"... The writer or the poet or the novelist should not be just a 'recorder' of man -- he should give man some reasons to believe that man can be better than he is."

William Faulkner adopts a very natural manner of communication, that is, he follows neither traditional nor modern artistic conventions scrupulously, but instead he blends both of them artistically, in a single superb way of communication. To achieve it, he presents most artistically the mental states of his characters in their natural form. He portrays life as it has actually been experienced. He renders into words human innervations and stimulus response interactions between the individual and his environment through dialogue between different persons or through interior monologues. Faulkner, in fact, draws the inside out enabling the reader to share all sorts of natural processes such as thinking, feeling, imagining and remembering.

Of course, he is not just a psychologist but an artist who evokes the invisible essence of mankind and also indicates some fundamental human relationship and associations. Out of the actual process of living or

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the confused succession of impressions, thoughts or moods, the artist spotlights only those which strike him as peculiarly valuable to design his pattern. He gives an artistic form to the minds or selves he depicts; they are not just like dreams. It should be noted that as the mind itself selects or rejects so does the novelist; he chooses his data artfully and gives us the impression of actual life, the pattern of emotional response.

The novelist turns inward and discards the traditional way of telling a story, since it might not have proved helpful to his artistic design. He gives us no chain of events in time sequence. His narrative completely defies any arbitrary divisions of time. He gives us a chain of human states and moments. No doubt, he gives us plots, communicates the action but it is not done in the conventional sense, that is, no chain of events with logical connections. Mere surface reading of his characters may prove to be deceptive, because he lays more stress on the revelation of the minds of his characters. He tries to bring the reader into direct contact with the minds of the characters in his novels. He adopts his own method of characterization, that is, in his approach to characterization, we gain more than
surface knowledge of his characters. He seldom narrates, but on the contrary, he reveals his characters through their behaviour, thoughts or analysis. He explains that appearances are often deceptive. He introduces what may seem at first glance to be a stereotype or a type character and then brings out layer after layer of the character's thought and experience, he qualifies and defines what at first glance seemed to be a real character. He portrays in a way, all life without having any relation to it, beyond dispassionate observation. He often presents all stages of life in a single work, just as in The Sound and the Fury, Benjy represents childhood, Quentin adolescence, Jason is the head of the family while Dilsey represents the old age full of sobriety and complete awareness of human relationship.

Faulkner relates the same story and also uses the same material in all of his works, however, the mode of his presentation differs from work to work, that is, in the Sound and the Fury and in As I lay Dying he used the modern technique of 'Stream of Consciousness'. In Absalom, Absalom! he used the 'Siron' method, which helps him to reveal the different shades of the
mental states of his characters, through different angles. He throws the burden on his readers to weave the story themselves. In *Light in August* though the technique used appears to be traditional but, in fact, he paints the sub-conscious of his characters like a great psychologist. To achieve his object, he takes the help of sound and silence, mobility-immobility, turbulence-quiescence and tension etc., abundantly. The scape-goat is sacrificed ritualistically. In *Sanctuary*, he used the allegorical method, but here we find the traditional allegory in its modern form. In *Sanctuary*, we are face to face with the living characters. They are not mere abstractions as it generally happens in any traditional allegory. On the contrary, they all are earthly figures endowed with humanly feelings and emotions with manly limitations, too. In it, we constantly find the developing attitudes of characters though in a negative form. In the *Wild Palms* he has alternated two thematically inter-related stories. It is a brilliant experiment in the inter-weaving of two apparently separate stories. Both the stories convey a single theme of human freedom but while doing so they also convey the psychological problems involved in them.
In one of them Harry Wilbourne and Charlotte have to pay the penalty for their excesses while in the other the "tall convict" is not supposed to enjoy the fruit of his labour. One realizes that individual is chained, while the individual freedom is a mere mockery, in this world.

In *Go down, Moses*, especially in the story "The Bear" he has used symbolism abundantly to narrate some events of Christ story. In *Pylon* he used a grotesque parody of symbolism around which men and planes both revolve. Man is reduced to the level of machine devoid of humanly feelings and emotions. In *Intruder in the Dust*, he used declamatory rhetorics to weave an adventurous story to convey the meaning implied. In *Requiem for a Nun* he writes a play in three acts. He used the Christian metaphors abundantly, in a rather rhetorical fashion. He used the "history" of Jefferson to prepare a background for dramatic exchanges. A *Fable* is again written in an allegorical fashion, but this moral or religious allegory is not much important because in Christ story he has dramatized the greatness of man, however, it is remarkable for its rhetoric.
Thus, we know that the novelist does not adopt any particular technique or style but has innovated a technique of his own whereby he could communicate the mysterious complexity of experience. The frequent changes which he made in his readers and virtually compelled them to read the same story and same material which he has given in almost all of his works. He strove for the dimensions of human beings and concluded that one should be able to feel a wall made out of all the influences. He searched for a form to enclose everything including the human hearts and we realize that Faulkner's novels, as his work progressed, moved towards an attempt to convey the total aspect of man and his consciousness, walled in by the influence that controls it. Obviously, therefore, view of man, his mind and his emotions is with Faulkner the proper stuff of fiction. The novelist discards the existing conventions and concentrates upon the real life of the moment, the response of the individual to the myriad impressions which constantly assail him.

The essence of his technique lies in the depiction of inner recesses of mind, and when the words fail to communicate the individual consciousness, he takes the
aid of sound-silence, turbulence-quiescence, mobility-immobility or polarities-similarities and succeeds in painting the individual tension. We know that he penetrates into the inner world of his characters, the mystery of personality which for psychologist and novelist alike offers the ultimate challenge. This attitude lies at the heart of all of his novels. They pose the riddle of human personality, which Faulkner attempts to solve by uncovering each character's past and showing its relationship to the immediate present.

In his earlier works, that is, Soldiers' Pay and Mosquitoes, his handling of plot, characterization, setting, symbolism, structure and style appears to be fairly conventional, however, since 1929, that is, the publication of his work Sartoris, he gradually drifted away from the existing literary conventions of writing fiction and developed his interest in the artistic experiments. It is possible that he might have realized that the conventional form is inadequate to trace out the inner recesses of his characters and the relativity of mind, which he wanted to paint, so he preferred to make some innovations and extentions in the conventional form, to make it more suitable medium to convey his
vision of change effectively. His most experimental innovations are best understood as adoptions and extensions of certain modern artistic experiments and innovations such as the introduction of mythical and poetical element in prose, in which he resembles James Joyce in prose and T. S. Eliot in poetry.

