion by the external narrator, enforcing the
fact of their fallibility. In this role that narrator resembles the unnamed
speaker who introduces Marlow.

Conrad's narrator, however, in an actual character who clearly
identifies himself with first person pronouns. Faulkner's narrator
never refers to himself, but he words actively in every scenes,
shaping the story and its telling in a way Conrad's narrator does not.
As an organizer, interpreter moralist, observer, and storyteller, the
narrator is the most important structural elements in Light in August.
the point use or narrating characters and external narrator, as Olga
Vickery has observed, merge experimental and traditional forms in
the sport of novelistic structure characteristic of the rest of
Faulkner's career."

In at especially, the fusion of tradition and innovation permits
the contrasting of a general community viewpoint wit the often quite
different perspective of an individual in conflict with the community. In
chapter 13, section 4, for example, Byron tries to explain to
Hightower why he has moved Lena out to the cabin behind Joanna
Burden's house. In chapter 14, section 1, the sheriff and his deputy-
both community representatives discuss the same question. (Each chapter is divided into several sections, set off at beginning and end by line spaces; sections usually center on a single event or focal perspective). The ironic undercurrent of the narrator's presence in both sections 13, 14 suggest ulterior motives to Byron's explanations, one that he either has not recognize or refuses to admit. Perspectives shifts not only that he earlier has not recognized or refuses to admit. Perspective shift not only among various characters but also between internal and external viewpoint. A characters is seen through his own consciousness, from the viewpoint of others characters, from the perspective of the narrator, who himself may work in various ways, characterization through contrasting perspective bequeaths the final judgment of a character to the reader. Vickery comments: "because of the interpenetrating of interdependence of the private and public worlds, each character is multidimensional. He is at once subject and object, observer and observed, creator and created," 7 in this novel, which pits one man's agonizing struggle to fathom his identity against and entire community's efforts to understand him, such a narrative mode proves quite appropriate. Though the narrator is not a character, his personality is easily recognizable and directly responsible for tonal
variation from section and chapter to chapter. From the first page he established himself as an authoritative narrative source vehicle through which Faulkner transmits the story. He is a judge of human character and behavior.

He exhibits several obviously human characteristics. Occasionally he pause to rebuke or correct mistakes, as with the failure of Lena's brother to notice her pregnancy: "Then he remarked her changing shape, which he should have noticed some time before" (pp.3-4)8 He may project objectivity toward his subject, or strong prejudice; he may range in mood from disinterest or amusement to passionate involvement and sympathy.

The narrator also lacks omniscience. Though at points he appears to know everything, at others he seems able only to speculate, especially when examining character motivation. Describing Christmas's attitude towards Mr. McEachern, he explains: "Perhaps he was thinking then how he and the could always count upon one another depend upon one another: that is was the woman alone who about toe punished" (p. 149). This conditional narration occurs when the narrator is unsure of his information, when he either cannot or will not divulge the facts. In one sense, his semi omniscience places him in a position equivalent to that of the citizens
of Jefferson, who often can do little more that guess about many characters and events." 9

The lack of authoritative information leaves the reader in a similar position; he too must speculate, which may encourage his identification with the townspeople. The narrative's failure to resolve many of the questions it raised reflects a theme apparent in much of Faulkner's work - the idea that human behavior often remains permanently inexplicable. When various characters try to explain Christmas, they immerse themselves in a search for self-knowledge, which often reveals more about their own natures than about his. Conditional narrative also indicates the narrator's distinct separateness from Faulkner, who as author and creator possesses total knowledge of what happen in the novel.

Which tonal and idiomatic variations may theatrically result from the narrator's multifaceted personality, they ultimately represent the author's purposeful decision. Each episodes' prevailing tone directly reflects the author's purposeful decision. Each episode's prevailing tone directly reflects its structural and thematic purpose. A focal character's emotions, thoughts and personality influence the tone of the scenes in which he appears. The same is true of distance, which the narrator establishes between himself and his
subject. Does he describe only a character's actions? Does he enter the character's mind, revealing his thoughts? Or does he becomes a spokesman, articulating what the character himself cannot say any does not know? The narrator of *Light in August* may assume one of three general relationship with his subject, although there are many gradations between them. He thus produces one of three types of narrative.

