CHAPTER FOUR

DIURNAL URGES

... the Southern heritage grew into a fiction and presented familiar faces and voices to his neighbours, but intensified them into unfamiliar and disturbing experience..."  

The Fourth Chapter is a comprehensive analysis of the manner in which the characters have been depicted by the three eminent writers, William Faulkner, Eudora Welty and Robert Penn Warren. They have much to tell about their regional characters. The attractiveness of the characters depends on human beings and human values. Every character is a piece of art carefully and meticulously drawn by the fictionalists. All the three novelists claim as minute craftsmen in their choice of themes and characters. Their vividly created characters serve to project the intended themes. William Faulkner, Eudora Welty and Robert Penn Warren have the capacity and ability to present flesh and blood characters. They have the power to make their characters come alive. The characters being products of their own regions, represent their regional South. They are mostly chosen from folk-lore. The three fictionalists do not fail to record the Southern tradition, Southern culture and its rich and heroic past through their characters. There is an interesting variety in the portrayal of characters. Their characters serve as a mirror reflecting the past as

precious. Though there are variations in their treatment of their characters they uniformly present a realistic picture of the delineated characters who suffer from diurnal urges. The tensions anxieties and agony batter the characters and leave them torn as rude reminder to the readers.

William Faulkner's characters are from three social levels, the aristocrats, the country people and the Negroes. They are all in Jefferson, intermediate social groups between the elite families and the Negroes, but these classes provide only background characters. His characters are admirable and superb offspring of his art.

His characters are a galaxy and William Faulkner admits that each character is valuable to him. He adores the people created in the image of native soil. He expresses his love and sympathy for all his characters. He has special affection for children, Negro and White. He also expresses his profound devotion for the older people who retain and cling on to the traditional values and virtues of the past. William Faulkner does not hesitate to exhibit his respect for his rural characters who stand for the independence and strength of the South.

William Faulkner stands unique in his able creation of characters. His novels devise their greatness and fame from his resourceful characters. The chief merit of his work is his skill of shifting his characters from novel to novel. He utilises the same characters, same incidents and repeated landscapes. This may be due to the fact of his restrictions to his mythical Yoknapatawpha county. Robert Penn Warren is apt when he says:

The narrow identification of theme and locale gives the stories their strength the "feeling for the place"
strengthens the sense of reality which is always profound in Faulkner's characters . . . 146

His characters are of all types ranging from the highest to the lowest, from the aristocrats to the simple, ordinary hill farmers and store-keepers. He has a long list of characters to his credit:

The Sartorises, the Snopeses, the Compsons, and the McCaslins; young Temple Drake sowing her wild oats (if such a metaphor can be disengaged from the male sex) in a house of prostitution: Lena Grove serenely licking sardine oil from her fingers: The Snopes ambling after his beloved cow through the long, golden afternoon: Dilsey, Nancy Mannigoe, Ringo, T.P - the list seems endless at least partly because even minor characters, merely rounding out a scene or two, clamor for the readers attention and understanding . . . 147

William Faulkner discloses a host of characters who are real and constant. His intention is not to pass judgement on their characters but to explore and expose their identity and humanity.

Faulkner is mainly concerned with the conflict as it obtrudes between man and others. Faulkner discovered

147 Dean Morgan Schmitter, ed., William Faulkner : A Collection of Criticism, p.29
the primordial conflict intuitively and reveals it in characters that live... \(^{148}\)

He gains a wide knowledge from his Southern fascinating people,

... the writer is learning all the time he writes and he learns from his own people, once he has conceived them truthfully and has stuck to the verities of human conduct, human behaviour, human aspiration, then he learns - yes, they teach him, they surprise him, they teach him the things that he didn't know... \(^{149}\)

William Faulkner presents two types of mythological characters -- the Sartoris and the Snopes. The Sartoris represent the traditional man with his traditional values and Snopes, the modern man in a mechanised world. Faulkner finds pleasure in bringing out a contrast between the traditional man and the modern man. The conflict between the two opposite worlds are distinctly revealed in his fictions. William Faulkner's view of the modern man is quite degrading. He is the one who has soiled his pretty South, and who lacks unity and morality. Popeye is a faithful representation of the mechanised world and is described in mechanical terms. His eyes are compared to rubber knobs and his face to a wax doll. The modern world is a net work of moral confusion and decay and the characters are unable to put up a brave fight against the prevailing disaster.

