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HISTORICITY IN THE SELECT NOVELS OF WILLIAM FAULKNER

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ABSTRACT

William Faulkner's life and works were formed by tension contradiction. He valued privacy, but he, "yearned for public validation of his work as an author. Faulkner's world acclaimed novel *The Sound and the Fury*. It focuses on the deterioration of the Compsons, a Mississippi family destroyed by lovelessness, stinginess and an obsession with lost southern nobility.

The novel that established Faulkner's name as a pre-eminent figure in Yank Literature, *The Sound and the Fury* is commonly thought of as his most made work. Praised for its complicated structure in addition to its penetrating examination of human character, *The Sound and the Fury* obscures distinctions between past and present by using nonchronological narration, stream-of-consciousness techniques and multiple points of view. The work focuses upon the deterioration of the Compsons, a Mississippi family destroyed by lovelessness, stinginess and an obsession with lost Southern nobility. Henry M. Robert's mythical creature observed:

The Compsons square measure doomed by the curse upon them, a curse of blood passed down through generations, expressing itself in feeble-mindedness, insanity, alcoholism and promiscuousness and resulting in the whole destruction of the family. moreover, they're doomed through their pride within the Compson blood, their extreme awareness of the Compson name" (28).

Faulkner represented the expertise of writing *The Sound and the Fury* united of the foremost exhilarating pursuits of his career. Following varied unsuccessful tries to publish his novel *Flags in the Mud*, he resolved to put in writing just for himself then began *The Sound and the Fury*:

"One day it suddenly appeared as if a door has clapped taciturnly and forever to between coniferous tree State and each one publisher's addresses and booklists which I said to myself, currently I will write. currently I will write. currently I will simply write. whereat I, UN agency had 3 brothers and no sisters and was destined to lose my initial girl in infancy, began to put in writing a few very little girl". (13)

The lady novelist initially pictured in "Twilight", a brief story eventually distended into *The Sound and the Fury*, is Caddy Compson. Forced into the role of surrogate parent due to her mother's weak, self-pitying and callous nature, Caddy provides compassion and direction for her 3 brothers throughout their childhood. However, as an adult, she becomes the main focus of their neurotic love and hate and also the concurrent supply of each order and destruction among family; in step with Olga W. Vickery, she is "almost an emblem of

the blind forces of nature: (35). though Caddy's viewpoint isn't bestowed within the work, she emerges through her brothers' monologues as a robust, caring, however desperate figure UN agency was rejected by her kin once her promiscuous behavior resulted in family dishonor.

The sound and additionally the Fury consist of four sections, every with a definite teller UN agency relates the events of a selected date within the Compson's history. the primary section consists of a monologue by Benjy Compson, a mentally challenged man whose mind at the age of 33 is cherish that of a three-year-old kid. In AN interview, novelist vividly represented Benjy's character: "Without thought or comprehension; shapeless, neuter, like one thing eyeless and voiceless which could have lived, existed simply due to its ability to suffer, within the starting of life; [*fr1] fluid, groping: a pallid and helpless mass of all mindless agony beneath sun (45). though Benjy perceives his surroundings acutely and understands language, he remains secured in his own solitary world, unable to speak, interpret his emotions, or perceive the passage of your time. At the gap of the novel, he stands close to a links that was once his favorite pasture, however was sold to get hold of his sister Caddy's wedding and for the first year of his brother Quentin's Harvard education. As he listens to the calls of the golfers on the course, his perceptions become mixed with intense childhood reminiscences that he experiences as if they were occurring within the gift. Through mechanical yet powerful recollections that ar aroused by sounds, pictures and smells, the reader discovers that Benjy's basic expertise has been one in all loss and neglect. His mother, administrative unit rejected him once it had been discovered that he was delayed, modified his name from Maury, a surname, to Benjy and his brothers, Quentin and Jason, understand him entirely as a nuisance and a provider of embarrassment.