It appears that though he did not follow all the implications of Freudian theories, still one can easily discern that Freud definitely refreshed the significance of his new associations in the technique of 'Stream of Consciousness', he used in two of his major novels. The partial influence of the Freudian theories helped him to assign new meaning to the unconscious and subconscious motivations i.e., a struggle between flesh and soul and in its light he could assign new significance and importance to the working of the dreams of Jewel in his work *As I lay Dying*, We know:

> It would just be me and her on a high hill and me rolling the rocks down the hill at their faces, picking them up and throwing them down the hill, faces and teeth and all by God until she was quiet and not that goddamn adze going One lick less.  

... That he is having a sort of Freudian attachment for

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his mother, but the author with the help of this dream throws light on Jewel's relationship with all the other Bundrens, who despise him. In 'me rolling the rocks down the hill at their faces', we know about the contempt and hatred he possess for Darl. The inward attachment for her leads him to save her coffin from flood and fire both. His sacrifice of his horse to pay for the bullocks to carry the coffin to Jefferson can safely be attributed to his attachment for his deceased mother. His hatred for Darl is revealed when after the burial he pounces upon him.

From the hallucination of Whitefield "Anse, I have sinned. Do with me as you will", we know about a struggle between his outer and innerself. Faulkner gave a new interpretation to the Oedipus Complex, hitherto, employed in literature, that is, he successfully creates greater tension in painting a conflict between father and son. The tension so created indicates the strangulating effect of the past on the present. It also suggest the limitations of the old and the new.

In The Sound and the Fury, Mr. Compson imparts knowledge to Quentin without assigning its value and
making him understand its importance:

It was Grandfather's and when Father gave it to me he said, Quentin, I give you the mausoleum of all hope and desire; it's rather excrutiating-ly apt that you will use it to gain the reducto absurdum of all human experience which can fit your individual needs no better than it fitted his or his father's. 

It clearly indicates that Mr. Compson acquired the traditional way of life without any proper understanding. Mr. Compson says "It was grand fathers .... father gave it to me ....", but he does not tell why he accepted the particular way of life. Now, the question arises whether it was thrusted upon him or did he accept it blindly? What was the justification for accepting a particular way of life? But his statement is quite silent. He simply says ".... I give you the mausoleum of all hope and desire;", which shows that he believes, that a particular hereditary way of life is good. As it is hereditary, it is good but why it is good that he is unable to clarify. He simply feels that in course of time Quentin would automatically or instinctively know that the hereditary beliefs, knowledge, rituals etc. all are good and useful. He is rather confident that the collective experiences of his father and forefathers

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3 The Sound and the Fury, p. 73.
would definitely guide him to lead an easy life. He says "You will use it to gain the reducto-absurdum of all human experience ... can fit your individual needs no better than it fitted his or his father's."

It shows that older generation wants to pass its experiences and knowledge to the new generation blindly. It is also the case in the relationship between McEachern and Joe Christmas in *Light in August*. McEachern keeps faith in formulative religion instead of true christian values. For him dogmas are more important. He simply wants to thrust his point of view upon the ensuing generation. The rigidity of the older generation is caused due to the existing false social customs and religious beliefs, which they themselves had to accept without any understanding. Indeed, the new generation does not revolt against the older generation, its resentment is against the way of life which is thrust upon it. The younger people want to avail of their individual rights to choose a more suitable way of life, which may prove to be better in accordance with the change in time. To achieve this they need clarity, which the older generation fails to provide. When the new generation fails to air the
doubts and apprehensions, lurking in their minds, which have hitherto tortured them, they get frustrated. In their frustration they come out in revolt against the existing institutions. Their frustration leads them to disillusionment and abnormality. The so-called inward abnormality of Joe Christmas, Quentin Compson etc. reflects upon their outward actions, which cause great tension. The tension so created sometimes acquires pathological dimensions.

It is presumed that in using the conventional method of plot and characterization, he might have realized that mere representation of the surface reality or to show with the help of outward evidence as to what a character might do or say becomes an inadequate form of characterization, as the characters are often not what they represent. They put on social masks and their selves are disguised, whereas the author is concerned with the reality, the real life the characters lead and not merely how they behave in the society, because one's behaviour in the society is generally hypocritical. So, with the help of dreams and hallucinations he tried to probe deep into the inner recesses of his characters and provide the deeper insights of their subconscious, which is not possible to be revealed with the help of
conventional method of characterization, just as if we go to the surface reality, we may treat Joe Christmas to be a mere vagabond or a debauch or a criminal and Mrs. Hightower to be an immoral woman or even a whore but this all is not meant by the author. The new method of tracing out the unconscious motivations attach more importance to the hidden reality, the happenings, the reactions or the revulsions etc., within the mind of a character which often play an important role in the formation of outward behaviour of a character, unknown to the character himself, just as Joe does not know why he repulses and hates women. It is obvious that his experience with the dietitian is the cause of his hatred for women but he does not know it. His hatred for women is revealed in the lines:

He was moving, because his foot touched her. Then it touched her again because he kicked her. He kicked her hard, kicking into and through a choked wail of surprise and fear. She began to scream, he jerking her up, clutching her by the arm, hitting at her with wide, wild blows, striking at the voice perhaps, feeling her flesh anyway, enclosed by the woman's negro and the haste.4

Now there is no justification for his kicking and

4Light in August, p. 119.
beating a girl engaged by them for sexual pleasures. He also beats Bobby and Joanna Burden but he is not aware of the real cause of his violent behaviour with women.

He only knows:

> It was the woman: that soft kindness which he believed himself doomed to be forever victim of and which he hated worse than he did the hard and ruthless justice of men.\(^5\)

"It was the woman .... doomed to be forever victim", reflects that his puritan training in the household of McEachern is also partly responsible for the formation of a particular attitude towards woman. His hatred for woman reaches its culmination in Joanna's episode:

> She struck him, at once, with her flat hand, the rest of her body not moving at all. Her blow made a flat sound; his blow as close upon it as echo. He struck with his fist, then in that long blowing wind he jerked her up from the chair and held her, facing him, motionless, not a flicker upon her still face, while the long wind of knowing rushed down upon him.\(^6\)

Joe Christmas beats Joanna but he does not know why he beats her but not that's all; the lines also help to communicate their inner selves. It is also revealed

\(^5\)Light in August, p. 128.

\(^6\)Ibid., pp. 208-209.
to the reader that both of them believe in abstract ideals. They are overpowered by the past, they have no future hope. They try to go against the flow of life. They are mere phantoms rehearsing their past. So they act according to their destructive drive. In "the long wind of knowing hushed down upon him", we not only know that he is overpowered by memory but we also know that like the mythical King Oedipus, he is proud of his knowing and there lies his doom. As a matter of fact, he tries to know his identity, which he can not know because "wind of knowing", that is, his false pride, his rigidity, his beliefs will never allow him to know. It is not the tragedy of Joe Christmas but of modern man, the product of change who has involved himself too much in knowing and thus fails to adjust with the motion of life.

