Filozofická fakulta Univerzity Karlovy v Praze

Ústav anglistiky a amerikanistiky:

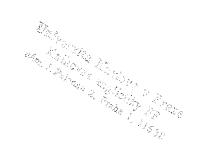### Jednooborové studium denní

DIPLOMOVÁ PRÁCE

Autorka diplomové práce: Ema Novotná

Vedoucí diplomové práce: PhDr. Hana Ulmanová, PhD, M.A.

"THE VICTIM OF ONE'S VICTIM"

THE PROCESS OF VICTIMIZATION IN WILLIAM

FAULKNER'S *THE SOUND AND THE FURY*

MOTTO

"The ability to recognize the victim marks the beginning of the self-consciousness; the nature of perception defines the culture at any given state; and the end of that self-consciousness removes the victim" (Osiris 1).

Prohlašuji, že jsem diplomovou práci "The Victim of One's Victim" – The Process of Victimization in William Faulkner's *The Sound and the Fury* vypracovala samostatně a pouze na základě uvedené literatury a sekundárních pramenů.

Declaration: I declare that the following diploma thesis is my own work, for which I used only the spources and literature mentioned.

Prague, January 14th 2007

LIST OF CONTENTS

CHAPTER I.

INTRODUCTION

I.   The Aims and Method of the Thesis

William Faulkner's *The Sound and the Fury* was written eighty years ago but is still considered a unique and a remarkable novel. It was published in the "*annus mirabilis*" (Andrews 251), i.e. the miraculous year of 1929, which introduced literary works of authors who changed the world of literature substantially. Ernest Miller Hemingway's war novel *A Farewell to Arms* influenced other representatives of one literary generation, i.e. the Lost Generation just as Virginia Woolf's *A Room of One's Own* and Faulkner's essential novel participated in the genesis of a literary movement: Modernism, or American Modernism, respectively.

The difficult structure of Faulkner's *The Sound and the Fury* did not wait for first interpretations – it was discussed and analyzed the moment it reached the hands of critics, university professors and students. Scholars examined the peculiar specifics of Faulkner's style of writing as well as the tangled web of his meticulously constructed characters and his precisely arranged passages and chapters. Various aspects: his use of madness and sanity, his unique concept of time organized according to psychological rather than linear time, a stream of consciousness narrative, warped heroes, "disruptive female characters" (Roberts, XI) - all seen from the perspective of Faulkner's fictitious Yoknapatawpha County that O'Faolain calls the "microcosm of the South" (O'Faolain 81).

Joel Williamson remarked in his thoroughly researched book *William Faulkner and Southern History*:

> ... if one reads [Faulkner's writings] selectively, one
> can offer a wide variety of plausible interpretations of
> his work. If one takes his work as a whole, it is
> difficult to make any assertion at all that will not just
> bring down upon one's head some of that vast band of
> dedicated, brilliant, and virtually lifelong professional
> Faulkner scholars (Williamson 355).

And precisely because so many essays, critical works, and compilations, which deal with Faulkner's specific style and methods, have been written and assembled mainly from the literary point of view, this thesis aims to analyze Faulkner's novel from a narrower perspective. I will examine Faulkner's *The Sound and the Fury* through the lens of a relatively new psychological discipline - Victimology.

Nowadays, it takes a greater effort to discover anything revelatory in literature, especially due to the deconstruction - which emphasizes language to meaning – or (post) postmodernism - which "suffers from a certain *semantic* instability" (Hasan in Hawthorn, 139). A deconstructionist critic explores how a particular text seems to posit meaning(s) while the rhetoric of its signs actually "deconstructs" that meaning. A postmodernist critic, on the other hand, questions any belief system that claims universality or transcendence. In literary works, he/she acknowledges ruptures, gaps, and ironies that continually remind the reader that an author is present. Nevertheless, these two theoretical approaches have strived to dismantle creativity, or challenge to explore in art production – in a nutshell, they have concentrated either upon repeating, or breaking respectively what literature has achieved so far. Thus I believe that the method of interdisciplinary interpretation might open other grounds that literature has been already following recently.

The reasons for applying the method of interdisciplinary interpretation in any work of art vary from case to case. Nevertheless, the common basic feature is granted for anybody who chooses to use this technique. It is the challenge of establishing unified continuity and a common universe for the works that would otherwise resist coalescence like two magnets with poles apart. Disciplines of "technological" diversity such as cognitive science applied on history of art (see Bullot, Nicholas. *Objects and Aesthetic Attention*. 2003: www.interdisciplines.ort/artcog/papers/5, or Kesner, Ladislav, *The Role of Cognitive Competence in the Art Museum Experience*. 2006: Museum management and Curatorship) would otherwise never have stood a chance to get confronted without the help of the scientists who interpreted some work of art from an inter-disciplinary point of view. Suzan L. Mizruchi explains in her *The Science of Sacrifice: American Literature and Modern Social Theory* that since the 1990s, the American critics have tried to explore literary works of art by confronting "the relationship between realism and naturalism and other prominent social discourses of the era" (Mizruchi 4). The authoress considers highly interesting for her study:

> The challenge … to grasp the un-literary dimensions of literature while preserving a sophisticated appraisal of its literary qualities, to discover the aesthetic or narrative dimensions of the nonliterary, without losing sight of its objective status, as say, a legal brief or an ethnographic report (Mizruchi 4).

It is similarly challenging to create an interface where Faulkner's literary masterpiece *The Sound and the Fury* and a textbook on Forensic Psychology can meet, communicate and confront each other, which is the fundamental aim of this thesis. Moreover, as Mizruchi remarks, the loss of the

objective status while trying to retain both works' qualities is necessary.

The interdisciplinary interpretation, in other words the what-if scenario, might represent a different approach towards certain disciplines, subjects and fields of interest. Moreover, the final fusion of selected works (e.g. literary piece *The Sound and the Fury* and Victimology) and consequential mutual confrontation may carry the meaning of accepting the continuity, i.e. of accepting and appreciating the past (the cultural heritage) and confronting it with present scientific achievements. What might have seemed incomparable at first sight, may, on the other hand, shift forward the research. The comprehension of the past knowledge and its connection to the present is the way out for us to preserve continuity and to understand our cultural present better. The above outlined notion of better comprehension and re-evaluation of our cultural heritage was actually the primary reason for this thesis to set up, analyze, discuss, confront, and fuse two distinctly diverse disciplines: literature and empirical forensic psychology.