They are defeated by Popeye (like Horace Benhow) or they run away from him (like Gowon Stevens, who has

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gone to school at Virginia and learned to drink like a gentleman but not to fight for his principles), or they are robbed and replaced in their positions of influence by the Snopeses (like Old Bay and Sartoris, the president of the bank), or they drug themselves with eloquence and alcohol (like Quentin Compson's father) or they retire into the illusion of being inviolable Southern ladies. . . .

The present poses to be a terror and drives the characters from danger to danger thereby meeting their own disaster and destruction. William Faulkner's favourite characters fall a prey to diurnal urges, victimization of time and failure of love. In The Sound and the Fury the Compson children fail to cope with the present situation and they undergo mental strain and torture. Time becomes a chief enemy to his important characters. Quentin becomes a rather pathetic figure when he tries to compete with time. He is utterly helpless before time, "because father said clocks slay time. He said time is dead as long as it is being clicked off by little wheels; only when the clock stops does time come to life". Quentin detests the accuracy of time. He struggles hard to escape from the wheels of time,

Quentin cannot face the fact of mutability of change; he cannot abide the Heraclitean flux. And it is in time that change occurs . . .

152 Lyall H.Powers, Faulkner's Yoknapatawpha Comedy, p.27.
When he is defeated by time he drowns himself. Benjy, the idiot has no sense of time. Jason views time in a different angle, though he is not preoccupied with time like Quentin. Jason would certainly be worried when the clicking of the clock stopped,

He is in fact, for the most part inattentive to time (as his employer, Earl could well testify), but he believes implicitly in the chronometer and scorns those who do not. . . .

The misfortunes of Quentin and Jason lie in time. Disley's response to time is totally different. Time does in no way master her, disturb her or affect her.

Most of the characters of William Faulkner are delineated characters who confront endless suffering. They present an abnormality in their behaviour. They are perplexed and confused in a world of decay,

. . . they are haunted, obsessed driven by some inner necessity . . .

They are existential characters who try to protect themselves under the shield of self pitying and self-justification,

All are certain that they have become victimized by circumstance beyond their control, and all of them project outward on life, their own inner chaos, which has its roots in a perversion of love, through self-love. . . .

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153 Lyall H. Powers, Faulkner's Yoknapatawpha Comedy, p.32.
155 Ibid., p.120.
Each character has got his own cross to bear. Benjy deprived of his mother's love, clings on to his sister for love. He misses his sister so much that he hugs Caddy's soiled slipper to his bosom. Quentin's psychic nature is the main cause of his mental agony. He is a highly emotional character who cannot survive his emotional crises. He has been wrongly tutored by his father on their family honour and of family pride. Quentin focuses on one event: Caddy's loss of virginity. When he is unable to face this harsh reality he ends his life.

Caddy, best loved by the creator, suffers due to over sexuality. She has never been offered love, affection or understanding from her parents or her brothers. She is in an isolated and tormented character. Mrs Compson turns out to be a wicked character in her treatment of Benjy and Caddy. Death of Quentin does not affect her in any way. Throughout she indulges in self pitying. Jason is a replica of his mother. He is the typical modern man in a society of sound and fury. He has no concern for anyone in the family.

... One of them is crazy and another one drowned himself and the other one was turned out into the street by her husband.  

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Jason's life is futile, meaningless, empty and bitter. He wastes his life in a vain mercenary pursuit.