In a way the reader comes across a better version of the character. Moreover, it helps to convey different shades of reality to different people. Olga Vickery comments that, "A single word conveys different things to different people as it reflects not reality, but their own particular angle of version." 7

And to achieve this object, he needed to make radical changes in the conventional setting. So the setting in time and space was transferred from physical to psychological and metaphysical setting for the dramatic action.

In *The Sound and the Fury*, there is no hero, as all the three brothers are obsessed and overshadowed by the memory of their sister Caddy. Through Mr. Compson, the author passes some cynical remarks on the action so it appears that the author follows the Flaubertian device of creating characters and then allowing them to act and react themselves. In *As I Lay Dying*, the readers know the theme through 59 monologues of 15 characters. Darl to whom the greater number of monologues are allotted is an obsessed person who does not reap the fruit of the action so he cannot be called the hero of the novel. Addie is the only domineering character but she is already dead. Anse who reaps the fruit of the epical action in getting his mouth fixed and a duck-shaped new Mrs. Bundren is more or less a villain than a hero. The author passes some comments through Peabody but they are not related to the action. And so it would not be inappropriate if one says that in *The Sound and*
the _Fury_ and _As I lay Dying_ the author is completely removed from the traditional role of a narrator. His subjective self is submerged in the objective reality and the author and the hero both disappear.

William Faulkner started his career as a poet and though he later on, drifted towards prose, he maintained his analogical habit of a poet and introduced many poetical analogies and poetical scenes in his fictional world through which he tries to convey the deeper reality, just as in the crucifixion scene in _Light in August_, we see:

When they approached to see what he was about, they saw that the man was not dead yet, and when they saw what Grimm was doing one of the men gave a choked cry and stumbled back into the wall and began to vomit. Then Grimm too sprang back, flinging behind him the bloody butcher knife. ... He just lay there, with his eyes open and empty of everything save consciousness, and with something, a shadow, about his mouth. For a long moment he looked up at them with peaceful and unfathomable and unbearable eyes .... They are not to lose it, in whatever peaceful valleys, beside whatever placid and reassuring streams of old age, in the mirroring faces of whatever children they will contemplate old disasters and newer hopes.⁸

The scene testifies his greater control over his

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⁸_Light in August_, p. 349.
imaginative flight. It is full of pity and fear and even hypnotizes not only the spectators but the readers, too. It is strange that his God comes to the lowest level, that is, Christmas whose "unbearable eyes" remind all that it is the society which creates evil and then considering it pollution tries to destroy it. It warns us all that Joe is not an individual but everman. He is united with a human sufferer and his sufferings transcend time and place.

The history testifies that, "They are not to lose it, in whatever peaceful valleys", Man is instinctively engaged in his cruelty and brutality but his rational mind is against any offences of cruelty committed. It also reminds of the human sacrifices committed during earlier dark Ages.

So in a way through an analogy the author succeeds to give a lot to his readers to chew and brood over.

The author often communicates the causes and consequences of certain moral shortcomings which have degenerated his "South" and then, also suggests some possible corrections just as in Absalom, Absalom! he conveys that they can tolerate incest but not miscegenation, "So it's the miscegenation, not the incest, which
you can't bear." So miscegenation is a moral sin, which is one of the important causes of the destruction of his "South" and Jim Bon is the very guilt of "South".

He combines comic, tragi-comic and mythical modes to illuminate his meaning, just as in *Light in August* the last scene in the truck of the furniture dealer is burlesque, crucifixion scene is tragic while Lena-Byron love affair is a comic scene. At the same time Christmas versus Doc Hines, Joanna Burden, the dietitian, Bobbie, McEachern, Percy Grimm, Hightower etc., all are mythical figures relating a mythical theme. Thus, we know that tragi-comic and mythical scenes are woven in a single book in a superb manner to illuminate his meaning while at the same time, the author, with the help of comic element thus introduced, saves his works from becoming traditional gruesome tales. Moreover, life is neither a pure comedy nor a pure tragedy but a fine admixture of both, so a great artist like Faulkner who is true to life rightly presents tragic and comic scenes in a single book.

To communicate his meaningful ideas he abundantly uses analogies, antithesis, polarities and similarities in the situations and the characters as in *The Sound and
the _Fury_, it is revealed to the readers that all the major events of the Compson family take place during four days, that is, Holy Saturday (Benjy), Thursday (Quentin), Good Friday (Jason) and Easterday (Dilsey). The moral significance to the self sacrifice, love, death, and Resurrection of Jesus are frequently brought to the notice of the readers through the analogical method of writing to show that the Compson family ignored the meaningful importance attached to all these days, ritualistically. Thus, through a common Christian belief, he succeeds in pointing out the negative beliefs, accepted by all the members of Compson family. In this book he presents threefold manipulation of mythical analogies, that is, Dilsey, the negro maid servant is an exception to all the other members of the Compson family. Her relations with all the other members of the Compson family are given. Benjamin is a primitive character. His relations with all the other characters in the book are given. Quentin, Jason and their parents come under third category. They utter only negations. Anyhow, though he has used threefold mythical patterns still he has dramatized all the
situations in such a way that *The Sound and the Fury* is a piece of art not a mere Biblical echo.

Sometimes, with the help of even some simple analogies he controls the meaning by merely hinting at analogies or antithesis between some of his characters. Analogies or antithesis within the pattern of the actions performed by the characters, just as in *Light in August* Joe Christmas appears to be the protagonist but he is surrounded by the dietitian, Bobbie, Miss Burden, Doc Hines and McEachern etc., with whom his actions are related. They all apparently have separate identities but, in fact, there are analogical relations amongst them. And, through such analogies the actions of Joe Christmas are determined so he cannot be called the protagonist or the hero of the novel, however, through his actions the meaning becomes clear. Thus Faulkner makes the implied meaning clear with the help of antithesis and polarities in his plot and characters. In fact, the antithetical situations and characters are like the musical counterpoints. For example such antithetical characters in pairs as Christmas-Lena, Christmas-Joanna, Christmas-Bobbie, Christmas-Brown act like point counter-point to each other. Faulkner has
arranged such numerous pairs to dramatically heighten
the awareness of his characters but all such characters
appear as if they have been used by the author as mere
foils to convey some hypothetical meaning. And if it
is, then, his characters are comparable to those of
Thomas Hardy especially Tess and William Henchard in his
novels *Tess* and *The Mayor of Casterbridge* respectively.
In fact, Thomas Hardy used his characters as mere foils
to advocate his fatalistic conception, while Faulkner is
interested to reveal the inner subtleties of the minds
of his characters. Faulkner does not appear to be
satisfied in presenting only the symbolic actions but he
wants to communicate the readers the reactions of the
other selves. Thus the readers know the inner selves of
all of them who are directly indirectly concerned with
the particular action. Faulkner believes in the histor­
cical emergence of "Being" and as such a single action of
an individual represents the whole sensibility of the
community and Age in which he is born and brought up and
as such he cannot simply be labelled as a traditionalist
having a passive vision simply on the ground that he
used the conceptional antithesis in his works. On a
careful consideration it is revealed that he is neither
a pure "Traditionalist" nor a pure "Modern" but has
given us a superb combination of old and new style of writing fiction. His use of antithesis or analogies or polarities is not far away from the traditional form of poetic or metaphorical statements. Even in our daily routine for non artistic purpose we make the use of one thing in terms of another or one thing having the opposite or metaphorical sense. So, we know that in a way he used the traditional technique, however, he introduced some experimental element in and made some radical changes which may fairly be called his technical innovation.