Some critics have steered that Compsons' rejection of Benjy symbolizes the ethical deterioration of their family as mirrored by their intrinsic lack of affection, denial of self and gentle pride. Throughout The sound and additionally the Fury, Benjy howls with grief once memory his beloved sister Caddy, one in all the few people that had shown him compassion and understanding. Explaining Benjy's inability to understanding Caddy's absence, novelist stated:

Benjy wasn't rational enough even to be egoistic. He was AN animal. He recognized tenderness and love though he could not have named them... He not had Caddy; being an retard he wasn't even aware that Caddy was missing. He knew entirely that one issue was wrong, that left a vacuum within which he grieved".

Some critics have collectively steered that Benjy functions in some ways in which as a Christ figure, his sorrowful wailing expressing AN intense, universal suffering. (36)

ii) within the second section of the sound and also the Fury, Quentin Compson recounts through first-person narration the events and turbulent emotions he experiences on the day of his suicide. Like Benjy, he is immersed in a {very} very bolt ordered personal world and vividly recollects his childhood. However, whereas Benjy is unaware of temporal progression and hungers for heart, Quentin is incapable of affection and is nearly paralytic by his perception of your time as a harmful force. he's captivated with the past and additionally the entirely future he can imagine for himself is death. Throughout Quentin's narrative, feelings of concern, dread and meaninglessness square measure emphasised by pictures of death-like stillness in addition as complete references to watches and clocks. several critics have steered that the watch Quentin inherits from his blue grandfather, General Compson, symbolizes his inability to relinquish the past values of honor and purity that defined the Old South. for instance, Quentin is smitten by Caddy's sexuality; he associates her loss of status to a quick lover by whom she becomes pregnant with the loss of Southern nobility and pride.

However, it's to boot been steered that Quentin's fixation on his sister stems from his own incestuous feelings and his need to reclaim the closeness they shared as kids. Conceiving of the Compson estate as a closed Edenic paradise, Quentin refuses to simply settle for Caddy's state and her resulting wedding to Victor Herbert Head, whom she weds to cover the illegitimacy of her state. sick with guilt and despair, Quentin tells his father that Caddy's unborn child is his man. Compson, associate alcoholic fatalist international organization agency emotionally manipulates his kids rejects Quentin's story, recognizing his son's need to preserve associate impractical relationship with Caddy and to sustain the intensity of his emotions from the dissolution

caused by the passing of time: "you cannot bear to assume that someday it's going to not hurt you want this" (55). Intensive vital discussion has targeted on Quentin's suicide. David worker summarized the vary of realizable motives:

Quentin kills himself partially as penalty for his proscribed desires.... but he to boot kills himself as a result of he fears his own inconstancy. What he discovers in himself is deep psychological impotence. he is unable to play either of the heroic roles; as seducer or as avenger... What he fears is that he will ultimately fail, too, among the role of hopeless lover. What he cannot abide is that the prospect of a flash once Caddy's corruption not matters to him". (85)

iii) The third section of the novel is narrated by imaginary creature Compson, whose monologue has been variously delineate as suspect, egocentric and grimly sarcastic. empty musing, Jason's caustic wit, avarice and harsh rationalism distinction sharply with Benjy's confused observations and Quentin's melancholy narrative. James M. Coz observed: "Jason's long lamentation, though a monologue, is not spoken to himself; rather it's his self-dramatization of his plight throughout a language dedicated to reckless an exaggerated criticism of all the ills his flesh is heir to "(60). in distinction to Quentin, imaginary creature has no reverence for his lost childhood or the lost past. whereas imaginary creature is 'free from Quentin's excessive craving and guilt, many critics have steered that he is used by his own worry, worry and suspicion associated with his utilitarian efforts to manage time. imaginary creature to boot contrasts with Quentin in his open contempt for relations. to boot to his derision and witticism. Jason's habit of typically stealing money from his family has prompted some critics to assert that his habitual cruelty indicates the moral collapse of the Compsons. At the time of his narrative, Caddy's husband has widowed her once discovering that her child is not his. Consequently, she sends her illegitimate lady, whom she has named Quentin in honor of her brother's memory, to live at the Compson family. Acing as Miss Quentin's guardian, imaginary creature embezzles the money Caddy entrusts to him for the child's care. He becomes the victim of his own theme, however, once Miss Quentin, sick with the callous treatment she has received among the Compson family and furious by Jason's continuous verbal abuse, breaks into his house, steals back her money equally as a substantial portion of his savings and runs away.