To get back to the method of interdisciplinary interpretation this thesis aims to follow, first it is necessary to remark that a few critics have examined literature applying victimological theories to literary characters. Biyot Kesh Tripathy's *Osiris N: The Victim and the American Novel*, Buford Norman's (ed.) *Victims and Victimization in French and Francophone Literature* and *Victim Consciousness in Indian-English Novel* edited by Usha Bande are the scarce examples. Biot Kesh Tripathy has his own approach, analytical from the literary perspective rather than victimological, as he examines Hester Prynne and Reverend Arthur Dimmesdale in Nathaniel Hawthorne's *The Scarlet Letter* and the runaway slave Jim in Samuel Clemens' *The Adventures of Huckleberry Fin*). Tripathy defines a victim as…

...a person who is victimized in lieu of the one
deserving punishment. This is the scapegoat, but all
victims are not scapegoats. A more exclusive and valid
definition, according to the pattern of experience, would
see him as one who is victimized - expelled, pursued,
disabled, persecuted, or destroyed - by person, a group,
or an agency more powerful than he (Tripathy 1).

Even though such interpretation does not follow any of the
established victimological definitions (see Chapter III), I
will refer to this again in Chapter IV, which deals with the
application of victimological approaches to the four main
characters of *The Sound and the Fury* and suggests that Benjy,
the disabled and the destroyed; Quentin, the persecuted (by
his "exacerbated consciousness" (Howe 49)); Jason, the
expelled; and Dilsey, the quietly pursued, are victims,
indeed.

Tripathy further acknowledges "three distinct contexts the
victim-patterns operate under" (Tripathy 4). The author
declares that if these patterns are separate, they...

...establish a symbiosis among them creating for the
novel much that is complex and paradoxical. The three
contexts are provided by Biblical and para-Biblical myths,
the human reality with the psyche and society as
parameters, and the American tradition (Tripathy 5).

There is little dispute that Faulkner's writings, like the
Bible, are voluminous and often cryptic and mirror the state
of the American society of the late 19th and early 20th century.
Literary scientists like Evans Harrington (*The Maker and the
Myth: Faulkner and Yoknapatawpha*) or Francois Pitavy
(*Faulkner's Light in August*) (see Bibliography) demonstrated

that in Faulkner's *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), among others, his heroes abound with biblical symbols. The reasons for the critics' claims are very simple - *The Bible* already provides the basic structures for the victim figures that "were pawns in a battle above and beyond them between God and Devil" (Tripathy 5). For example, Genesis prevails with the stories full of earliest heroes who serve the roles of victims and create the basic myths that have been used as models, or patterns for many literary figures (e.g. The Story of Job, Abraham and Isaac, or Jesus himself). "The first humans were … the first victims of the game of creation," claims Tripathy. Consequently, William Faulkner is exactly the kind of a writer who does not ignore the primordial roots of his literary world. He himself was tightly bound to his native Mississippi, which he transformed into the legendary Yoknapatawpha County. Generally, human beings learn by trial and error; they fall in order to learn something about themselves, and Faulkner provides a wide scale of "fallen" characters that exemplify the people…

> …condemned to corruption, degeneration, suffering and chastisement, and live a life of shame and penitence not because [they] had been in error but because the original sins of distant ancestors (Tripathy 5).

Even though this thesis will not concentrate on the biblical aspects of Faulkner's characters, it is nevertheless evident that the author's books present distinctly Southern heroes like Joe Christmas from *Light in August*, the Bundren family in *As I Lay Dying*, or Miss Quentin Compson in *The Sound and the Fury* who evidently suffer for their parent's 'sins' and are thus their victims and have strong biblical references.

As was outlined above, Tripathy remained in the field of literary criticism when analyzing victims taken from earlier

American literature. This thesis will, on the contrary, concentrate on finding an interdisciplinary bridge that links the psychological discipline of Victimology with Faulkner's literary work of art - *The Sound and the Fury* in detail in Chapter IV. Prior to both these parts of the thesis, Chapter III will explain Victimology first and then indicate to what extent it is possible to apply the theory of Victimology to William Faulkner's literary works of art.

Due to the necessity of placing the literary work in its historical context, Chapter II will deal with the evolution of the Old South into its new attempted form as a New South and will moreover examine the main characters of Faulkner's *The Sound and the Fury* as heroes (it might be even more appropriate to call them anti-heroes) who appear in this regenerative turmoil. The main influential specifics of Southern universe will be outlined, such as the structure of the contemporary society, the issue of slavery, related race problems, miscegenation and several other topics. This section, i.e. Chapter II, will also attempt to show that the four main characters of *The Sound and the Fury* balance on the verge of historical evolution of the Old South into its new form – the New South. The defeat of the South in the American Civil War (1861-65) devastated Southern pride, and most of the works of William Faulkner, including *The Sound and the Fury*, belong among the few literary works that successfully portray the "clash of the old with the new" (Andrews 251). Faulkner's characters must cope with their precarious situation. This provisional historical era provided William Faulkner with many pre-determined factors that positioned his (anti-)heroes in the role of victims for the multiple reasons that will be explained in later chapters. Finally, it is essential to clarify why this thesis was titled "The Victim of One's Victim". If the readers pursue to understand Faulkner's masterpiece *The Sound and the Fury* fully, they are bound to

take the burden of its characters on their shoulders. In this way, they actually become the victims of the victimized heroes.

CHAPTER II.

THE AMERICAN SOUTH AND ITS LITERATURE

II. i

American Southern Literature, Brief Survey

> They were all sad young men, but they had great courage;
> after all, they looked coldly enough at life, and then had the
> courage to handle its unattractive, apparently unmalleable
> material, to create, to give birth in days of famine. They may
> have been a generation astray, but they were not in the least a
> lost generation. They made literature out of loss. … They wrote
> and composed under a sense of doom, beating time…"
>
> [Sean O'Faolain: *The Vanishing Hero:*
> *Studies of the Hero in the Modern Novel*, 1957]

The designation "Southern literature" was first used in
America nationwide in the year 1930 when a collection of
essays named *I'll Take My Stand: The South and the Agrarian
Tradition* - written by twelve Southerners - was released. This
so-called Southern manifesto was issued by the group of
professors of English Department at the Vanderbilt University,
Nashville, Tennessee (i.e. John Crowe Ransom, Donald Davidson)
and the graduates of this university (Allen Tate and Robert
Penn Warren, among others). The manifesto set up a long-term
socio-cultural picture of the "Southern Belt," both in
positive and negative terms:

> The authors contributing to this book [*I'll Take My
> Stand*] are Southerners, well acquainted with one another
> and of similar tastes, though not necessarily living on
> the same physical community, … [who] all tend to support a
> Southern way of life against what may be called the
> American or prevailing way; (Andrews ed. 391).