In third person narrative, the narrator completely separates himself from his subject, an uncommon degree of distance in the novel. Intrusion occur rarely. Character and events and described objectively, without comment, in a manner which traditional narrative concepts would term 'dramatic'. The language may seems as terse as the scenario for and Ibsen play:

Hightower has not moved. He sits behind the desk, his forearms parallel upon the armrests of the chair. He wear neither collar nor coat. His faced is at once gaunt and flabby; it is as though there were two faces, one imposed upon the other, looking out from beneath the pale, bald skull surrounded by a fringe of gray hair from behind the twin motionless glares of his spectacles. (P. 82)
Such narrative simply records dialogue, with the narrator briefly noting physical gestures and identifying speaker. External narrative usually employs present-tense verbs. It emphasized physical reaction and expression, especially facial and hand movements. In chapter 1, Mrs. Armstid's classing of stove lids. Her neutral voice, and "the savage finality with which she build the fire" (pp. 14-15) reveal her unspoken opinion of Lena. Aware that the older woman probable suspects and disapproves of her condition. Lena averts her eyes, stares at her hands, smoothes her dress, and speaks in a voice whose "doggedness has a soft quality, an inward lighted quality of tranquil and calm unreason and detachment" (p.15) Other examples of external narrative occur in the conversation between Byron Bunch, his landlady, and Sheriff Kennedy, in chapter 18, section 1 (pp. 396-400): in chapter 14, section 1 (pp. 6-9, 14-15, 19-20). The tonal and idiomatic character of such scenes may vary considerably. Although the external narrator may occasionally indulge in mildly lyrical, poetic descriptions, as in the pastoral opening scene, he usually adopts a more detached (occasionally ever clinical) tone. His separation from the action is complete, rarely does he express any opinion at all of the characters he describes.
In internal narrative the narrator begins to submerge himself in his subject matter. Although he may reaming objective and detached, his perspective changes. Not limited to physical description, he enters his characters' mind and report their often combines with external narrative as the novel's characteristic narrative structure. Double quotation marks identity spoken statements while single quotation marks enclose specific thoughts. When the narrator more generally describes a character's attitudes and experiences, no special punctuation occurs. Importantly, the information which the narrator organize and refines through internal narrative always comes from the minds of focal characters.

Two internally narrated episodes describe Byron Bunch's glimpse of Joe Brown's escape from Lena's cabin (chapter 18, section 1, pp. 393-403) and percy Grimm's pursuit of Joe Christmas (chapter 19, section 2, pp. 425-40). These scenes closely resemble one another, especially in perspective. Confrontation with a fugitive marks a climactic moment in each focal character's life. Bunch at last resolve to assert himself, to abandon his passivity and challenge the man on whose behalf (he believes) he has given up Lena. Grimm, on the other hand, feels duty bound by the capture of Christmas to invoke his militant patriotism in defense of Jefferson, justice and the
and realizable, he knows what none of the character's can know, he likewise admits his limitations by using conditional narrative. When such a character a Gavin Stevens in chapter 19 attempts to serve the narrator's function by explaining another person's mind and behavior, he cannot succeed, because Stevens cannot enter Christmas's mind, know of his past, or directly observe what he does, he can only guess haphazardly about him. Steven's personality - his emotional and intellectual character - limits his objectivity. As a result, his explanation provides only inaccurate stereotypes rather than genuine answer. Very simply, he lacks the external narrator's abilities. When the narrator does provides information, he does no character can speak with infallibility. Because the reader has access to the narrator's knowledge, he knows more about what happens in the novel than any character, but he never quit learns, or understands, the entire story.