His another important innovation is that he uses the analogies to make a paradoxical combination of what Freud feels visible and invisible meaning and what Plato feels the heavenly idea of reality and refused to accept the power of invisible thing or the metaphysical things, which all clearly reflects that he is neither a pure Freudian nor a pure Platonic. On the contrary, in his fiction we find the paradoxical combination of psychological, metaphysical preoccupations. They all are blended in such a superb manner that they cannot be separated. They may be fairly called Freudian-Platonic myths. Thus it is clear that he neither belongs to one
block nor to the other and neither Plato nor Freud might have appreciated his innovations. With the help of this technical innovation, he could probe deep into the inner recesses of his characters and point out the conflict between flesh and soul, that is, conscious and subconscious motivations. This particular method of analoging have an almost compulsive way of invoking and adopting certain mirror principles which reconcile both the platonic and Freudian elements. We know that in his novels he has used actual mirrors in a way as in *Light in August*, in Joanna's episode, both Christmas and Joanna Burden look at each other's face as if they are mirrors:

> Yet neither surrendered; worse: they would not let one another alone; he would not even go away. And they would stand for a while longer in the quiet dusk peopled, as though from their loins, by a myriad ghosts of dead sins and delights, looking at one another's still and fading face, weary, spent, and indomitable.

In the above lines we know that Joe and Joanna both look at each other, so the object is visible but in "yet neither surrendered"; one may infer that the author is not only concerned with the visible reality; Joanna and Joe are not only two visible objects but two mythical

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figures, both occupied with their past. Yet one finds in "they would not let one another alone", that though both are possessed persons they are also tired of their loneliness and in order to get rid of their loneliness or tortured self they need the company of each other. It also reflects the relation of one man to another; one soul to another soul; and as well as, the relationship between the human and the divine. "he would not even go away", reflects the stubborn nature of Joanna and Joe. It also reflects the rigidity or abnormality, in human nature, which generally leads to compulsive destructive drive. They are no doubt "ghosts of dead", as their souls are obsessed and they futilely try to arrest the motion of life. They are "weary, spent", because they have lost the charm for natural beauty. They all are tired of the burden of their past but even then, they are still committed to their meaningless convictions. Thus in a few lines, the author presents a superb combination of visible and invisible reality.

In The Sound and the Fury, Caddy looks at Benjy, as if he is the mirror in which she could visualize her moral sins, as:

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Caddy and I ran. We ran up the kitchen steps, onto the porch, and Caddy knelt down in the dark and held me. I could hear her and feel her chest. "I won't. She said. 'I won't any more, ever. Benjy. Benjy.' Then she was crying, and I cried, and we held each other. 'Hush'. She said. 'Hush'. I won't any more.' So I hushed and Caddy got up and we went into the kitchen and turned the light on and Caddy took the kitchen soap and washed her mouth at the sink, hard. Caddy smelled like trees.  

Caddy and Benjy are two visible objects, however, through their analogical relationship, we know that they are mythical figures. In the words, "... washed her mouth at the sink, hard." we know she feels a guilt and the desire to purify herself finds an expression in physical purification with soap and water. Caddy, however, has a positive aspect to her character also. She has natural mother instinct. In "Caddy smelled like trees", we know that as she is a symbol of fertility, so soon after she washes her face, she is again a chaste woman. We also know that mythically she is the symbol of life force enduring in time. She nurses her instinctive brother Benjy, who longs for motherly affection.

In a way in a simple mirror analogy, with the

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10 The Sound and the Fury, p. 49.
support of several mythological references, he is successful to paint the human consciousness.

In *Absalom, Absalom!* Bon looks at Henry, as if his face is a mirror in which he can read something:

> He has my brow my skull my jaw my hands
> and the other said wait. Wait. You can't know yet. You cannot know yet whether what you see is what you are looking at or what you are believing. Wait. Wait. 11

Bon and Henry both are standing face to face. Two persons are visible having close relationship. Charles Bon in the words, "He has my brow my skull ...", forms a communion with Henry Sutpen but in "wait. Wait. You can't know yet", we know that though there is a relationship between the two still they both have their separate identity and separate design because Henry has accepted the puritan way of life. He can, therefore, tolerate incest but not the miscegenation. The point lies in "what you are looking at or what you are believing", that even though we see two visible objects still those two are possessed with their own designs and as such no communion is possible between the two. They represent two blocks of the society, each struggling for its own existence. In these lines we also visualize the human and divine relationship. Man desires to be God.

11 *Absalom, Absalom!* p. 258.
He wants complete realization of his possibilities without losing his own identity but it is the tragedy of man that he is unable to achieve the professed condition of total identification with God in itself. We also know that Bon desires to have what he cannot have. Thus, in this mirror analogy he presents successfully the admixture of visible and invisible reality.

The above three passages are so poetical that they provide the reader glimpses of the depth in the author's peculiar moral vision concerning his proper relationship.

Another innovation to be enjoyed in his narrative is the private, independent and poetical angle through which he assigns values:

I am trying to make myself into what I think he wants me to be; he can do anything he wants to with me; he has only to tell me what to do and I will do it; even though what he asked me to do looked to me like dishonor, I would still do it, ....12

Even this private and independent narrative conveys not the feelings of Judith Sutpen alone but a woman's consciousness as well. Women recognize truth instinctively and react whole heartedly to their

12Absalom, Absalom! p. 272.
experiences. They never go in for abstractions. They are always above racial prejudices. In fact, they don't try to know what truth is. They seldom abide by any particular design or one may say that they have no code of honour to follow. The lines, "what he asked me to do looked me like dishonour, I will still do it", clearly shows that the women are the true replica of nature, and they know well how to adjust to the motion of life.

