The Thesis establishes the truth that the Southern milieu has perceptibly influenced William Faulkner, Eudora Welty and Robert Penn Warren. All the three fictionalists belong to the first shelf of American literature and all are essentially regionalists. Their native land is everything to them. They extracted their material from the native soil. Their close attachment to the region has shaped their mind and art. It has also promoted the growth of their literary acumen. With great pride they acknowledge that they are regionalists.

William Faulkner, Eudora Welty and Robert Penn Warren have won great fame and literary eminence. As Southern regionalist they spent their entire life chronicling their own regions, William Faulkner -- Yoknapatawpha Country, Mississippi, Eudora Welty -- Jackson and Robert Penn Warren -- Kentucky. Their master -- works constitute 'Another epic of America'.

In this critical study the method adopted is one of close analysis. Furthermore the order of discussion begins with William Faulkner moves to Eudora Welty and concludes with Robert Penn Warren. Yet again the dissimilarities are traced first and then the levels of comparisons are touched upon. Eudora Welty's perspectives on her region and people are studied contrastively and comparatively with those of William Faulkner and Robert Penn Warren.
The Introductory Chapter identifies the three as essentially Southern writers. They are conscious of their region, its past and present. They have established themselves as prolific writers and their literary achievements have enabled them to reach great heights. Their contribution to American literature is of great significance. They attach great importance to regionalism. They stress their opinion that Southern literature should possess Southern spirit. Like William Faulkner, Eudora Welty and Robert Penn Warren have developed a social order, perhaps a different one, wherein place is important. It is this attachment that enables them to explain the patterns of the South and to give a photographic description of their place to the rest of the world. The three writers are proud to say that they hail from the Southern region of the United States of America. Their rootedness fully qualifies them as distinct and unique creationists. It is from them one learns of the Southern culture. They contend that life's situations get transformed and altered for the worse because of their environment. In fine, the sociological and historical background play an important part in shaping the mind and art of these three leading fictionalists.

The Second Chapter is a close study of the inter-relationships on several levels. There are the racial groups which intermingle. Then there is the relationship between the decadent aristocrats and opportunist Whites. The study widens to examine male female relationship. William Faulkner, Eudora Welty and Robert Penn Warren glorify the theme of the past, in fact, there is perfect blend of the past and the present. The Southern quality of cherishing and clinging on to the past is present in their fictions. For them the present is incomplete without the gallant past. They individually and collectively voice the
opinion that man cannot live in isolation and his existence depends on his relationship with others.

The Third Chapter focuses on the culture conflicts that the writers were conscious of. The three fictionalists were aware of the vanishing culture. The Southerners were greatly affected by the Civil war and Industrialisation. They have experienced their revolt against the modern world and advocate a return to the idealized past, its rich traditions and culture. They feel extremely proud to touch on history, traditions, manners and customs of the past. This created an awareness of the glorious past and its present decay. They anticipated an extinction of all the noble virtues of the past. In the stories of William Faulkner, Eudora Welty and Robert Penn Warren their main concern is with the way the past lives on to the present. They all recommend a return to the past. They firmly believe that redemption lies only in returning to the past and imbibing the values of the past. As staunch Southerners they make the Southern heritage a myth.

The Fourth Chapter deals with the manner in which the characters have been depicted. The Southern fictionalists do not go out of their region in quest of characters. Their characters and themes are regional. Robert Penn Warren loves including historical characters. The characters serve to project their themes. They are chosen mostly from their familiar region. The characters introduced by the Southern fictionalists are personifications of various human qualities, and their story advances through the eyes of different individuals. Eudora Welty's characters are simple, natural folks whose actions are also
simple and homely. The characters of William Faulkner and Robert Penn Warren "exist as phantasms in a cosmic dream of history", a dream that portrays this grandeur and adversity of man. The characters come alive in their fictions. They make the reader sympathize with or oppose a character. All delineated characters suffer from diurnal urges. This aspect receives close attention. The tensions and anxieties that leave the characters torn are rude reminders to the readers. All the three fictionalists have a unique gift for characterization. The characters are portrayed with their essential and original regional traits.

The Fifth Chapter makes an in depth study of selfhood. Selfhood becomes a rich substance for their novels. Self in history, torn self, redeemed self, self that discovers his potentialities, egotistical self and spiritual self are broad categories which the theme of self is studied. They willingly illuminate the Southern novelists’ perspectives on the theme of self and history. Their chief effort is to establish a proper relation between a myth of man, compounded of Christian elements and modern history. Eudora Welty's fictions are the saga of self and collective memory. Robert Penn Warren's story is a myth of the historical self redeemed.

The Sixth Chapter identifies all the three fictionalists as technical virtuosi. The fictions of William Faulkner, Eudora Welty and Robert Penn Warren are superb technical tours de force. There is international modernism in their style and technique. The variety of techniques they have adopted give shape and form to their works. Being dedicated writers of the South they depend on their region for their characters, and their art lies in exposing the inner state of mind of their
characters. The "interior monologue" and stream-of-consciousness technique are dexterously handled by the fictionalists. The readers' participation is important for William Faulkner. His individuality lies in the use of the same characters in many fictions. The shifting of the style is a common factor in William Faulkner's novels. All the three fictionalists employ a rich variety of images and symbols drawn from various sources. They show keen interest in folklores of the Southern country. They are fond of words. Eudora Welty exhibits her love for fairy tales, and Robert Penn Warren's work abounds in religious and philosophical ideas. This shows his technical virtuosity. Their techniques qualify them as creative artists. Reality is rendered through multiple points of view to reveal its richness and variety. They all believed that technique is of great use to portray and illustrate human nature in all its complexity and variety. Each writer has introduced novations and has varied themes. In fine they marry form to content.

These Southern novelists are keen observers and creative artists. They have in their fictions expressed deep and tender concern for their region. The South according to them has tremendously changed, and is changing all the time, both for good and for bad, but is also enduring. It may even be enduring because it is changing. They present the message that man, not withstanding his circumstance can redeem himself. All that are required are patience, endurance and will to transcend.

The salient features of the present thesis are summarised in the Final Chapter. The thesis concludes with the relevant list of references.