The ultimate section of the sound and so the Fury focuses on Dilsey, the Compson's black domestic. throughout a posthumously written introduction to the sound and so the Fury, novelist delineate Dilsey as a figure of endurance and stability: "There was Dilsey to be the long term, to face beyond the fallen ruins of the family style of a ruined chimney, gaunt, patient and indomitable" (96). This section contrasts with the three preceding monologues during this it's connected from associate wise, third-person perspective that tons of critics have associated with Dilsey's freedom from psychoneurotic self-involvement. some way of community, rather than denial within the self, is stressed by the clear, Christian morality and humanistic decency, Disley encourages peace and order among the embittered Compson family. Her acceptance of reality is symbolized by her sensible angle toward time; the only real member of the Compson family international organization agency can tell time by the one handed and inaccurate record the space, she focuses predominantly on this. Critics have to boot mentioned the spiritual aspects of Disley's Character, observant that the last section of the sound and so the Fury happens on Easter Sunday and ends with Dilsey taking Benjy to church at the side of her. Despite the objections of her fellow worshipper's international organization agency unit of measurement steamed by the presence of a half-witted White throughout a black church, Dilsey states, "Tell urn state sensible Lawd don't keer whether or not or not he brighter not" (92). among the novel's climactic scene, she is affected to tears by powerful sermon that tons ofcriticssuppose the one that means act of ritual given among the sound and so the Fury. Henry M. Robert griffin stated: "Dilsey represents the 'old verities; of Christianity not, Christian rites or system of rules dogma but the fundamental Christian ethic-forbearance and endurance and love and brotherhood" (46).

Time and man's place in history unit of measurement specifically connected, for Faulkner's characters, to their collective experience as Southerners. in an exceedingly technique or another, each of his characters ought to come to terms with the suggests that of Southern history. three approaches to time and history emerge among the sound and so the Fury. The first, Quentin's, involves associate obsession with and denial in, the past. Quentin, is unfit, unable to act among the gift, thanks to a commitment to a scan of it slow

that's primarily a sort of diurnal philosophical system. Quentin's allegiance is to a dead past, the past of his first culture-hero and relation, his grandad General Compson. Quentin is incapable of living among the gift as a result of, for him all the truly valuable acts were performed among the past and so the gift is but a dim shadow, a poor reflection, of that past. He is himself doomed to a repetition of dead gestures and at, a commitment to a dead past associated AN old-hat code. The second scan of it slow, Jason's to boot involves associate obsession, but a radically whole totally different obsession, with time. For Jason, it is a tamed product, to the used for profit and he never quite has enough of it. For him, "time is money: (80). His is also a strictly economic orientation, implying a commitment to a materialistic business ethic and a mechanistic, spatialized, naively linear thought of "progress" in its narrowest, capitalistic sense. Jason replaces Quentin's alternating philosophy with AN equally harmful linear philosophy. Third scan of it slow, Dilsey's, involves AN acceptance of it slow as lived, seasoned length. It involves no philosophy, but implies AN existential scan of item, that's to boot, basically, the conventional western scan of history.

Jason Compson's perspective toward time has been most elusive for critics. Progress time was tentatively introduced into the novelist canon with the appearance of the first Snopes in u. s. President in Sarloris, but its Jason UN agency presents the first completely rounded treatment. Jason hurts or destroys others-Caddy, Benjy, his relative Quentin-as Flem Snopes will among the Snopes trilogy, by his rapacious exploitation of it slow as a product. whereas Quentin envisions time as a lure imprisoning him among the past of his dead grandpa, Jason incorporates a really very little regard for his dead grandpa as for the opposite Compsonor for the opposite member of the humanity: "to him all the rest of the town and additionally the planet and additionally the mankind too except himself were Compsons, unaccountable yet quite bound in that they were in no sense regardless of to be trusted" (95). Jason has committed what James Dickey has notable as a result of the ultimate act of alienation for a Southerner: he has given up his ancestry. Jason has loosed his past as a yank by analysing himself, by turning into an admirer of a naïve, materialistic progress theory of history.