It is observed that Faulkner is in the habit of blending realism and symbolism. He can be called a realist in the sense that he paints the contemporary life in the South and also the socio-political, economical, ethical and sexual problems which arise in a hide bound society and make life unbearable. He especially tries to hit at the central issues of man and paint the hidden realities, he deliberately uses myth abundantly. He can be called a symbolist in a sense that he uses numerous poetical analogies in an allegorical fashion. He often introduces both realism and symbolism in one character or a situation, just as Joe Christmas is a scapegoat, who is sacrificed to condemn the racial prejudices. His analogical relations with Christ are also shown to develop a particular tone of the work.
It is generally presumed that in an allegory the characters are mere abstractions and as such their inner development cannot be painted, however, in Sanctuary which is written in an allegorical fashion, all the characters are full of life. One can trace their feelings and emotions. Thus we can infer that he has given a modified form to the traditional allegory.

Often, it appears to be surprising how the author can convey the thematic meaning through the technique which imply such an objective and seemingly indifferent attitude towards what they themselves do and say. It appears that he has followed the notion of Flaubert that the dramatic mode of writing is superior to lyric and epic, both, because once he creates the characters they go on acting out the meaning and the author disappears within or behind. His position is like God who creates mankind but never interferes in their lives. He also does not thrust any particular way of life upon them, but gives them free will to move in their own way, as in his novels, especially, *The Sound and the Fury* he has created certain characters but he never gives any comment on their behaviour. In *As I Lay Dying* in 59 monologues of 15 characters, apparently, a trivial action
is communicated, however, in fact, we know the story in study of the sub conscious of his characters.

In order to study the mode of his communication for better understanding, we shall read it under the following sub-heads:
1. Conceptual Antithesis and Polarities
2. Character Antitheses
3. Sound and Silence
4. Mobility and Immobility
5. Tone
6. Stream of Consciousness
7. Style

Conceptual Antithesis and Polarities:

William Faulkner has used antithetical themes and situations to weave into his novels his concept of change. He tries to convey the sense of decay and tension caused by the hold of outmoded tradition and forced change. For this purpose he compares and contrasts Whites and Blacks, North and South, Christians and Pagans and good and evil, etc. In *Light in August* and *Absalom, Absalom!* the problem of whites and blacks
and miscegenation dominates the novel. The Southerner's obstinate refusal to accept the abolition of slavery on the ground of the equality of all people resulted in a strong colour prejudice, insistence upon the superiority of the whites and discrimination against the blacks. In account of it Sutpen sacrifices his first born, and Henry can tolerate incest but not miscegenation.

So it's the miscegenation, not the incest, which you can't bear.13

Sutpen, anxious to protect the purity of his race, is not prepared to give recognition to his deceased son Charles Bon simply because he suspects that Charles' mother carried 1/8th negro blood.

In *Light in August* the racial conflict has been internalized in Joe Christmas. Because of his upbringing and environment, he is not sure whether he is white or black. So he is confused and cannot decide which value system he must adopt.

Doc Hines is also a product of traditional society. He treats Joe as "... a pollution and abomination on earth". Doc Hines fails to realize that he is a human child. His ingrained prejudices make it impossible for him to behave otherwise. He considers it to be his

13*Absalom, Absalom!* p. 294.
moral duty to chastise Joe.

Even Gowan Stevens, a Harvard graduate has a strange theory about the whites and the negroes. He remarks on Joe Christmas:

... it was the black blood which snatched up the pistol and the white blood which would not let him fire it.\(^\text{14}\)

Joanna Burden's father belongs to the North so in the South Burdens are treated as mere foreigners.

"They hated us here. We were Yankees. Foreigners. Worse than foreigners: enemies. Carpetbaggers."\(^\text{15}\)

Inspite of the defeat in the Civil War the South continued to believe in the superiority of its attitude and continued to resist change. It resisted integration with the rest of the country.

Joe often puts on white and black clothes which symbolises the North-South and the black-white conflict. He tries to assert his identity but the society is not ready to accept him even as a human being. With other contrasts such as speed-no speed, time or no time, space or no space etc., he creates antithetical situations to show the distinction between the traditional society to weave the plots of his novels.

\(^{14}\)Light in August, p. 337.

\(^{15}\)Ibid., p. 187.
She turned into the road at that slow and ponderous gallop, the two of them, man and beast, leaning a little stiffly forward as though in some Juggernautish of terrific speed though simulation the actual speed itself was absent .... speed were not necessary.16

We find the polarity between 'terrific speed' and 'no speed' and the resulting assertion that speed were not necessary. It reflects that in spite of the apparent changes brought by the passage of time, there was very little change in the Southern perceptions and the people refused to recognize the need for change.

The white-negro and the North-South are not antithesis in themselves but the situations in which they are used, make them so. They enable the writer to present the nature of the conflict to which the resistance to change gives rise.

The antitheses between the fecund and the sterile presented often in the novels of Faulkner is to suggest the difference between stagnation and continuation of life. The child often represents a further stage of life and any threat to its existence is an indication of denial of life.

The antithesis between words and actions is expressed in Addie Bundren's words:

16Light in August, pp. 152-153.
...I would think how words go straight up in a thin line, quick and harmless, and how terribly doing goes along the earth, clinging to it, so that after a while the two lines are too far apart for the same person to straddle from one to the other; ..."

The rigidity and pliability of belief or spirit; self-love and outgoing love, freedom and society, soul and body, good and evil, order and disorder, life and death, sin and redemption, man and destiny, oblivion and consciousness, timelessness and momentariness, immobility and change, reality and dream, mind and body etc., are the antithesis between them to represent the contradictions in human behaviour and the complexity of life. He perceives and presents life in polar terms. He shows that the opposite poles can neither be separated nor reconciled. They reveal the basic predicament of the South. It had invented for itself an illusory pre-bellam past which was considered to be perfect and preceded to practice its evils under the illusion that it was protecting itself from the corruption of the North. In the process it hampered the progress of life and accepted change as a normal aspect of life. In the absence of change in the outlook the mere mechanical changes introduced from outside only helped in giving

17 The Sound and the Fury & As I lay Dying, p. 465.
rise to hypocrisy and corruption.

Thus the antithesis is used to depict the tension and suffering in the lives of individuals like Joe Christmas, Charles Bon, Clytie or in families like that of Sutpens. It is the irreconcilability between the white and the black that accounts for their tragic ends. The polar entities are often juxtaposed in his novels both dramatically and explicitly. In *As I lay Dying* Dr. Peabody thinks that:

> I can remember how when I was young I believed death to be a phenomenon of the body; now I know it to be merely a function of the mind ....

The same contrast is seen in the feelings of Dewey Dell.

