So much has been said regarding William Faulkner's works that one is forced to reckon with a barrage of critical comments in any appraisal of his art. Andre Gide held Lessing's Laokoön to be one of those books it is good to reiterate or contradict every thirty years. This study purports a review of Faulkner's art to discover the forces that enliven his vision. The thesis does not challenge the fresh insights that have been brought to a reading of his novels; it limits itself to an exploration of his image of nature, on an assumption that nature is integral to the inner unity of his art. A tentative rather than a categorical approach has been adopted so that the subtleties of variations in time may not be overlooked. The initial probe is from a structural perspective, followed by a scrutiny of the content of nature in an effort to comprehend the metaphysics. The thesis aims at establishing that integration of artistic perception and control is achieved in man and nature configurations in Faulkner's novels. By highlighting the author's use of spatial and temporal perspectives the thesis substantiates the claim that man
and nature confrontations cease to operate as a cosmic experience; they appear to represent an aesthetic experience in human engagement with time. In conclusion the study suggests that the sense of order derived from Faulkner's image of nature is controlled by aesthetic rather than ethical concerns.