The characters in As I Lay Dying are either isolated or delineated characters, The fiction “does not minimize selfishness, aggrandizement, obsessions, or plain human stupidity. In tone it can be quiet grim, wild, bizarre, or sublime. Faulkner does not pretend in the journey's end each character has his opportunity to drink.

from the cup of wisdom and go home fully renewed".\textsuperscript{157} Life is hard for the Bundrens but still they march heroically onward in their tough journey to Jefferson. Bundrens are solely responsible for the disaster they incur upon themselves. There is no unity in the family because of the self centred and self-interested Anse and Addie. Lack of proper understanding holds them responsible for the sufferings of their children. Anse thrives on words and Addie feels that she has been deceived by the words of Anse. This attitude leads her to neglect her children. She refuses love to Darl, Dewey Dell and Vardamen.

"Darl like Quentin Compson, loses his hold and goes mad".\textsuperscript{158} Dewey Dell silently suffers in her world of frustration and Vardaman remains innocent. He muses:

\begin{quote}
. . . Did she go as far as low? 'She went farther than town?'. 'Did all those rabbits and possums go farther than town? He made the train. Why must he make a different place for them to go if she is just like the rabbit. . . .
\end{quote}

It grieves William Faulkner to give a hopeless but realistic picture of the Southern womanhood. It is so corrupted and tainted. In his story "There was a Queen" the heroine goest to the extent of losing her morality to get back certain vulgar letters. The same situation is faced by Caddy who loses her virginity to Dalton Ames and is forced into marriage with Herbert Read to preserve the family honour. Addie, thinking of taking revenge on Anse commits adultery with Whitfield the Man of God. She refuses to agree with Cora when she says:

\textsuperscript{157} William Van O' Connor ed., \textit{Seven Modern American Novelists}, p.129.
\textsuperscript{158} Ibid., p.130.
\textsuperscript{159} William Faulkner, \textit{As I Lay Dying}, p.54.
... There is your sin. And your punishment too. Jewel is your punishment. But where is your salvation ...  

Dewey Dell, like Caddy is a fallen woman. These women characters are the cause for the moral disintegration of the society.

William Faulkner's contention is that his characters face a lot of calamity because they are unwilling to leave behind the old world, old order and old code of behaviour. They are hesitant to part with their past glory and are quite incompetent to live in the present new world. They escape from the world of reality and fall into

... a dream world of alcohol or rhetoric or madness or sexual dissipation. Or they fall in love with defeat and death like Quentin Compson, who commits suicide at Harvard. Or they lose nerve and become cowardly drifters. Or, worst of all, they try to come to terms with reality by adopting Snopesism, like the last Jason of The Sound and the Fury ...  

The modern society lacks discipline and community values. His young men are caught in the quagmire of the modern society.

His first impulse is to turn his back on the waste land of the present and to withdraw into the security of the family.

But in his own family history he discovers terrible crimes.

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160 William Faulkner, As I Lay Dying, p.133.
His desperate need for the security is symbolized by his fascination with the idea of incest and his horror of miscegenation. . .\footnote{Edmond L. Volpe, A Readers' Guide to William Faulkner, p.20.}

The regional impulse in William Faulkner enabled him to create his Negro characters. The Negroes painted by Faulkner stand for endurance and stability. In a world of social disorder and moral dissolution Dilsey is a memorable Negro character bestowed with innumerable good qualities. She is the symbol of humanity and Christian love. She remains a loyal and faithfully servant to the Compsons. Old Sam Fathers is the symbol of wisdom and Joe Christmas, a combination of pathos and heroism.

Half the stories in Go Down Moses are about the Negroes. The land that they dwell is tainted by the evils of slavery. Faulkner is gentle with his Negroes. He comments

... Slavery was the curse of the old order and that the Negro, along with the Whiteman, is the victim of a system which created unequal and heartless relationships between the races. He views the Negroes as the symbol, of physical embodiment, of the inherited guilt which the White South must expiate. . .\footnote{Dayton Kohler, "Faulkner and the Social Concience", College English, vol.II, No.3.(Dec. 1949), p.123}

In spite of the injustice meted to the Negroes, they will prevail and endure.
The Southern milieu has marvellously influenced William Faulkner in skilfully portraying his characters. His interior monologue technique enables him to bring out the dominant traits of human nature and personality.