All the "twelve apostles," or co-authors of this important proclamation asked the fundamental question: To what extent should the South "surrender its moral, social, and economic autonomy … after its independent political destiny was finished in 1865?" (Andrews 391). Their answer followed the agrarian (mostly cotton-based) tradition that had been historically most peculiar:

> For, in conclusion, this much is clear: If a community, or a section, or a race, or an age, is groaning under industrialism, and well aware that is an evil dispensation, it must find the way to throw it off. To think that this cannot be done is pusillanimous. And if the whole community, section, race, or age thinks it cannot be done, then it has simply lost its political genius and doomed itself to impotence (Andrews ed. 395-6).

Nevertheless, the cultural heritage of the Southern region was highly potent even though H. L. Mencken accused the Southern literary production in the 1920s of being "The Sahara of the Bozart" (i.e. the desert of the fine arts) (Andrews ed. 369). The desire to promote aggressively, if not to define analytically, a peculiar southern ethos in literature dates back to the late 1860s:

> From Mary Forrest's *Women of the South Distinguished in Literature* (1865) to Randall Stewart's foreword to *The Literature of the South* (1952) … most southern anthologies have testified to a long-standing conviction among many white southerners that the South was (or still is) a special land with a special culture and even a special

mission in America to be celebrated and preserved (Andrews ed. xviii).

Many anthologies on the literature of the American South show that the southern region in general sheltered writing which has been defined by multi-ethnicity and polyglotism. This fact has been confronted by the Southern society in which official myths and ideology resisted the diversity and significance of much of the Southern literary heritage in particular for a long time.

Nowadays, Southern literature can be briefly defined as the literature of divergence – the kind of literature which provides a great tolerance to writers of various constituencies and traditions based on different local backgrounds. For a long time in the past, Southern literature was officially constituted only by white male writers. Nevertheless, the once-confined purview of readers and critics is today open to black southern writers as well as white women of the region. There are many fundamental factors that characterize regional writings in comparison to the rest of the American literary tradition:

> We [i.e. the authors of the Norton Anthology of *The Literature of the American South*] consider race, gender, sexuality, ethnicity, locality, and socioeconomic condition among the factors that require serious attention when assessing the literary contribution or the critical reception of many southern writers (Andrews ed. xxii).

The above-mentioned factors such as race, gender, sexuality, ethnicity, locality, and socioeconomic condition will be

examined in detail in the subchapter II. iii. There I will attempt to show these factors as problematic sources for establishing singular status of the region. Also I am convinced that the milieu of the Deep South co-created the anomalies which fundamentally influenced and shaped Southerners, or, in the case of this thesis, Faulkner's southern fictional characters The chapter IV will confront these troubling aspects such as racial tensions or socioeconomic problems with the characters (handicapped in body and mind) of Faulkner's Yoknapatawpha county, the "microcosm of the South" (O'Faolain, 83).

During the Civil War (1861-1865), the region of the Deep South used to be the Confederacy of eleven states both geographically as well as literarily (these states seceded from the Union and voted for Jefferson Davis to be the Confederate president in 1861). Many historians who follow the Lincoln administration also count the four border states, i.e. Delaware, Maryland, Kentucky, and Missouri, with the South. In this way, they distinguish the border which divided the South from the North by the "Mason-Dixon Line" (i.e. the border between the states of Pennsylvania and Maryland). The question whether these states belonged to the North or the South is still an issue due to their geographical position and questionable loyalty influenced by strong ties to both sides of the "battlefield". The general southern divergence from the essentially industrial North was fundamental - Southern dwellers had a proper respect and a proper regard for the soil and it should also be mentioned here that they primarily used slaves to work it. Unlike in the essentially industrialized North, the soil was the single provider for the American South, and farming was the traditional livelihood. Nevertheless, Southern provincialism (here used without demeaning connotation) was destroyed in all aspects after the Civil War - science smote religion, technology won over

handcrafts. Farmers had to give up the former system of economy and submitted it, no matter how unwillingly, to the huge monetary colossus. In many cases, they exhausted their soil for a significant period and thus exhausted their source of revenue, too. Northern stress on individualism left abrupt repercussion on the family-oriented Southern mentality. Nevertheless, many dwellers of the Deep South successfully resisted it. The most controversial issue, in terms of the clash of two different societies, was the practice of slavery. Southern states were fighting to retain their slaves, the North, on the contrary, espoused a strictly negative standpoint towards such social and legal designation. When the South had to surrender to the Reconstruction, imposed by the North, its system was devastated and leaders demoralized.

Naturally, all the above-described harsh changes were reflected in literature. Based on their specific aims, three main literary groups (i.e. the Fugitives, the Agrarians and the New Critics) were formed in the Deep South. Interestingly enough, some representatives of one group were members of the other. For example, Andrew Nelson Lyttle, John Crowe Ransom, Allen Tate and Robert Penn Warren were influential in each of the three groups.

The Fugitives produced a small literary magazine (1922-25), and this literary group partly overlapped with the Agrarians who came by later. The pursuit of poetry as a serious art united all the writers who contributed to the magazine. The Agrarians were a coalition of social critics centered at Vanderbilt University in the 1930s. The Agrarians considered the culture of the soil as the best and most sensitive of vocations, and they claimed there is "the vital connection between [local] history and narrative" (Gray 96). The New Critics, named after John Crowe Ransom's volume of essays *The New Criticism* (1941), emphasized close reading and

criticism based on the texts themselves rather than information outside these texts.

In his essay "The Most Powerful Propaganda" from the year 2000, Richard Gray quotes Allen Tate (firstly a Fugitive, later an Agrarian), who considers the Civil War the "climax of Southern culture, [or as] the last moment of order in a traditional society" (Gray 101). Even though the Civil War had a lot of negative consequences in the sense of breaking the traditional Southern values, the great changes progressively prompted a new era of literature of this particular region. The strong voice of the new movement was noticed and heard in the North as well. As Tate remarked: "The South re-entered the world and its literature probed the deficiencies of a tradition" (Gray 101). This new literary movement called "Southern Renascence" (named in this way by the direct participants, upholders, and regionalists of the movement) commenced in the 1930's and reflected the social as well as cultural changes within the society. Most of the theoreticians, skeptics, and opponents called this movement "Southern Renaissance" (compare different spelling). However, the main aim of all the involved artists of that time was to create the solid foundations for the new literary traditions and following generations of writers who were shaped by the American South.