**Character Antithesis**

Faulkner has also used antithetical characters to weave the themes of his novels to communicate his concept of change. He tries to convey the sense of deterioration caused by the hold of meaningless rituals, superficial traditions, set conventions and forced change. To achieve his hypothesis he compares and

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contrasts his characters. Sometimes outwardly they seem to contrast with one another even when there is no direct opposition of characteristics or behaviour.

In *The Sound and the Fury*, all the members of the Compson family are compared with the negro maid-servant Dilsey who proves morally superior to all other members of the family because she believes in human values and can endure the changes. For her, work and the service of humanity is the true worship of her Lord. Whereas all other members of the family hopelessly cling to the past glory of the Compson family which is now an illusion.

Benjy represents instinctive people, Quentin romantic and Jason commercial. In their behaviour and approach to life, they stand in contrast to each other yet the sense of past hovers over all three of them. Benjy cannot differentiate, Quentin keeps looking back and Jason is self-centred. But they are the victim of mental stagnation and cannot survive like Dilsey does. In *Light in August*, the characters have no fixed relationship to one another such as we find in *The Sound and the Fury*. On the contrary, there is opposition in the individual or individual versus group or society. Byron
Bunch when compared to Joe Christmas, Hightower, Brown appears certainly superior to all others because he has formed a holistic attitude to life. Joe Christmas and Brown both are engaged in selling whiskey but in comparison we find Christmas better than Brown who runs away from sharing the burden of humanity. But when Joe is contrasted with Byron Bunch we find him arrogant and highly obsessed with his past. Hightower and Joanna Burden both appear to be generous but when they are seen in comparison with Joe Christmas, they appear highly obsessed with the romantic idealism of the past. When Lena Grove is seen in comparison with Mrs. Armstid one finds Lena superior to her, atleast in innocence. Mrs. Armstid, though sympathetic to Lena, is worldly wise. But when Lena is compared to Joanna Burden one finds fertility contrasted with sterility.

The dietitian, Bobbie and Mrs. McEachern follow the abstract code of society without knowing its human significance. Percy Grimm is a sadist but when he is compared to Joe Christmas one finds Joe superior because he has a chance to kill Grimm but he doesn't avail of it, however, their clash creates a great tension.

Here, Faulkner wants to convey that though there
was a greater political and economic change in the South after the Civil War because of the South losing independent identity and becoming a part of the larger democratic set up, yet there was very little change in the sensibility of the people. A change in external circumstances without change in the human consciousness is only a forced change. As life is a motion and ever forges ahead, those who do not change with it are sure to decay and be destroyed.

In Absalom, Absalom! Charles Bon and Henry Sutpen both come in an open clash. Charles presses the delicate issue to gain recognition but a puritan minded Henry can tolerate incest but not miscegenation. "So it's the miscegenation not the incest; which you can't bear."

Henry forgetting all about his filial relationship comradeship for four years shoots Charles dead simply to maintain his abstract design.

Sutpen and his faithful servant Jones also come into a clash. Sutpen seduces the fifteen years old grand-daughter of Jones in the hope of getting a son but when he is frustrated he realizes that he and the object of his desire have different identities and walks like a
hero to meet his death at the hands of Jones.

Rosa and Sutpen clash when he proposes to her that he would marry her if she begot him a son:

>This be who could approach her in this unbidden April's compounded demonry and suggest that they breed together for test and sample and if it was a boy they would marry; .... 19

Rosa and Clytie also clash with each other. Rosa is a mere dangling spider while Clytie tries to maintain the integrity of Sutpen's Hundred even at the cost of her life.

In The Sound and the fury, Mrs. Compson clashes with all the other members of the family, Quentin with Dalton Ames and Jason with Sheriff and the circus cook:

>`You bastard', the other shrieked, scrabbling at the table. Jason tried to grasp him in both arms, trying to prison the puny fury of him. 20

Jason cuts Benjy's dolls and beats Caddy and Luster. Likewise, many other encounters are noticed in the book.

In his novels the relations between husband and wife or man and woman are generally full of mental frustration or conflict as is the case with Mr. and Mrs. McEachern, Joe and Joanna, Addie and Anse, Sutpen and

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19 Absalom, Absalom! p. 146.

20 The Sound and the Fury, p. 274.
Ellen, and their frustration often leads to horrible consequences. Mrs. Hightower is emotionally forced to go to brothel and later on commits suicide while Addie Bundren in her frustration maintains physical relations with Whitefield. The couple suffer mental disintegration. The opposition or antitheses is sometimes in a single body as the conflict between black and white in Joe, and North and South in Joanna, or they are in the same family as Darl and Jewel. Anyhow, they are linked up in such a way that they can not be set apart.

Sound and Silence

Faulkner has used antithesis between sound and silence to heighten the effect of violence and outburst of suppressed feelings. It depicts the volcanic passions seething under the placid surface of a stagnant society.

It is also helpful to the writer to probe deep into the inner recesses of his characters and convey the hidden reality which the reader otherwise cannot possibly know.

In *Light in August* sounds of wagons and vehicles are heard, especially of those that carry Lena to
Jefferson and Joe to Mottstown. Joe while hiding behind the bushes hears the sound of wheels of a wagon:

This time he is alert and he hears the wagon before it comes into sight. He does not show himself until the wagon is abreast of him. Then he steps forth and says, 'Hey'. The wagon stops, jerked up. The negro driver's head jerks also.

With the help of the sound of the wheels, Faulkner paints the inner feelings of Joe. He is tired of running and wants to be captured. The plight of seven days has enlightened him. His own design of false values which he accepted in 'street' is now shattered, and he heads toward self-crucifixion.

In the episode in which McEachern is killed the voice of McEachern is followed by intense silence.

' Away, Jezebel!' he said. His voice thundered, into the shocked silence the shocked surrounding faces beneath the kerosene lamps, into the ceased music, into the peaceful moonlit night of young summer. Away harlot! ... Then to Joe it all rushed away, roaring, dying ....' 22

Here the silence and the sound are used to heighten the situation and communicate the titanic emotions of McEachern.

Following the murder, Bobbie's feelings are

21 Light in August, p. 253.
22 Ibid., p. 154.
painted as given below:

"Goddamn bastard clodhopper. Bastard you! Son of a bitch you and him too. Putting him and me that never ever saw' . . . Joe did not appear to be running at anyone in particular, and his face was quite calm beneath the uplifted chair."

Here, with the help of "quiet calm" and "thundering voice of Bobbie" he has heightened the situation. In "calm beneath" and "uplifted chair" lies the antithetical situation.

When Joe escapes the police custody, the screaming sound of the siren is heard thrice but after his crucifixion the sound of siren gets calm.

"Again from the town, deadened a little by the walls, the scream of the siren mounted toward its unbelievable crescendo, passing out of the realm of hearing."