Eudora Welty’s fictions are the products of immense talent. She closely deserves to be compared with William Faulkner and Robert Penn Warren in her high art of characterization. She writes about the people of the historical South, contemporary, Southern aristocracy and the ordinary common people. She pens her characters in two different styles, the inside stories: the thoughts and emotions of her characters are clearly and minutely delineated and in her outside stories the reader is ignorant of her characters’ thoughts. The magnitude of her achievement lies in perfect dialogue, story-telling method and action. She asserts that place has got a mighty role to play in her fictions,

Place, then has the most delicate control over character too : by confining character, it defines it...\textsuperscript{164}

It is therefore obvious that her characters are from her own Jackson.

Eudora Welty follows the pattern of William Faulkner in creating numerous characters. In \textit{Delta Wedding} there is an extraordinary variety of characters and subject matter. They range from Bluet a toddler to eighteen year old Shelley. She views them not only in serious but also in comic tones. She is attached to all the characters in The \textit{Ponder Heart} and feels close to them. She has genuine consideration and compassion for the poor plain people, she admires the humility and heroism of the ordinary people. The most appealing thing

about Eudora Welty is her matchless gift in revealing the subtle and complicated emotions of her characters. She is an expert in exploring the mind and heart of the land of the people she creates. Her fictions aim at examining the foibles and follies of family life. Delta Wedding and The Ponder Heart celebrate human relationship and human nature. They also afford insights into the minds of the characters, and their relationship with one another.

Eudora Welty is a conscious artist who gives her attention and care to every individual inspite of her varied characters. She concentrates on every individual character and unfolds their personality through their talk and their society's favourite past time. The family members of the Delta Wedding are proud of their history and family values. They are an isolated group who cannot welcome any outsider into their family circle. Her women characters out number her men characters. In Delta Wedding George Fairchild occupies a central place. He becomes a hero after the incident of the railroad trestle bridge. With this single incident of George, Eudora Welty unravels the personality of four women characters, Ellen, Robbie, Shelley and Dabney.

Eudora Welty, the foremost among women novelists, explores the mind of all her characters through one principal character. Robbie is the possessive outsider who is not prepared to share the love of her husband with the Fairchilds. She rebels against the influence of the Fairchilds on her husband. To her, they are dangerous people trying to snatch away George. The Fairchild community resent the intrusion of an outsider. Robbie feels herself completely isolated and life appears to be empty and joyless. Ellen and Laura as outsiders have a better understanding of the Fairchilds. She is content to stand outside and observe the growth of the Fairchild children. Laura
successfully overcomes her painful experience with the Fairchild clan for she has intimations of the real world. Shelley detests the intrusion of Robbie and Troy and feels extremely sick of life when a big horned beetle claws at the window trying to get in. Gloria, in Losing Battles tries her best to flee from the clan. Again the whole community is against Fay in The Optimist’s Daughter. Life becomes an agonizing experience for an outsider,

They resent and are in turn resented by the families they enter as brides of favored sons or fathers or uncles. . . . 165

The external life of the Fairchilds reveals as one big community, but there is also another side of their life which is purely private and individual:

The thoughts and feelings which separate Dabney from Shelley, Laura from Indian, and which show Ellen sensitive to all. . . . 166

The plight of the individuals, their conflict between dream and reality are finely traced by Eudora Welty. The individuals of the Fairchild suffer from loneliness and isolation in pursuit of their dreams. In Delta Wedding Shelley feels alienated and isolated despite the joyous preparation for her sister’s wedding. The Fairchild family in Shellmound is “contained, protected, and yet separated”.167 Shelley yearns to be out in the open wood in pleasant weather and picturesque landscape. All her desires are confined in her diary. Laura appears to be a solitary figure outside the Fairchild circle. Robbie Reid bursts

166 Carol S. Manning, Eudora Welty: With Ears Opening like Morning Glories, p. 49.
out into open rebellion when she becomes aware that “the Fairchilds are intensely private identities”.\(^{168}\) In *The Ponder Heart* Edna Earle is destined to remain a lonely spinster. Her relatives have deserted Clay, her father has run away from family responsibility, the sole surviving member is her uncle Ponder who is immature to apprehend the depth of her feelings. Eudora Welty thus gives a fuller view of the isolated characters' thoughts and conflicts.