II. ii   The Novel's Relation to the Time of its Genesis

William Faulkner, the Nobel Prize winner for Literature in the year 1949, became the 'gilded icon' of the new literary movement mainly due to his singular fictional skills that have not been, according to the literary critics, exceeded by any other Southern author till these days. That is also one of the main reasons why so many theoretical works have been written

about his works and the novelist himself has incessantly been the interest of contemporary literary investigation. After all, Faulkner, as the only one, was able to depict the American South solidly in its historical break-up when the region was forced to transform itself. One of the greatest southern writers managed to absorb exclusively the essence of the "crisis point in history" (Ulmanová in Procházka ed., 228). Faulkner amalgamated the old, regional tradition with the leading style of that time – Modernism, and unknowingly co-created now a well-established literary stream, i.e. the aforesaid Southern Renaissance. Today we can say that Faulkner personified its power.

The novelist used the region he grew up in (i.e. the state of Mississippi) as one of his building blocks. He reshaped it into the well-known imaginary Yoknapatawpha County. Moreover, while creating this semi-real and semi-fictive landscape, Faulkner skillfully enlarged its meaning and universalized it by generally valid characters, even the whole family lines, which occupied this territory. Faulkner's extremely difficult style of writing has been frequently examined and also imitated. His books are profuse with complex, almost never-ending sentences; the main stories are often digressed by bigger or smaller sub-plots. Retrospection (seized from his character's psychological perception) and multiple perspectives are Faulkner's typical style. None of his adroit successors were able to catch up with William Faulkner because it meant only to imitate.

The Sound and the Fury was published in the watershed year 1929, in which his literary career as well as private life took a positive turn. In that year the Southern author, barely thirty-two, not only released his first major novel but he also married Estelle Oldham. For Faulkner, this first extremely successful year marked the beginning of his phase of

life that "culminated with his taking the Nobel Prize for Literature in 1950" (Williamson 225).

However, the year 1929 became the turning point not only for Faulkner himself. From historical perspective, October 29, 1929, was marked both for America and for the world as "Black Tuesday," when the New York Stock Exchange crashed. Economic markets collapsed globally and …

> …a decade of want and fear that extremists on all sides would exploit with disastrous effect [had started]. It was ironic that Faulkner's great genius first manifested itself to the world in the very month in the twentieth century in which no one should have committed himself to earning a living for his family as a professional writer (Williamson 227).

Even though most of Faulkner's early works were written within a couple of months, and did not need much rewriting (or none at all), it took Faulkner three years to complete *The Sound and the Fury*. Moreover,

> …he rewrote it five times, and he certainly labored at it with an intensity and a concentration he had not previously achieved. It was a labor of love; he never expected the story to be published successfully, and by the time he finished the manuscript he had even surrendered hope of earning his living as a writer, (Williamson 5-6).

However, in his writing, William Faulkner never capitulated to the Great Depression which followed Black Tuesday. Even though we understand that the social position of many of his characters resulted exactly from that severe period, Faulkner never mentions this historical milestone explicitly.

Nevertheless, the long-lasting history of poverty in the South, which was actually started by the repercussion of the Civil War, is omnipresent in Faulkner's works. Joel Williamson remarks accurately:

> He well understood that the economy of the South was marked low wages and high interest rates and by the production of basic commodities, such as cotton and lumber, that supplied the industrialized portions of the North and the world, making some people outside the region vastly wealthy (227).

II. iii   The Southern Belt – A Region Shaped by Anomalies

Generally in the American literary canon, the most depressive themes seem to be tightly connected with the milieu of the Deep South. Approximately around the turn of the 20th century, this particular region of the United States paradoxically symbolized the disorder and corruptness of its society and its assumed righteousness. Moreover, serious familial tragedies followed historical changes that uprooted the sociological and cultural milieu.

Let us recount the troublesome facts of the South as most of its authors portray it: First of all, as has been said in the previous subchapters, the Confederacy lost the Civil War in 1865. Because of this fact we may assume that Southerners have been carrying an indelible burden of humiliation in their minds till these days. On the other hand, quite a unique social concept which included slavery (and therefore never met the demands of the North) was established in the South. Racial segregation together with discrimination against women was peculiarly acknowledged by white male Southerners. People were bound to their land and its specific orientations, as the Agrarians represented. All the above stated aspects which help

to shape the literary picture of the region are mirrored in the works of Southern authors.

Due to the conservative and traditional lifestyle in the Southern Belt, families, which attracted the attention of William Faulkner, Erskine Caldwell, or Tennessee Williams, inherited the tragedies from parents to children. Mixing of the slaves' and their masters' blood, or mixing of the blood of brothers and sisters proved to be fatal in life and inspired Southern writers to depict them on the pages of their literary works. Inbreeding of family genes furthermore produced idiotic descendants. The literary models' ill behavior, socially unacceptable, initiated discomfort within the 'moral' society and ended up in their killing, lynching, or castration. Subsequently, these acts often resulted in suicidal and murderous behavior of the accused, that is, the potential heroes of Faulkner's and other writers' stories.

Therefore, it is understandable that in Southern literature, the gothic tradition was reflected from its dark predecessor - the English Gothic novel of the second half of the 18th century. The English version of this genre used 'the evil' that streamed from the outside and was portrayed in its supernatural form. The Southern Gothic, on the other hand, was rather oriented towards the psychological problems of an individual, i.e. towards 'the horrors' of a human soul portrayed within the familial, communal, or even historical bounds. Edgar Allan Poe established this literary tradition in the American South and was later followed by Flannery O'Connor, and especially by William Faulkner. Elizabeth Kerr examined the issue of Gothic traits in Faulkner's novels in her *William Faulkner's Gothic Domain* (1979). Finally it is necessary to state that this literary style has not disappeared with Faulkner. It achieved its greatest upswing in the second half of the 1960's and the first half of the 1970's

with Ralph Ellison's *The Invisible Man*, for example, or
Nathanael West's *The Day of the Locust*.

The above outlined points already adumbrate a great
amount of material which will justify the assertion that
Faulkner's central as well as supporting characters are
victims of somebody else, or that he or she is victimized by
something.

CHAPTER III.

THE VICTIM AND POSSIBLE SOURCES OF VICTIMIZATION

III. i
Victimology - Learning from the Real Victims

To understand the scientific sources this thesis draws upon, it is necessary to unfold the topic of victimology as such.