Though translated narrative occurs mainly in brief italicized passages, a few longer sections (all of chapter 5, for example, the novel's most through characterization of Christmas) also fall within the classification. Such long narratives are not printed in italics. Moreover, italics served several minor function not always relate4d to translated narrative; they may denote intensity of thought, confusion
white race - the event for which he has lived his entire life. Nearly identical moments in each scene occur when Bunch and Grimm catch sight of their quarries. Bunch, about to leave Jefferson for good, turns on his mule and sees the cabin, small and "toy like" in the sun, the word "watches" twice emphasizes his perspective.

Then, as Byron watches, a man appears as thought by magic at the rear on it, already running. In that act of running out from the rear the cabin while the unsupportive the deputy sits quite and motionless on the front step. For a while longer Byron too sits motionless, half turned in the saddle, and watches the tiny figure flee on across the barren slope behind the cabin, toward the woods/ (402)

From an external perspective the narrator does little more than report, but internal narrative allows him the freedom to comment and evaluate, if still rather hesitantly, in relaying a character's thoughts, for instance, he can place them in the context of the circumstances and events, which created them. He does so in his account of Percy Grimm's life (425-27) and in chapter 6, section 2, which describes the dietician's fear of betrayal by the young Christmas:
On the fourth day she became quite clamly and completely mad. She no longer planned at all. Her subsequent actions followed a king of divination, as if the days and the unsleeping nights during which she had nursed behind that calm mask her fear and fury had turned her physic along with her natural female infallibility for the spontaneous comprehension of evil (117)

The passage employs a metaphorical cause ('as if he days and unsleeping nights .....:') to characterize the dietician's behavior a common enough Faulkner device. Unlike conditional narrative, which leaves the ultimate judgment of a character up to the reader, such metaphoric language clarifies the reason for an individual's behavior. Hence. internal narrative serves only a reporter, rarely revealing his opinions; it is subjective in its close reliance on the perception of this characters. Its access to the conscious mind provides a link between thought and action allowing a character's own perspective to explain his behavior. Importantly, the internal view of character which it provides often contradict the purely clinical descriptions of external narrative.

Translated narrative employs the full range of the narrator's voice and analytical power. 1st relies strongly on his omnipresence in time and space, on his ability to 'read' a character's mind. Objective
(especially at the beginning of chapter 10, after Joe has been beaten up), an anonymous community voice composed of many individuals (section, 1, chapter - 13- the communal voice itself results from the narrator's instruction into a communal "mind"), or printed language (Hightower's sign, Joanna Burden's will).

In whatever from, translated narrative portrays a moments of heightened awareness of fear, doubt, epiphany, resolution, or tension, not merely in a character's life but in the novel's progress as well. In comments of Sanctuary, Andre Bleakest has effectively characterized one of the functions of translated narrative. Of temple Drake's exclamation, "Something is going to happen to me," Bliekasten says, "in the vertigo of imminence the future ceased to be time of possibility. Temple' present is nothing but entranced anticipation, her present in her future, a pat to come, memory before the event." Her past and future merge in a dramatic glimpse of how past and present will lead inexorably towards a specific future destiny." When Christmas likewise exclaims, "Something is going to happens to me. I am going to do something" (p. 97), he is surrounding to a faste which his three years with Joanna Burden, which the design and pattern of his entire life experience, have predetermined.
The long retrospection intrudes deeply into the focal character's mind, whose contents the narrator organizes and portrays through internal narrative. The narrator also provides much information, which Christmas himself did not possess. Scenes from his childhood are detailed, specific and factually drawn. Although he might remember some of these events, it is extremely doubtful he can recall them sop exactly. And although he is the focal character, the retrospection does not restrict itself only to what he knows. Whenever necessary, the narrator freely supplies missing information and invokes the perspective of other characters.