In *The Sound and the Fury*, the silence and bellowing of Benjy is meaningful. The italicized fragments of his consciousness reveal the loss of Caddy, the symbol of love, as in the lines:

I could hear the clock, and I could hear Caddy standing behind me, and I could hear the roof. It's still raining, Caddy said. I hate rain. I hate everything. And then her head came into my lap and she was crying, holding me, and I began to cry. Then I looked at the fire again and the bright, smooth shapes went again."

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23 *Light in August*, p. 155.
24 Ibid., p. 350.
25 *The Sound and the Fury*, p. 57.
Benjy's bellowing is always for some cause, for some protest. Through his bellowing sound and silence, the moral nature of all who come in his contact is revealed. Through him we know that his mother is peevish, Jason cruel, Caddy compassionate, Miss Quentin a bad replica of her mother and Dilsey a kind, benevolent lady. His silence in the Negro church offends the whites' and their moral degradation is revealed.

Thus we find that sound and silence help in intensifying the situations, to convey contradictory and symbolic meaning, and to express the invisible reality.

**Mobility and Immobility**

In the works which are primarily concerned with the physical movements such as journeys, pursuits, flights etc., Faulkner uses some words to show mobility or immobility or both to express the internal intensity of feelings, the struggle between the flesh and the soul, stagnant outlook of the people in the South and their resistance to change leading to decay. In *Light in August* we see:

*He turned into the road at that slow and ponderous gallop, the two of them, man and beast, leaning a little stiffly*
forward as though in some juggernautish simulation of terrific speed though the actual speed itself was absent, as if in that cold and implacable and undeviating conviction of both omnipotence and clairvoyance of which they both partook known destination and speed were not necessary. 26

'Terrific speed' and 'absence of speed' both are brought together to heighten the effect of the situation and communicate to us symbolically the pressing passions of McEachern.

From the conversation between Byron and Hightower we know that Hightower is immobile.

Again Byron looks at the other for a moment. But Hightower’s face is merely grave and interested. 'Brown and Christmas', Byron says. Still Hightower’s face does not change in expression. 27

Apparently, it looks that he is motionless but the underlying meaning is that Hightower is lost in himself, in his own obsession or he is deeply interested in the speech of Byron. So he does not move. Here, with the help of facial expressions of Hightower, the author tries to convey the inner feelings of Hightower. In As I Lay Dying we find Addie is on her death bed and Dewey Dell is fanning her.

26 Light in August, pp. 152-153.

27 Ibid., p. 61.
Even the hair at her cheek does not move, even with that girl standing right over her, fanning her with the fan. While we watch she swaps the fan to the other hand without stopping it.

The contrast implies the difference between death and life. Dewey Dell's swift movements support vitality of youth.

In *Absalom, Absalom!* The terrified midwife becomes immobile when she sees signs of displeasure on Sutpen's face on his learning that Milly had given birth to a female child. She remains immobile till Sutpen is murdered:

"She didn't know if she heard the scythe or not because now she found out that she could move, get up, run out of the cabin and into the weeds, running..."

The sudden flurry of movement and its contrast with the earlier mobility has the effect of the crashing fall of stupendous figure that shatters the hushed silence.

In the scene in which Henry asks Bon not to think of Judith, his agitation contrasts with Bons:

Bon does not move beneath the gripping hands; he sits motionless, with his faint fixed grimace; his voice is gentler than that first breath in which the pine branches begin to move a little.

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29 *Absalom, Absalom!* p. 236.

30 Ibid., p. 295.
Bon's calmness indicates his determination. In case he fails in his design, he is prepared to meet his death at the hands of his brother.

These instances show that the contrast between mobility and immobility is a significant aspect of Faulkner's technique. Walter J. Slatoff says that, "his treatment of motion reveals other important aspects of his presentation: his tendency to describe things in rather simple, generalized and dramatic terms; his tendency to use sharp and tense antithesis; and his tendency to provide opposed and even contradictory suggestions." 31

Tone:

Every writer tries to maintain a particular tone in his literary work which is generally coherent to the theme he picks up or the message he conveys. Faulkner maintains a tone which is very serious and morbid because of the nature of the content of his novels. The suffering and pain caused by human obduracy, lack of judgement, and vanity and selfishness makes him sad. He is aghast that man cannot look at his folly and correct himself. All one had to do is change his attitude and

not to resist the course of life and yet man persists in repeating the mistakes of the past generations out of pride or stubbornness.

Tone is a central device in establishing the quality of Joe's character in *Light in August*. The author has drawn some parallels between Joe Christmas and Jesus Christ. It helps in establishing a particular tone: by contributing to Joe a larger-than-life stature.

Here, although the author gives the realistic account of Joe's life and even minute possible details, that is, the photographic account of the important events of his life, still he appears to be above a common man, walking along an empty street; but instead of walking, he moves along it with great urgency, accepting the false values. His characteristics are of a possessed person, trying to get rid of his past but he can never be free from his past and cherish hope of any future.

This tone creates great interest in the mind of the reader and, realizing Joe's suffering, instead of treating him as a murderer, he treats him as a possessed person.

In *The Sound and the Fury*, the Holy Easter drama
is played. The major events take place on the Holy Saturday (Benjy), Thursday (Quentin), Good Friday (Jason) and Easter Sunday (Dilsey).

All the three Compson brothers are brought in contrast with Christ and the negative values they have accepted are exposed but through the variation in tone.

In *Absalom, Absalom!* there are a few words which are repeatedly used such as demon, outrage, grim, ruthless, fatality, fury, which help in forming the tone of the novel. Sutpen is a war hero who possesses will-power, courage and spirit but like the Greek mythical Atrius family, the whole family is doomed. However, Sutpen, Bon, Henry rise in the estimation of readers, as they are all possessed persons.

In *As I lay Dying*, Addie is the only character who realizes the cause of her isolation. Even when she punishes her students, her intention is to get rid of her isolation as:

> When the switch fell I could feel it upon my flesh; when it welled and ridged it was my blood that ran, and I would think with each blow of the switch: Now you are aware of me! Now I am something in your secret and selfish life, who have marked your blood with my own for ever and ever.  

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She has learnt the distinction between meaningful acts and meaningful words. Her isolation is the isolation of a person living in the world of abstractions who tries to overcome it through a concrete action. She arouses the reader's sympathy because of the tone in which her loneliness is described.

Through the variation in tone the author raises the stature of his characters, despite the extremity in their nature, which is generally the cause of their destruction. We love his characters because we identify our weakness with the weakness of those characters.