Victimology, one of many psychological disciplines, counts among relatively new branches of knowledge. The reason that a substantially high interest in this topic happens to attract the public only these days relies on the fact that people still doubt about what the adequate position of a victim within the system of justice and criminal law should actually be.

In Czech academic milieu – as a separate subject field – victimology has been investigated even in more marginal extent than for instance in the United States. Ludmila Čírtková, an acknowledged contemporary Czech specialist in the field of police investigation and forensic psychology, regards victimology as a part of forensic psychology and this chapter will soon prove that such categorization has a logical nexus.

First of all, for establishing this particular branch, the major impulses came from observation and studies of the victims of crime. Moreover, during the investigation at the court, juridical means can help to designate victims of malfeasance legally. Above all, the social establishment we live in is constituted in the way that via lawsuits it should bring the adequate satisfaction to victims while their assailants have to face the law, which will properly judge them and sentence them (no matter the fact that certain

percentage of miscarriages of justice will always have to be counted on).

As seen from the perspective of fictional stories the readers are supplied by various authors and various genres where the victims do live their lives on pages of books prior to their real models. In science fiction and literary works based on myths, this order may be possible (e.g. did Ulysses really ever suffer under all the intrigues of Greek gods so that he would win his wife Penelope back? To answer this question, there is no relevant historical evidence, so we may only presume that the story itself was invented). Yet usually, the chronological succession in terms of finding a model for a hero/victim of the book works the other way round. Literature, be it of high style, or pulp fiction, sometimes draws its inspiration from the darker sides of reality. It means that fiction, or more specifically its authors decide to use real victims' suffering caused by some kind of oppression, or just some elements of their ordeal, and transform their pain into a literary version. They simply make up their own, metamorphosed characters. Undoubtedly, a strong psychological background, forensic or other, is appropriate and even required to offer its knowledge so that writers can portray the heroes and heroines credibly. For their own specific needs, the authors may later either add, or detract some elements simply to temper the amount of malefaction that originally caused mental or even physical harm to the real victim. This chapter will focus complexly on the theory of the phenomenon of victimology, so that the following parts of the thesis can fall back on the conclusion that will be reached here.

Victims and their oppressors have existed in the world ever since life appeared on the Earth – because the law of nature absolutely preconditions the weaker to fall under the category of victims. Without victims there could never be heroes, without losers there would never be winners and in

terms of literature there would never be dense stories. In the
narratives that we already know from literary mythology - from
the Bible or from the earliest historical entries - at least
two sides, when facing each other and opposing each other,
need to be always present. Thus to demonstrate the theory upon
Faulkner's masterpiece *The Sound and the Fury*, first it is
necessary to introduce the discipline of victimology as such.

III. ii
The Evolution of Victimology

According to Ludmila Čírtková's summary in the beginning
of the "Victimology" section of her textbook *Forensic
Psychology*, the executive law of pre-feudal and early feudal
eras was put in the hands of the victim him-/herself. "The
victim (or possibly his/her close relatives) actually pursued,
arrested, and often also punished the malefactor" she claims
(Čírtková, 111). As the feudalists came to power, the role of
the victim as an executive was step by step repressed.

In the modern era, we already have the settled system of
criminal law that protects the accused, the witnesses, and
most of all, the victims of malefaction. Čírtková mentions
that the adequate protection was omitted for quite a long
time:

Only in the 1930's, the first remedies to secure the
rights of the victims, e. g. how they should be treated
from the legal as well as psychological perspective, were
acknowledged (Čírtková, 112).

Primarily, the motivation to establish victimology as a
new psychological discipline, which by the elementary
definition deals with victims and their recovery, was started
up by criminology experts:

Lawyers, psychologists, criminologists and other specialists came together and launched the new particular sphere of examining, which was aimed at achieving the practical changes in favor of the victims of malefaction (Čírtková, 112).

Here Čírtková managed to define the actual process of how victimology had been born in general. Yet, the real people, who founded the branch of science, need to be mentioned as well.

Beniamin Mendelsohn, nowadays called "the Father of Victimology", was born in Rumania. A criminal attorney by profession together with a German Hans von Hentig and a Dutch Willem Nagel aimed the attention foremost at examining victims of malefaction whose cases were taken to the court. However, John P. J. Dussich in his essay "History, Overview and Analysis of American Victimology and Victim Services Education" claims that it was the very Mendelsohn,

...who went on to not only coin the term victimology but also to develop victimology beyond the bounds of crime to embody all forms of victimization with his concept of General Victimology (Dussich, 1).

Already Mendelsohn did not forget to include victims of traffic accidents, disasters or for example of genocide in his concept. Dussich stresses several times that victimology as a psychological discipline evolved from the confines of penal domain. Thus, major American works, namely *Patterns in Criminal Homicide* (1958), *The Crime Problem* (1967) and *The Victim and His Criminal: A Study in Functional Responsibility* (1968) written by criminologists Marvin Wolfgang, Walter

Reckless and Stephen Schafer respectively do declare the undeniable link between the two fields.

To proceed with the "victimology C. V.", university curricula have to be examined next. Again, on the American academic grounds, victimology was initially taught as a subtopic to existing courses – namely in criminology, sociology, psychology, law, anthropology, political science and social work. The process of separating the issue of victims from other subjects started in America in the mid 1960s. Dussich makes such a note:

> Early victimology developments occurred within the context of such social forces as the post-war baby boom that largely contributed to the crime wave of the sixties and seventies. Later on, the civil rights movement and its method of civil disobedience came in the mid sixties. Then was the Vietnam War, with its anti-war demonstrations and the Post Traumatic Stress Disorder experiences of its veterans. The feminist movement also focused on the plight of female victims and on the importance of their empowerment (Dussich, 2).

Among other impulses that started up the separation of victimology from the rest of the courses was the public awareness, the needs of criminal justice system as well as the social responses to various forms of victimization. So when Stephen Schafer published *The Victim and His Criminal* (its release at Random House dates back to the year 1968), he actually launched the first work in the United States which gave support to a course fully dedicated to victimology. Yet again, the initial victimology lectures – taught by Schafer at the Florida State University and Northeastern University, and by others (e.g. by Richard Knudten, William McDonald, Joe Hudson, Burt Galaway, Robert Denten, LeRoy Lamborn) at the

30

universities of Minnesota, Akron, Southern Mississippi, and at the State University of New York, the American University, or at the California State University — were directed towards the victims of crime only. They covered various types of them, with descriptive statistics that had been gleaned from the few victimization surveys completed up to that time. These courses also tried to reconcile the often-conflicting needs of the criminal law and the criminal justice system with the needs of the victim.