Eudora Welty has keenly observed that her Southern women are good conversationalists. They are never tired of talking and telling tales,

Welty imaginatively and repeatedly portrays her characters in the act of telling stories. . . .\(^{169}\)

The author generally employed this device to understand the characters of the different narrators. In *The Optimist's Daughter* everyone is talkative. Edna Earle, Uncle Daniel and Grandpa Ponder are story tellers. Edna Earle never gives the stranger a chance to speak. Uncle Daniel is too ready to do the talking,

The sight of a stranger was always meat and drink to him.
The stranger don't have to open his mouth. . . .\(^{170}\)

The tales narrated are not only about the past but also of fresh experiences. They are never tired of repeating their tales as many times as possible. Edna Earle has a store of stories of remote past and present. Uncle Daniel's oft said story is neither heroic or tragic but Mr. Springer "used to sit and beg for Uncle

\(^{168}\) Vande Keif, Ruth M. *Edora Welty*, p.94.

\(^{169}\) Carol S Manning, *Eudora Welty: "With Ears Opening like Morning Glories"*, p.35.

\(^{170}\) Eudora Welty, *The Ponder Heart*, p.17
Daniel's favourite tale, the one about the time he turned the tables on Grandpa.  

Yet again in *Delta Wedding*, the little story tellers contribute a lot to the liveliness of the fiction. Children are vigorous partakers in the oral tradition. The members of the Fairchild family enjoy the recent adventure on the railroad trestle narrated by India Fairchild. The reader gains a vivid knowledge of the concerned characters through their conversation and action.

Incessant talking on the part of the characters is a device adopted to conceal certain aspects of reality. Eudora Welty asserts that talking is the best way to communicate and it is also a mode to dissemble and conceal the real feelings and passions. This is of course the high art of the novelist.

The Fairchilds in *Delta Wedding* refuse to accept whatever is unpleasant and ugly. In their family code sex is no matter to be discussed. The older people are shocked when Dabney remarks that she hopes to have a baby soon after getting married. They consider Robbie vulgar when she makes love to George. They treat her as someone insignificant and vulgar when she exposes her despair and distress. She becomes the target of fun and laughter for the children. They are taught to be blind to the painful and unpleasant things of life.

Her characters are conscious of their family social scale. This fact is quite evident in *Delta Wedding* and *The Ponder Heart*. Because of their superiority complex they live in constant fear.

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George has, of course, already broken loose from the family bonds (if they ever held him) in taking as his wife little Robbie Reid, a local store clerk. The marriage is considered shockingly "beneath" a Fairchild, and Dabney too is breaking the family code by marrying Troy, an overseer. . . \[172\]

Every Fairchild is proud of their family status and power. Shelley is irritated when she notices Troy removing a buck shot from the wounds of a Negro. She consoles herself and forgets the event for it belongs to the inferior world of Troy. The Negroes cannot be kept on a par with them for they are menials.

In *The Ponder Heart*, Edna Earle points out that there is a world of difference between the Ponders and the Peacocks. Uncle Daniel has married twice below his standard Miss Teacake and Bonnie Dee. Edna Earle remarks,

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\text{People get married beneath them everyday, and I don't see any sign of the world coming to an end. . .} \[173]\]

Edna Earle has nothing positive to speak of the Peacocks. She contemptuously treats them as poor-Whites and groups them with birds, pigs, mice and dolls. She comments that "Mrs. Peacock was big and fat as a row of pigs" \[174\] the Peacock girls "were still as mice" \[175\] and "right across the street were the Peacocks perched on the Courthouse stile" \[176\]. These expressions are enough

\[172\] Vande Keift, Ruth M. *Edora Welty*, p.97.
\[174\] Ibid., p.76.
\[175\] Ibid., p.78.
\[176\] Ibid., p.120.
proof to show that the Peacocks were inferior to the Ponders of Clay. Like the characters of William Faulkner, Eudora Welty's characters dread time.