Jason, noted as ironically the "initial sane Compson since before Culloden and (a infertile bachelor) therefore the last" (36), is logical, rational, among identical sense among that Flem Snopes square measure reaching to be. He contains a legalistic rather than moral perspective toward guilt, that psychologically insulates him against the implications of his condition. Neither the absurd freedom to comprehend ultimately inconsequential goals, that's one aspect of progress time, nor the underlying philosophical theory silent by the mounted and mechanical course of progress time, ever happens to Jason. Time is also a product, not a condition. it's to be used: saved, not wasted: exhausted in AN passing calculated fashion, like money or merchandise. not like Quentin, Jason feels no ought to escape time, He rather feels the frustration of one UN agency ought to be constantly on his guard lest he have to be compelled to fail to induce the foremost for his effort and live of it slow. He never quite has enough time: he is forever too late to catch his relative. Time thwarts him, but in his scan it'll so as a result of he fails to use it properly.

Jason is style of AN epitome and at constant time a caricature of the yank business ethic. In relevancy his vindictiveness toward his relative Quentin, whom he immoderately blames for the loss of the work secure him by Caddy's husband, he says:

When she was gone, I felt higher. I says I reckon you'll deliberate before you deprive state of employment that was secure state. i accustomed be a toddler then. I believed folks once they said they'd do things. I've learned higher since. Besides, like I say i suppose I don't need any man's facilitate to induce on. i will be able to stand on my terribly own feet like I forever have. (106)

He justifies his own greed and dishonesty in terms of autonomy and business is business. He uses Quentin's illegitimacy it blackmails Caddy, he embezzles young Quntin's money, he sweats and scrimps and denied himself pleasures thus on accumulate money. he is isolates, freelance and inhuman; hut he is vulnerable. His unquestioning acceptance of progress time, with its illusion of freedom, leaves him open ot the very evils by that he succeeds. as a result of the isolated freelance man he can trust nobody. He cannot even trust his precious money to a bank. then the outlaw is robbed by his victim, not merely of the four thousand usd that

was properly hers, but collectively of the \$s, 840.50 that Jason had saved from the labor and sweat of his own time. although Jason thinks himself the master of it slow, he can use it, save it, convert it into money-he is to boot the victim of it slow. Despite his frantic haste, that's everywhere aggravated, he cannot catch up with Quentin. He's forever too late, incoming at her latest purpose of departure merely once she has gone.

Jason's scan of it slow lends itself to a bitter ironic comic interpretation among the sound and additionally the Fury. The busy, active Jason is finally reduced to static, unsuccessful immobility:

He weekday there for many times. He detected a clock strike the four hour, then some of us began to pass, in Sunday and Easter clothes. Some tried him as they passed, at the person sitting quietly behind the wheel of a smaller automotive, along with his invisible life ravelled out relating to him style of a worn-out sock. (142)

Jason undergoes a variety of symbolic death. In one among his class sessions at the University of Virginia, novelist made public life as motion and death as stasis. Jason's life is raveled out, finished. actually, he will still be alive, apart from the moment he is figuratively dead. As Quentin Compson discovered before him, progress time is unreal. Jason will never consciously understand this lesson, as a result of he is incapable of contemplation. He will merely redouble his suspicion of every totally different soul, thinking that he will not be ill-used over again. And he square measure reaching to be successful until he matches wits with someone tons of implacable and unscrupulous than he. among the Mansion, Flem Snopes beats Jason out of the last piece of Compson land. Jason sells the land to Flem for AN landing field that he's awake to will never be designed thus discovers that Snopes supposed from the first to use it for Hun designed housing. Commenting on Jason's reaction to being in taken by Flem, V.K. Realiff says [in *The Mansion*], "That Jason might have divined, like through some power bequeathed him by their mutual master, the Devil, that FlwmSnoped didn't want and didn't can have a field on that property" (123). Jason will over again learn that living as a predator has its drawbacks, notably once another and stronger predator comes on. The jungle ethic of progress time offers a deadly king of freedom.