At this point it is necessary to stress that since the 1970s American authors began distinguishing not only victims of traffic accidents, disasters or genocide, as Mencken had done before. Other spheres like child and elderly abuse, rape, battering of wives, sexual assault or generally domestic violence became the matters of the interest of researchers, criminologists as well as academicians.

Nowadays, the courses on victimology (namely in the United States) are much more sophisticated and offer the students and practitioners rather advanced studies. John P. J. Dussich says that:

> They teach about the findings of roughly thirty years of research, dealing with the various types of victims. Moreover, the topic of victimology took on the character of a discipline with elaborate definitions of its unique words, clarification of taxonomies of its various forms, and the generation of theories to explain the dynamics of victimization. Not only a new discipline emerged, but also a new profession emerged (Dussich, 4).

Additionally, today's courses put more emphasis on the victim services and treatments. The instructors are now well aware of the fact that they cannot separate the educational

part from training, or to speak generally, theory from application. The specialists can now ensure more sensitive and effective responses to alleviate suffering and prevent the escalation of for example trauma or phobias due to substantial amount of psychological information and accomplished resources on their formation as well as advanced protocols. As a result, practitioners achieve greater and sooner success when they help to restore victims to a level of functionality. The thesis will, nevertheless, concentrate on the theoretical part because the characters of William Faulkner's *The Sound and the Fury* do not get a chance in reality to be treated and healed.

III. iii
Victimology from the Czech Perspective

In Czech milieu, victimology remains mainly in the field of criminal law till these days. There is no specific university course that would solely concentrate on this particular issue. Therefore, the only relevant information for the thesis comes out of Ludmila Čírtková's textbook *Forensic Psychology*. Among others, it is currently used at the Department of Psychology at the Charles University as a primary source for the Forensic Psychology course.

Ludmila Čírtková has been for at least a decade a specialist in the field of forensic psychology and has been acknowledged the rightful figure to comment difficult and problematical cases concerning police investigation in the media. She defines victimology in her textbook in the following way:

Victimology was developed and is mainly studied by specialists so that the role of a victim could be effectively avoided. Furthermore, it strives to decrease

the risk of being a victim to its minimum while using all the possible preventive means (Čírtková, 111).

This definition can not, however, serve the intentions of the thesis because it is oriented towards the application and training rather than retrospection, which can be used for the examination of a literary work of art. Čírtková and other scientists were well aware of that fact and did not remain within the, let's say limited, version of the definition. Thus, from the scientific point of view, victimology is delineated in the following sense - it foremost tries to examine complexly the victims of malefactions. More importantly, as Čírtková puts it in her chapter on victimology, "it deals with the changes inside the victim's behavior and the outliving of those who went through such malefactions" (Čírtková, 111).

In order to uncover the territory of victimology as science, basic distinguishing factors have to be outlined. Čírtková states that "the psychology of a victim adds possible sources of risks to the so called victimogenous factors" (Čírtková, 113). These are tightly bound to individual eccentricities of each human being. Psychological approach therefore distinguishes three general groups of victimogenous factors, the first of which is a set of **behavioral factors** or dangerous behavior, to be more explicit. For example, intentional choice of victimogenous localities (i.e. localities where a person could face victimizer's attack in an easier way), or provocative behavior definitely set significant reasons for a person to become an effortless victim. Undoubtedly, certain places a person may occur have much higher potential to become abundant scenery for victimization.

Next, **personality**, or more specifically, the constellation of personal features make the individual susceptible to the

role of a victim, or a victimizer. This cannot be, however, considered from the universal viewpoint because only particular types of misconducts such as deception, tendencies to act violently, or rape predetermine a person to incline to be a victim, or a victimizer. Personalities of four main characters (i.e. Benjy, Quentin, Jason and Dilsey) Faulkner dedicated a chapter to each one of them will be examined in next chapter.

And last but not least in the row appears **the group of social factors.** Occupation, social status or the roles in the family represent the basic, and yet the most important elements that influence to what extent people, (in our case four main literary characters) can become [potential] victims. Whether the individual is the eldest or the youngest child, the means of upbringing his/her parents used in their childhood, the social pathology of the family – all these factors belong into this category which plays a significant role in the victimization process. On the whole, the group of social factors is actually the most prolific and helpful theoretical part for the thesis so far. It will help us to investigate thoroughly the characters of *The Sound and the Fury* and moreover it will definitely find the keys to decode their behavior that simply does not dwell in the so-called normal patterns.

III. iv
Victim Typology

As was mentioned in the beginning of this chapter, already the fathers of victimology, i.e. von Hentig and Mendelsohn, offered classification schemes of victims of crime.

Hentig put stronger emphasis on social features (factors). He divided typical representatives of victims into thirteen groups. Among them children, women, seniors, mentally disordered people, immigrants, members of minorities, but surprisingly also people longing for easy profit were included.

Mendelsohn, on the other hand, deduced his theory from the interaction between the victim and his/her wrongdoer; as the basic criterion of judging, he chose a degree of "guilt" resting on the victim's shoulders. His theory resulted in a six-degree scale. Čírtková explains that

>   …at its bottom, there was a 'totally innocent victim' and on the top 'a victim with higher degree of guilt than the wrongdoer' (which corresponds to the situation when the victim provokes the wrongdoer to action) (Čírtková, 114).

However nowadays, the most often used typology, which Čírtková titled as "fully worthwhile," is the typology of victims classified according to the rooted malefaction.

This typology – minutely explained below - is considered as one of the most known and used on a regular basis. Ezzat A. Fattah, a victimologist of Egyptian origin, who introduced his theory into the scholarly literature, distinguishes only five main victimological types (in comparison with Hentig's thirteen socially oriented groups and Mendelsohn's six degree scale of guilt).

The relevant criteria of consideration are the categories of imitated misconduct. Namely victims of direct physical violence, victims of sexual and domestic violence or further casualties suffering detriment of their possessions (for example caused by robbery) come under this classification and

Fattah's concept perfectly helps to decipher the characters'
behavior in Faulkner's masterpiece.

One of Fattah's basic differentiations that will help us
to categorize victims in general is the typology sorted
according to the reaction at the moment a victim actually has
to face the malefaction. This classification is logical
because one victim may react in a rather expressive manner
while the other highly controls his/her reaction when being
confronted with victimization. The objective criterion is the
intensity of his/her outward behavior because the victim can
be either active in defense or may simply resign.