The portrayal in chapter 1, of the community's reaction to Lena Grove introduces this theme. In the first section she is the focal character, with community response represented by an italicized anonymous voice: "Lucas Burch? You say you tried in Pocahontas? This road? It goes to Springvale. You wait here. There will be a wagon passing soon that will take you as fast as it goes" (p.6) in the second Armstid's and Winter bottom, representatives of the community, notice Lean walking downs the road the remark that she is "young, pregnant and a stranger, 'I wonder where she got the belly, 'Winter bottom said" (pop. 6-7). The next three section portrays the Armstid 's' reactions to Lena, paying especial attention to Mrs.
Armstid, who disappears of the girl but who also give her money. The sixth section depicts a group of men of the porch of Varner's store; together they represent the community. As an individual so does Varner. Faulkner carefully contracts what these men believe Lena is thinking ("of a scoundrel who deserted her in trouble" (p.22) with her real thoughts ("how she can buy cheese and crackers and even sardines if the like" (p. 23). Variations between the focal character's internal perspective and the observing community's external perspective continued throughout the novel. Chapter 5-12, however, almost exclusively concern the perspective of Joe Christmas, surrounding chapters counterbalance this emphasis by providing numerous external views of him.

Redundant narration illustrates how various characters learn of events at different times, either by participating in the, witnessing the, or hearing of implications of Byron's having moved Lena into the Bunden cabin the sheriff and his deputy are just discovering that "there's somebody out there in that cabin ... Not hiding living in it" (p, 302). When the community learns that Christmas has the town learns he is a Negro, he himself has believed it for his entire life. The interrelatedness extends beyond the realm of Jefferson, at lest as far as the world of the furniture dealer, who had heard vaguely
Christmas and who tells his wife about Lena and Byron. His tale invests their story with a certain permanence's, his wife will likely tell it to others who themselves will past it along. Eventually, it will merge into the community consciousness along with the legend of Joe Christmas.

The center of interrelatedness, the novel's primary catalyst, its main character and protagonist, is Christmas. His experience gives the novel unity and power, becomes an issue to every character. Without his presence, Lena might never have found Brown; her relationship with Byron might have developed much differently, Byron would not have quit his job the planning mill; Joanna would still be alive; Hightower would have remained in passive seclusion; doc Hines, Percy Grimm, McEachern, Bobbie Allen, and the dietician, among other, would not figure in at all. The tension created by Christmas's intrusion into the community provokes the townspeople into awareness his search for identity prompts Byron and Hightower to similar effort, at it does all of Jefferson. Excluding his murder of Joanna, he works his greatest effect on Byron, the seriocomic protagonist whose inner conflicts ironically mirror the tragic struggles of Christmas. Byron participates actively in every narrative stand; his infatuation with Lena leads to his involvement with the Hines
couple, with Brown, with Christmas. He unintentionally helps to convince Mrs. Hines the Hightower can save her grandson, and so Christmas dies in the exminister's dinner room, in the terms of a chemical formula, Christmas is the catalyst, Byron the reagent, the climax of Light in August the ultimate reaction."10

The theme on interrelatedness is closely connected to the theme of community, that social organism in which all things interdependent. It also encompasses the novel's exploration of the development of human identity. Three major retrospections chronicle events and individual's which formed the characters of Hightower, Joanna and Christmas. Byron requires no such retrospection. His identity continues to develop throughout the novel, and even past the end of the last chapter. Narrative structure enables the reader to glimpse these character - forgoing influence from the affected individual's perspective, as well as from the perspectives of other characters and the external narrator. Ultimately, the narrative perspective of Light in August combine in an evocation of the nature of all human experience, whith Joe Christmas the archetypal individual, locked into a rigid, fatal pattern, and Byron Bunch - still growing, still becoming as the archetypal man.
Through fifteen character narrators, *As I Lay Dying* continues the emphasis on individual perspective. Its most important narrators below to the Bundren family. But is such character as Cora Tull, Doc Peabody and Samson, *Faulkner* clearly identifies the community interest in the journey of that smelly Bunden burial wagon. Through the novel has internal narrator."11

In *As I Lay Dying* non-burden witness provide us with a collective objective vision to set against the combined subjective of the family. Out allegiances are stretched ever farther. As the narrative passes from family consciousness to objective witness, from them to us, we becomes accustomed to a rhythm in which in relieves the other; what was shocking transition in *The Sound and the Fury* between first-person subjectivity and third-person objectivity her becomes an expected progression."12