**Stream of Consciousness**

In *The Sound and the Fury*, Faulkner has used the technique of stream of consciousness to probe into the conscience of Benjy who is though thirty three in age yet his mind is developed to a boy of three only. Being in italics it is easily seen as:

> I could hear the clock, and I could hear Caddy standing behind me, and I could hear the roof. It's still raining, Caddy said. I hate rain. I hate everything. And then her head came in to my lap and she was crying, holding me, and I began to cry. Then I looked at the fire again
and the bright, smooth shapes went again.
I could hear the clock and the roof and
Caddy. 33

In the above lines we find that (a) it is a direct
quotation from the mind (b) the author has not passed
any comment (c) He has not tried to give analysis or
summarise his feelings (d) the language of the character
is not polished. The language has no punctuation marks.
(e) The thoughts are not systematic or not chronologi­
cally arranged.

Thus it is a pure example of the modern method of
stream of consciousness. In As I lay Dying he has used
the same technique throughout the book. The book is
divided in 59 chapters varying in size. There are about
fifteen characters through whose monologues the action
is revealed. However, these monologues differ with the
traditional monologues of Dostoevsky and Balzac. Dos­
toevsky, like most of his predecessors and many modern
writers presents only intermittent excerpts from a
character's mind. Through these different shades of
mind, he tries to paint the feelings of his characters,
whereas  Faulkner never tries to use these shades as a
medium to approach the end, but for him, the speech of
the character in a most zigzag manner itself is an end

33 The Sound and the Fury, p. 57.
so he is modern in one respect because he used the modern techniques of writing, whereas on the other side, we find that in the novels in which the stream of consciousness technique is used, there is no action, no story, with no dramatization of any action but in *The Sound and the Fury* as well as *As I lay Dying* the monologues help to weave story and communicate the action. He also dramatizes the action and the situations and as such, he is more akin to the traditional novelists who lay more stress on the development of the story.

Faulkner doesn't appear to be much interested in mere interweaving past and present impressions meaningfully, through conscious and subconscious associations, like James Joyce who always gives complete hypothesis of mind. Most of his characters live past. They have no present so there is no future and as such it is presumed that when his characters live only past with no present, the question of interweaving past and present impressions meaningfully does not arise in his case. Moreover, unlike James Joyce and Virginia Woolf he is less concerned with relativity as a technique than relativity as a moral and intellectual foundation for values because it helped him to know the hidden reality in a better way. Faulkner is not so much interested in Art
as in the constant improvement of human psyche.

In short, he is not, as a matter of fact, interested in sticking to the conventional method of telling a story but in being true to life. His artistic pattern of communication is based upon Bergsonian view of knowing, feeling and willing and is interested in the drama of mind. The structure of his novels is made up of the psychological and metaphysical reality of human existence. He gives us a new artistic vision of change but this all is done as an artist and not as a recorder of events or as a psychologist.

Style

Faulkner, undoubtedly possesses an original and versatile style, despite his occasional carelessness in the construction of his sentences. In Light in August, in the last chapter he gives the humorous account of Lena and Byron, whereas in 19th chapter he has gone to a grim climax in the crucifixion of Joe Christmas, and in the 20th chapter the serious end of Hightower. Both the 19th and the 20th chapters are poetical, whereas the 21st chapter is mere prosaical. He also mixes up comedy and tragedy both, because life is neither a pure comedy
nor a pure tragedy thus he brings his art nearer to the reality and also saves the book from becoming merely a gruesome tale.

His style is very simple and descriptive, as the following lines indicate:

*He did it single-handed, working at night by lantern. I saw him. So I don't reckon that horse cost anybody anything except Jewel. I don't reckon we need worry*.\(^34\)

Warren Beck commenting upon his style says "there is nothing unique, however, in Faulkner's use of direct and forceful diction or fine figurative image. What is most individual in his style is its persistent lyrical embroidery and coloring, in extended passages, of the narrative themes".\(^35\)

Undoubtedly, he has aesthetic inclination in creating the characters but he has mainly used the colloquial language, with flavour of regionalism, controlled in such a way that it is saved from the dullness. At the same time, it helps him to bring his readers nearer to the reality as in the following lines:

`Den you send um to me', Dilsey said.
`Tell um de good Lawd don't keer whether

\(^34\)The Sound and the Fury & As I lay Dying, pp. 433-434.

he smart er not. Don't nobody but white trash keer dat.16

He even uses abusive language and slang words to paint the inner subtleties of his characters, but though he uses colloquial language and often photographic minute details, still the passages carry a dramatic tension, which is superb. It is revealed in the following conversation between Henry Sutpen and Charles Bon:

- But now? You mean you-
- Yes. What else can I do now? I gave him the choice. I have been giving him the choice for four years.
- Think of her. Not of me: of her.
- I have. For four years. Of you and her. Now I am thinking of myself.
- No, Henry says - No. No.
- I Cannot?
- You shall not.
- Who will stop me, Henry?
- No, Henry says. - No. No. No.37

The rigidity and the intention of both is clear, even in such a simple, but most dramatic language.

He lays more stress on the gradual revelation of themes. For example, in Light in August we are told about Lena’s journey to Jefferson and the smoke rising from the house of Joanna Burden in the beginning and gradually we come across Joe and his self crucifixion, well coated with powerful imagination and forceful language. This shows that he prefers to dramatize the

36 The Sound and the Fury, p. 258.
37 Absalom, Absalom! p. 294.
objective reality.

Even though, he has used the technique of stream of consciousness in two of his novels still he does not appear to be much interested in mere hypotheses of mind. The monologues he has used help him to give substantial plots, while revealing the inner subtleties of his characters. He paints the tensions and velocity, like a literary psychologist in such a way that the subconscious of his characters is also revealed, along-with the surface reality and presents us with a good combination of traditional and modern style.

He has used the first person to narrate the story in *The Sound and the Fury*. In *As I lay Dying* there are fifteen characters and 59 monologues are attached to them. Every character gives his own view of the action; had he not given the dramatic touch to the objective reality, it might have appeared sheer anti-intellectual, study of his characters.

Like a dramatist he creates his characters and, then, allows them to act and react as in *Light in August*, where Joe, Joanna and Hightower all play out their own compulsive drive but at the same time conjointly help in the completion of a symbolic act, that is, the sacrifice of a scapegoat. The author remains
completely detached and he passes no comment on the action or reaction of any character.

In short, he makes use of both objective reality and abstract ideas. He has used the modern technique with a poetic vein, that is, he has combined realism and symbolism in each of his novels. His style is realistic in the sense that he has used the modern mythical method while symbolic in the sense that he has used poetical analogies, that is, he has given the visible and the invisible reality both at the same time in each of his novels, and, thus he has contributed a new reformed technique to the art of fiction. What is more significant in his style is that he has effected synthesis between subtleties of modern narrative techniques and the resources of the language employed in the traditional poetics. He has dynamically combined the old and the new, which is a new development in the method of writing fiction.