First of all, a victim Fattah describes can be, or does
not necessarily have to be involved in the malefaction. In the
first case (i.e. if he is actively involved) Fattah claims
that

> ... an interaction between the wrongdoer and his victim
> must precede the criminal act. The victim significantly
> influences the motivation of the wrongdoer. According to
> the statistics, this constellation happens rather often.
> Moreover, the victim and his/her wrongdoer usually got
> acquainted in the past and thus know each other (in
> Čírtková, 114).

If the victim is not primarily involved in the act of
malefaction, the pattern in that case looks followingly:

> Before the act, there is usually no actual interaction
> between the victim and the wrongdoer. The motivation of the
> act has nothing to do with the direct "relational"
> connection to the victim. Thus the afflicted person can not
> feel any potential threat before the moment of the attack
> itself (Čírtková, 114).

Next, from the title, it is already obvious that a so-called provoking victim must have underestimated potential danger, or judged incorrectly the wrongdoer's behavior and intentionally or inadvertently had submitted him-/herself to a strongly victimogenous situation.

Provoking behavior can also be seen with the otherwise serene and well self-controlling people who are in the zero hour driven back when being for example harshly humiliated (Čírtková, 115).

A latent victim is the name of the one before the last category E. A. Fattah established. Such person is usually influenced by all the victimogenous factors that can be present "on the set". His/her role is not however public. Nobody can formally ascertain the detriment that arose out of the victimogenous situation the person had been involved in. Čírtková says that

…great measure of latency is presupposed mainly in cases that can be only traced with difficulties such as violence (physical, mental or sexual) which is committed [and sheltered] within the family (Čírtková, 115).

Moreover, greater level of latency in the victimization process "has to be regarded as misconduct," Čírtková warns, because if latent victims get later announced, they usually feel the urge to attack established emotional barriers and social prejudices. This often happens in the cases of sexually abused children.

Fattah's forthcoming, and last, category of victims bears a name "false victims". Logically, this possibility may happen if a person gets into the role of a victim by mistake, if it is simply wrongly ascribed to him/her. Unfortunately, such

victims appear in the wrong place at the wrong hour and
accidentally become substitutes for somebody else (most often,
the victimizer primarily wanted to direct his/her wrongdoing
elsewhere and at somebody else).

According to Ludmila Čírtková's text book, Fattah's
typology is even further differentiated. "Some authors also
include a situation when a person assumes that he/she became a
victim, even though it had been true" (Čírtková, 115).
Nevertheless, these basic prototypes will be sufficient for
the purposes of this thesis. They were outlined above in order
to help to support the claim that all Faulkner's characters in
The Sound and the Fury suffer from being victims (to a
different extent) either of somebody or something.

CHAPTER IV.

THE SOUND AND THE FURY - ALL HEROES VICTIMIZED

IV. i Dismantling the Victimization Process

Before we proceed further and plunge into the core of the thesis, which is the actual analysis of the four main characters - Benjy, Quentin, Jason and Dilsey, it is necessary to outline what exactly the process of "victimization" means on a theoretical basis. Scientists and academicians have agreed upon the following definition:

> Victimization equals the process of impairing the detriments caused to a victim. … From the psychological perspective, the main concern of victimologists resides in what way a victim is able to cope with the detriments he/she was exposed to. The actual reaction of any individual represents — at the primary victimization level — the direct victimological experience,

…explains Ludmila Čírtková (116-119). The act of victimization itself is much more complicated than anyone could probably perceive at first "because victimization begins, yet definitely does not end, with the actual attack of a victimizer towards his/her victim" (Čírtková, 116).

Scientists active in the field of victimology acknowledge that each individual's ability to mentally cope with sudden negative experiences comes through different symptomatic behavior. Nevertheless, it is still possible to generalize certain victimogenous attributes, even though they are unveiled with different intensity, fierceness, or duration in each individual.

Ludmila Čírtková claims that the victimization process has a perpetual dynamic. Experts in victimization distinguish

three common phases of the process: "Primary victimization begins as a direct consequence of malefaction. In other words, it represents the actual detriments committed by the wrongdoer" (Čírtková, 116). Secondary victimization occurs if the detriments caused to a victim evolve as the consequent reaction of formal or even informal authorities. Among formal authorities, for example, judicature can be included. Informal authorities are represented by the social surroundings of a victim (e.g. family, co-workers, or schoolmates). Čírtková adds that "the source of the secondary victimization can also be invoked by improper behavior or inapt communication of these authorities" (Čírtková, 117). Tertiary victimization characterizes — from the psychological perspective — the state of an individual when he/she is not able to cope with his/her traumatic experience, despite the fact that actual reimbursement and atonement were achieved.

In correspondence with the above outlined pattern of victimization, this thesis applies the knowledge abstracted mainly from the first two levels of victimization. There is no evidence in *The Sound and the Fury* that Faulkner's characters attain any reimbursement or atonement at all.

Consequently, with primary and secondary victimization, academicians also distinguish primary and secondary wounds. Ludmila Čírtková explains: "They provide us with better understanding of the differences between the primary and secondary phases of victimization" (117). Primary wounds naturally originate in the phase of primary victimization. At that particular moment victims usually suffer not only physical detriment but usually also financial, and, most importantly, emotional detriment. Harmed emotions are not easy to grasp because

…emotional wounds can be described objectively only with difficulties. Since they are tightly connected with

> the victim's individual feelings, they do not always have
> to function according to simple rational aspects,

…states Čírtková (117). However, it is possible to declare that each of the victims obviously goes through the loss of security he/she has previously established. To put it simply, their (professionally labeled) "private circle" is shattered and destabilized. According to the following subchapters we shall see that exactly these primary wounds play the most important role in the characters' life depicted on the pages of Faulkner's literary masterpiece. Nevertheless, it is inevitable to rely on the writer's skills — we may be guided only by the epiphenomena Faulkner decided to depict.

In order to proceed to the secondary wounds, it is necessary to state that they belong exclusively to the realm of psychology. Such wounds surface during the phase of the secondary victimization. They are constituted by the following three feelings: "feelings of injustice, unworthiness and isolation," (Čírtková, 117-8). The victims who were somehow exposed to any malefaction undergo a period of insufficient security, yet feel, first and above all, injustice. Generally, after such an act, they are unable to reintegrate into society. The feeling of unworthiness calls our attention next. "Victims usually languish because they believe they have lost human dignity," clarifies Čírtková (118).