Whereas Jason believes himself radically free as a result of his rejection of the past, Quentin believes himself altogether conditioned and determined by it. His section of the novel begins, fittingly along with his own statement of his preoccupation with time: Quentin's apprehension of it slow is commonly in terms of clocks and watches. For Quentin the watch or clock is that the image of his quandary, the neurasthenic inability to confront the which means of his past and board the present. With its circular dial around that the hands frequently swing in AN endlessly perennial cycle, it's AN emblem of alternating time. The watch will become the ambivalent center of Quentin's hostile tension between alternating and progress time. once he received it from his father he was told, "I give you the sepulchre of all hope and desire" (106). Time is that the unbeatable enemy that frustrates human aspirations, the negation of freedom: "Because no battle is ever won, he, said. they don't seem to be even fought. the sphere entirely reveals to man his own folly and despair Check once?conclusion is an illusion of philosophers and fools" (130). Quentin learns from his father to expect defeat as positive and inevitable. Hearing the watch, Quentin goes to the dresser, turns the watch face down and returns to bed. Then he begins to marvel what time it's. The mechanical progression of it slow is as terrific to him as a result of the ability of the past. Neither gift nor past is congenial to him; yet he can escape neither.

Existentialist has noted that time for Quentin Compson does not move out of the past into the long term. it's rather past and gift confused, whereas not expectation of future. it's rather past and gift confused, whereas not expectation of future. Man is "deprived of potentiality and explained entirely by what he was" (160). His obsession with the past is so radical on deprive him of the aptitude for effective action among the gift then he cannot be available the long term in any real sense. As his father tells him, "a man is that the ad of his misfortunes. sometime you'd assume misfortune would get tired, but then time is your misfortune "(145). Quentin defines himself as a result of the ad of his family's past. in extra than a figurative sense, he is his dead grandpa, but entirely a pale shadow of him. Not Quentin, the living offspring, but General Compson, the dead ancestor-hero, is real. The past has substance, it's understood. the present is irrational, incomprehensible, terrifying. Quentin cannot manage modification, significantly modification in his sister

Caddy. modification is also a threat, for it appears to deny the effectualness of the past. He tries to convert his father that he is guilty of unlawful sexual congress with Caddy, for he thinks that this act square measure reaching to be so monstrous on isolate him and Caddy from modification. He will remove them from human time, preserve the past forever. He fails as a result of he could not commit unlawful sexual congress, not as a result of it is a terrible sin, but as a result of he is incapable of doing one thing among the gift. Even his suicide is planned as already having taken place among the past, as a result of past actions not of his doing, but transmissible along with his name. As existentialist points out, Quentin does not choose his suicide, as a result of he cannot produce by mental act not committing suicide; it's determined, inevitable, extremely entirely a repetition of his grandfather's death. Before he leaves his Harvard sleeping room for his last walk, he invests his grandpa with a replacement prototypal significance:

It used to be that thought of death as someone one issue like grandpa an addict of his a king of non-public and specific friend like we tend to tend to use to think about grandpa's table to not bit it not even to talk loud among the square measuretheworldrealm where it completely was forever i assumed of them as being on some where all the time awaiting recent commissioned serviceman Sartoris to come back backpedal and sit with them waiting on a high place on the way facet the cedar trees commissioned serviceman Sartoris was on a still higher place looking out across at one issue which they we tend tore awaiting him to induce done looking out across at one issue which they were awaiting him to induce done looking at it and are offered down grandad wore his uniform which we might hear the murmur of their voices from on the way facet the cedars they were forever talking and granddaddy was forever right. (162).

The grandpa pilot is invoked and notable with death. If the only real valuable acts square measure those performed by the ancestor-hero and his final act was death, then Quentin ought to die. He ought to re-join the past among that his grandpa remains gift to him.