Time and progress are not for Shellmound or Clay, they are meant only for the outside world. They do not prefer any kind of change in their sheltered, planned and endured world. The Southern characters of Jackson cherish the values of the past. They are old fashioned people who cannot relish modernity. Edna Earle expresses her dislike for Elsie Flemming who rode a motor cycle and wore pants. The old Aunts in *Delta Wedding* indulge in talking about the past and the dead. They present a pretty night lamp to Dabney a symbol security and innocence. The gift is broken to pieces by Dabney who has no sense of value of the past. George Fairchild is the only character who can link the past with the present. Marrying an outsider can never be a threat to the pastoral Shellmound

If the present cannot harm George, the Fairchild hero and as one seer recognized its "sacrificial beast" as well, then Shellmound is safe.  

Each character in Eudora Welty's fiction "is essentially drawn up into quiet reflection and solitude, each is a bright star, a beautiful, separate, mysterious identity in the wide dark sky".  

Robert Penn Warren, the first poet Laureate of America can justly be ranked with William Faulkner in handling of characters. He was chiefly attracted by the familiar faces and voices of Kentucky. The characters created help him to

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represent the region, the culture and the heart of the South. His aptitude for his regional characters and regional dialect is revealed in his portrayal of characters. Being a careful craftsman, he paints a variety of characters according to his taste. They are mostly drawn from folk-lore, and from people belonging to Kentucky.

... I was going back to look at the landscapes and streets I had known -- Kentucky, Tennessee, Arkaners, Mississippi, Louisiana - to look at the faces, to hear the voices, to hear, in fact, the voices in my own blood. ... 179

His characters are people of everyday life who serve to project his themes. He has the capacity to make his characters speak all what he wants to convey to his readers. Robert Penn Warren's primary interest lies in historical characters. Historical characters are introduced in his poems and fictions. His well known historical characters are John Brown, Thomas Jefferson and Audubon. They are also autobiographical characters of his own clan -- his grand father, his father, mother, friend, his daughter and son. His powerful sense of history and his attachment to the past earned him a world wide reputation.

Robert Penn Warren's characters in many ways resemble the characters of William Faulkner. They were acutely aware of the havoc caused by the Industrial Revolution and the Civil War. All the evils of modern society, such as loss of innocence, cut throat competition, black-mailing, violence, murder and sin of miscegenation are brought to the lime light through his characters. Their characters to understand the present will have to imbibe the values of the past.

Robert Penn Warren expresses his affection for archetypal and apocalyptic characters. He has great love for the protagonist who in many ways resemble the creator. They have faith in stoic philosophy. Inspite of all the impediments, his characters face life heroically and they endure. Endurance becomes the key term of William Faulkner and Robert Penn Warren.

His skill reaches its perfection in his tactful analyses of human nature. He has explored the human heart, the struggles of emotions experienced. The life of Billie Pot's is one of perpetual struggle. To discover his self he undertakes a journey to the West. This search of identity paves the way for the quest of an ideal father figure. Again, in All the King's Men, Jack Burden the existential hero goes on a painful trip towards self-knowledge, full of halting, stumbling movements from ignorance to knowledge. Knowledge and truth about one's past involves suffering and even violence. Jack gains a future by learning of his family's past and understanding his mother. There is always an urge to seek their identity and expiate their guilt. huge Holman points out that,

Warren's characters seek in the ambiguity of the world of shadows of intermingled good and evil, to know the nature of themselves and to understand the quality of identity. . .