The alteration of insider and outsider corresponds to the line between comedy and tragedy. As objective observers, we can see with the non- Burden witness the grotesque comedy of the Bundrens' dogged and native isolation. Darl's consciousness in his first section, the distracted concentration of his ironic vision, makes commonplace action become an abstract dance. Vardaman's excessive logic, his adult seriousness are comic. Dewey dell's simple dependence is
comic. Cash's literal responses to the question of how for he fell is comic. But they are comic only as long as we see with Moseley's or Armstid's or can be seen or smelled form a distance. Once we are involved participants in the family, even through our participation is tenuous no more than and involvement with the shifts of first person empathy we must share individual compulsion, isolation and ultimately tragedy. We continue to view the same object, but our attitudes towards those objects, our participation with them and judgment of them, continually alternate between ridicule and respect.

Shifts or narrator, alternation from inside the family to outside and back again, establish the basic rhythm of the book. Both rhythm and sequence establish a general sense of flux. What happens to us in the novel happens because of where we have been and what we have seen, where we are what we see. From Darl's almost autistic observation of Jewel in his first section we move to Cora's cakes, by the time we return to Darl he has changes, the book has changed and we have changed. This sort of thing could be said, of course, of any novel. The "germ" was not a source point (like the muddy drawers of The Sound and the Fury) or an end point (like the gray hair of "Emily") but a progress - the Bundrens confronted with every catastrophe he could think up: family, fire and flood. This is
consistent with the book's determined immediacy. That the Bundrens lack the Compson's sense of the past assures immediately. The Compson's would has but to decay and the Compson to respond to that decay: have but to responds to them responding and to section 4's objective picture of the slow but endless dwindling out into time.

Throughout *As I Lay Dying* the characters respond to what they are now, expressed in an intense first-person narrative. Only what they have been their immediate individual memories and what they are or want to be can inform their lives. The novel spends unity between diffusion and decay, now can inform their lives. The novel spends unity between diffusion and decay, suspends momentary articulation between felling and disappointment; but it must first construct the entity before it can trace its disappointment; but it must first construct the entity before it can trace its discussion. Love just a world to Addie (a shortsightedness which leads to much of the suffering of the book) is a part of this construction: poetry and poetic abstraction, formed by individuals or by their sharing, are others. A questioning of the locus of individual identity, of the way identity can changes when interacts with the others, is another part. The difference between experienced, shared or observed suffering, an
acute question of the relationship of the subjective and the objective is aim of the whole construct.

This question has its centre in out relationship as reader to the events of the book. I have already alluded to the ambiguous attitudes which the insider-outsider alternation produces in us in terms of the novel's comedy and tragedy. Beyond this there is a complex alternation of individual empathies. Our Ishmael is not constant. The ordering of the narrators forces us to adopt Darl as home base because he is the first to speak and most frequently returns. Darl's section act in some of the same ways that strongly directed point - of - view does in a heavily controlled third-person narrative, or as the control of our empathy does in "Emily." It is somewhat similar to the appeal of the conventional first person but is not, as Quentin's is, dependent upon a shiche response to self-conscious confessional. Darl does not confess so much as he observes; self, others, world, shapes are given almost equal value. He offers the most information, the most familiarly, the voice to which we are most accustomed. His sections are the occasion of our greatest temptation to join the family. We adopt his as guide.

But more important to the book's rhythm than this progression is the alteration of the family's voices with those of observers outside
the family. What had to be held off in *The Sound and the Fury* until section 4 can here be distributed throughout the novel so that it continually balances the family's testimony: we get the objective outsider's view early and continually. There are two long passages (of eight sections each) in which only Bundens speak, one of which precedes and begins the journey and the other of which leads up to and includes the fire. But beyond these two passage the family is regularly interrupted by witnesses who can never suffer what they suffer, sink to their misery, or rise to their triumph. They provided a continual objective commentary on the book's subjective center in the family without ever compromising first-person consistency.
REFERENCES