He has already broken his grandfather's watch, a symbolic rejection of every alternating and progress time. The symbolic rejection was ineffectual and one cannot escape the past. He has merely perennial his humiliation at the hands of chemist Ames. and additionally, the watch keeps ticking. He cannot escape progress time either. He ought to commit himself to a minimum of one or the alternative. He can board neither. He puts the broken but still ticking watch in Shreve's space and walks to the bridge and joins his grandpa.

Set against Quentin's absorption in spare time activity, on the one hand and Jason's impatience with the present thus on induce into the tons of moneymaking and successful future, on the alternative, is Dilsey's period of time of length. once Dilsey's name among the Appendix written for the Viking transferable novelist and reprinted as a result of the prolusion of the stylish Liberty edition of the sound and additionally the Fury, is written the straightforward legend, "They endured". In another context novelist says of her, "Dilsey, the Negro woman, she was AN honest soul. That she commands that family on for not the hope of

On the wall on prime of a cupboard, invisible save at the hours of darkness, by actinic radiation AND even then evincing AN enigmatic profundity as a results of it had but one hand, a cabinet clock ticked, then with a preliminary sound as if it had cleared its throat, stricken five times. "Eight o'clock" (92).

Mechanical progress time and alternating time square measure every mocked in Dilsey'semigmatically profound clock that tells no time within the least. For Quentin the watch, even stripped of its hands, remained a robust force in his imagination, to be somehow reckoned with, or loose in death. For Dilsey the clock is of so little or no consequence that its chronology and hers needn't even coincide. novelist makes a degree of continuance this motif double over again, action Dilsey's easy acceptance of lived time.

Whereas Jason sits among the figurative death of state in Mottstown, Delsey, Luster and Benjy attend Easter services among the Negro church. the straightforward and moving sincerity of the service and additionally the fierce but peaceful dignity of the weeping Dilsey square measure a muted distinction to the furious, frantic disintegration of Jason and his final capitulation to defeat. Quentin had died on Christian

religious holiday; Caddy's daughter Quentin had fled on Christian religious holiday. there is no Resurrection on Easter Sunday for the Compsons. Dilsey sees entirely destruction for them. as a result of they cannot manage time, they are defeated, crushed by the burden of the past or deceived by the illusion of success among the long run. The Compsons cannot board the vital, existential gift.

As an ironic inquire into the Compson destiny, the novel closes with the one Compson UN agency has successfully achieved peace with time, the retard Benjy, riding past the Confederate Monument among the capital square-the monument to the past that has, in an exceedingly technique or another, defeated all. Luster has driven Benjy around the sq. repeatedly and forever among identical direction. now he elects to drive among the opposite approach, a gesture, perhaps, of rebellion against the Compson world. Benjy's reaction is also a particular howl of terror and confusion. With characteristic violence, Jason reacts to the disruption of orderly progression. Fuming and steamed as was common, he curses and strikes Luster and revetses the direction.

Benjy's retard calm is improved and Jason is assured that orderly linear progress is efficacious. None of the Compsons can manage the vital world. each tries to escape it in some way: Quentin through suicide, his father through inebriant and a misanthropical whole of stoicism, his mother through hypochondria and sorrow, Jason through sheer refusal to have confidence any totally different to his economic jungle, Caddy and Quentin III by actual physical flight. Only Benjy, an idiot, succeeds in avoiding the anguish of it slow, but he cannot do so on an individual's level. Of all the characters among the sound and additionally the Fury, entirely Dilsey, who, as a Negro, is to boot AN emblem of that past that has defeated the Compsons, or, to be tons of precise, AN emblem of the terrible burden of guilt that lies in that past and causes Quentin's obsession and Jason's rejection, entirely Dilsey can board the earth the Compsons have created.