Loss of innocence is a common trait that makes his major regional characters undergo ceaseless torment. Adam's innocent information about Judge Irwin leads to the exposure of Irwin's corrupt act. Jack Burden excavates the

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forgotten past of Judge Irwin and his adulterous affair with his mother. When this guilty secret is unearthed Judge Irwin illuminated by self knowledge shoots himself. Adam’s innocence turns out to be of destructive nature. Anne loses her innocence when she commits a symbolic incest with the new Governor. Willie sheds his innocence as soon as he takes up his office as Governor. He lives true to the saying, absolute power corrupts absolutely.

Willie subjects himself to temptation and achieves his ends through devilish means. He travels deep into the darkness of hell never to return to light. He is unfaithful to his wife. His power, authority, pride and vanity destroys his own son and leaves him hapless. He may be compared to Kurtz and Macbeth in his pride and evil nature,

Willie is a real devil at sup among dwarfed, flabby devils;
in that he is more real and potent than others... 182

His main characters are held responsible for their own destruction. Willie’s moral decline spoils the life of his son, Tom. As a father Willie is a failure who destroys his son by the corrupt use of his authority. Cass has an illicit relationship with Annabelle Trice, his close friend’s wife. As a result all the three characters perish.

All of Warren’s characters are endowed with noble qualities. They heroically endure torment and pain to reach the goal of redemption. Jack is redeemed by his actual father. Cass achieves expiation of sin through his martyrdom.

182 Harold Bloom, ed., Robert Penn Warren’s All the King’s Men, p.133.
His women characters are equally important. Anne, Sadie and Lucy are close associates of the Boss. In order to reveal their nature, Robert Penn Warren shows a contrast. Annie is described as a charming lady as opposed to the pockmarked face of Sadie. Sadie's revengeful and monstrous attitude is seen when she kills her Boss. Sadie for the rest of her life remains in a Sanatorium. Lucy is a loveable character, an embodiment of goodness. She loses her husband, but her strong faith gives her moral strength to adopt the son of Tom Stark,

Lucy does symbolize a faith which pronounces commentary on the Boss's faith in himself, and on Sadie faith in her eye -- for an eye code. Lucy's is a faith in a power before which man is helpless; and it enables her to endure the loss of her husband and of her son. . . .

Robert Penn Warren creates his women characters in a very naturalistic and convincing manner.

Robert Penn Warren knows that the South is inconceivable without Negroes and slavery. He has his sympathy for the Negroes. The servants are all Negroes. Jack Buraen as he journeys notices a nigger chopping cotton a mile away. In Pappy's house he hears a nigger woman singing to herself,

I could hear the nigger woman puttering around in the kitchen humming to herself about her and Jesus. . . .

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183 Harold Bloom, ed., Robert Penn Warren's All the King's Men, p.133.
184 Robert Penn Warren, All the King's Men, p.41.
By introducing the story of Cass Mastern who sincerely attempts to free the slave girl Phebe from prostitution Robert Penn Warren exposes the curse of slavery. He was vehemently against the domination of the Whites over the Blacks and slave trade.

Robert Penn Warren has repeatedly proved that his characters are from his own region. His life like characters make his fictions and poems lively and interesting. He stands unique in his preference for history and historical characters. His research oriented mind permits him to blend past history with the present social conflict. It is a new pattern and trend set by Robert Penn Warren alone.

William Faulkner, Eudora Welty and Robert Penn Warren have talents of the finest kind in the art of characterization. As dedicated writers they depend only on Southern characters and Southern culture. Hence their characters reflect the Southern culture.

Their regional, historical and personal characters are real flesh and blood characters. They penetrate deep into the mind, heart and soul of their characters. They are experts in creating all types of characters -- simple, intricate and complex. All the three artists have a thorough knowledge of human psychology.

The characters are created with superb skill and ability by the fictionalists. The reader is made to share the thoughts and feelings of the characters. Human oddities, their sorrows, follies and frivolities are minutely observed. Their characters march forward with courage and steadfastness against the deteriorating modern Southern society. With great patience and endurance they will survive and make human life beautiful.