However, we tend to tend to entirely step by step reconstruct for ourselves the Compson family's history, as a result of its bestowed to U.S. entirely as a result of it recurs in fragments among the reminiscences of the characters whose interior monologues we tend to tend to catch. Not entirely can this system of narration disrupt the order of events radically; it collectively presents these disordered events to U.S. whereas not rationalization as a results of the people who square measure memory them apprehend them too well to need to elucidate them to themselves; among the case of Benjy this lack of rationalization goes even any, for well as he's awake to what he is memory, Benjy does not understand most of it. What novelist gains by victimization this system is AN uninterrupted scan of his characters' innermost thoughts and feelings, in passing in a verytypical realistic novel the events of AN action square measure bestowed in AN exceedingly temporal order; but a temperament apprehend these events, the order of the thoughts and feelings and reminiscences that represent his consciousness, can entirely be typically hinted at and will be largely reconstructed from such hints by the reader. among the sound and additionally the Fury – with the exception of the last section, that's written among the person the consciousness of the characters square measure bestowed among the order that the ebb and flow of thoughts, feelings and reminiscences determine; the events of the action can entirely be hinted promptly the thoughts and reminiscences of the characters bit on them in some psychologically plausible manner and their temporal order ought to be largely reconstructed from such hints by the reader. What novelist has done, then, is to subordinate the historical reality of the temporal order of events to the psychological reality of the emotional order of the consciousness.

What no Compson can endure is that the outrage to his pride, the loss of dignity, obligatory on him by his own time-bound nature. What Quentin will kill himself rather than endure is that the temporal modification that carries him and Caddy out of the unrevised paradise of their childhood tenderness and brings Caddy to the fulfilment of her nature in her love for chemist Ames and her state. rather than admit that time can try this to him and Caddy, Quentin initial insists that Caddy had no lover, that he and he or she or he have committed unlawful sexual congress and then-when Caddy does not be a part of him throughout this grotesque and tragic fantasy but instead marries he commits suicide. Throughout the day of his suicide, as if to stress his awareness that time is his real enemy, Quentin is obsessed by the ticking of the watch he has transmissible from the past, from his grandpa. He tears off its hands thus listens sardonically to its incoherent ticking, "clicking away", as he says, "not knowing it couldn't even lie" (120).

The principle Quentin so hates time is made clear among the language along with his father-about his claim to possess committed unlawful sexual congress with Caddy that he remembers merely before he commits suicide:

... you wouldn't [he remembers his father saying] square measure driven to the expedient of telling state you have committed unlawful sexual congress *had you not been serious which i wasn't lying and he you wanted to sublimate a bit of human folly into a horror and therefore throw out it with truth And it completely was to isolate her out of the bang of the earth thus would possiblyit'dhave to be compelled to be compelled to fly the coop America inescapably and therefore the thousands of may be fond of it had never been and he did {you square measureyou're trying to form her love which ii used to be afraid she might thus it' dn't have done any wise but if I'll tell you we tend to tend to did it might are thus that the different wouldn't be so that the planet would roar away and he and presently this alternative *Quentin's threat of suicide+ you are not lying now-either but you are still blind to what is in yourself to that a section of general truth the sequence of natural man's brow even benjys you are not thinking of boundedness you are considering an apotheosis among that a quick state of the mind will become symmetrical on prime of the flesh and aware every of itself and of the flesh it till nearly discard you will not even be dead. (134).

The novel opens with Benjy's prose, on the morning or Gregorian calendar month seven, 1928, Benjy's birthday and he has an usual gone to appear at the pasture beneath the care of Luster, Dilsey's grandchild:

Luster came far away from the flowers tree and that we were fence and they [the golgers] stopped and were looked through the fence ... "Here, went across the pasture. I held to going away. (136)

Faulkner has sketched two types of Innocence of the world, the other by the Her knowledge of the world. For no one has When Dilsey is walking back from church, back into the unavoidable world of time that no Compson except Benjy has ever been able to endure, she continues to cry. It offends Frony's sense of the social decencies:

"Whyn't you quit dat, mammy? Wid all dese people looking. We be passing white folks soon."
 "I've seed de first en de last," Dilsey said. "Never you mind me."
 "First en last what?" Frony said
 "Never you mind", Dilsey said. "I seed de beginning, en now I sees de endin". (150)

What Dilsey has seen is not merely the temporal, historical reality or the Compsons, whom she has known from the first to the last member of the family, but also the paradoxical reality of that history's timeless meaning. Dilsey is remembering and believing the promise of "I am Alpha and Omega, the beginning and the end, the first and the last" (149).

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