Perceiving the guilt, which streams out of the feeling that the victim to some extent participated in the victimization process, thus leads to isolation. Victims often ascribe a certain share in the malefaction and their own victimization to themselves, even though they have not objectively contributed in the act itself. Yet, victims feel guilty and isolated as a result of the changes they experience within their closest vicinity: their family or their workplace. The existing attitude towards victims usually

changes with time; the contacts and natural behavior between the injured and other people gradually fade away.

However, in the beginning, there is a common tendency to avoid the victim. This sometimes happens because their families or co-workers do not know how to treat the victim, who can very sensitively notice the changes in the behavior of his/her surroundings and thus suffers from isolation and solitude. Eventually, the victim starts believing the critical situation has changed him/her fundamentally. The victim goes through his/her own inner psychic disintegration which retrospectively invokes disquieting feelings in those who are in touch with and who try to help the afflicted person. Ludmila Čírtková, the eminent Czech specialist in forensic psychology, claims:

> From the psychological perspective, the core of victimization lies in the process of coping with the developed detriment. Victim's direct reaction to the harm caused is classified as primary victimization (119).

It is fully comprehensible that mental coping with a sudden negative experience follows different healing process. There are many factors that influence how much and how deeply the victim will consecutively suffer. However, it is still possible to suggest certain general symptoms; to be more specific - the psychological impact, even though the symptoms appear with different intensity, fierceness, duration etc. Nevertheless, victimization represents a highly stressful event which is usually unexpected and arbitrary. Čírtková has framed three basic rules which clearly dismantle the process of victimization:

- By definition, no one can practically prepare ahead of becoming a victim.

- It is extremely hard to cope with victimization on an intellectual level, i.e. to answer the question "why me?"

- Often, it is almost impossible to avoid victimization (Čírtková, 120).

Overall, these above mentioned aspects result in the victim or the injured individual perceiving victimization as a crisis which endangers his/her essence, i.e. the self.

In connection with the final impact on the victim, some psychologists introduce the term of invisible wounds which rise from the attack itself. The victims may feel dishonored or stigmatized and as a result, they claim they hate the world. It is very likely that the individuals who suffered from victimization lose their inner spiritual balance and consequently become convinced they are all right and their surroundings, on the other hand, must have gone mad. The human beings who became someone's victims (or victims of unfavorable circumstances) may also lose their naturally gained confidence:

> The victims' ability to react adequately towards themselves and their surroundings is an important sign of each mentally composed human being. The injured people's trust remains paralyzed as a reaction to the previous attack. In their eyes, the world and other humans suddenly appear unpredictable, incomprehensible, and likely to harm one at any moment without any particular reason,

…states Čírtková (120). The loss of autonomy is the last subcategory which falls under the "invisible wounds". Under normal circumstances, a healthy person is capable of controlling his/her behavior and he/she can also choose from various behavioral reactions and their consequences. People

assume they are able to control most of the situations in their lives and that they can overcome external disadvantageous circumstances via their own acts. Victims, on the contrary, usually lose these encouraging triggers. Their own autonomy has been roughly violated. They feel weak, powerless, and disappointed. Their previous self-concept as well as the image of their surroundings is terribly altered. "The defensive mechanisms which keep their psyche stabile are broken" reflects Čírtková (121).

Even though *The Sound and the Fury* boasts an intricate plot and confuses the reader all the time, Faulkner admitted that he "broke through to the core of his matter" (Howe, 157). The Nobel Prize laureate has composed a masterpiece, a collage consisting of the characters' fragmentary perceptions ("mental pictures," as he himself named them when he described the novel's genesis to Gertrude Stein) and left a significant amount of decoding, reconstructing and piecing together the specific relations between the individual members of the Compson family upon the readers. In this thesis, I have focused on tracing the roots of each member's troubles in order to detect various forms of victimization in their stories. According to the scientific studies this thesis is grounded on, we will prove that William Faulkner was not only a brilliant author, but also a brilliant psychologist. The experts' conclusions in the field of victimology may be applied, with no or slight modification, to the book right away.

The following four subheads aim to obey Faulkner's scheme of chapters. If we maintain his arrangement, we will have a chance to proceed from one of the four main (and somehow victimized) characters to another. First of all, we meet handicapped and socially deprived Benjy. Next, we proceed to Quentin, who faultlessly victimizes himself by ascribing the sins of his family, and is moreover haunted by his

consciousness. Thirdly, the character of Jason can be understood as a victim of family circumstances and his lack of morality. Last, Dilsey, the eternally gracious black servant, is constantly victimized by "the fallen House of Compson", as Edgar Allan Poe would put it.

IV. ii "The House of Compson" – Cursed and Decayed

> Whatever is burden in life – be it the consequence of society, or character, exploitation or sin, injustice or evil – constitutes the curse. Faulkner's key word is "outrage", a word he places with great strategic force throughout his books and which for him signifies the essence of the human response. The curse, in short, is a great part of what we mean by the human condition.
> [Irvin Howe: *William Faulkner. A Critical Study,* 1975]

There is one apparent technique which connects William Faulkner and the European cultural trends of his time — Modernism in literature and Impressionism in fine arts — both of which obviously fascinated the author. In *The Sound and the Fury*, Faulkner allowed four unique characters (the main ones) to observe a single story four times - just like Claude Monet painted his San Giorgio Maggiore by Twilight (1908) more than once to portray the different hues of one scene throughout the day. Thus Benjy, the idiot who survived until Easter 1928, is the first who conveys the Compson story. Next, Quentin, the eldest child, picks up the baton and passes it to a warped Jason. Finally, it is Dilsey who gets the privilege "to gather the pieces together and fills in the gaps," (Kinney, 204). Faulkner had to "save her for the role as chorus of lament," (Howe, 158). Furthermore, the readers hence get the privilege to create the fifth perspective, singularly their own, which melts all the points of view provided by the ingenious author. Personally, I agree with Howe (see the motto above) that

Faulkner is the author who uses the darkest shades of ink to delineate his stories. Sean O'Faolain affirms this surmise in his *Studies of the Hero in the Modern Novel* named *The Vanishing Hero*:

> One recurs to the thought that the wonder of the twenties was not so much that they [i.e. contemporary authors] wrote so well but that they wrote at all. Perhaps their secret recipe was to make themselves our scapegoats. The novelist, unable to establish any happy equilibrium between his personality and his milieu, sacrificed himself and his characters, the two imaginatively one, for our sake. Whether a Christian or not, he relived the Christian myth, with the vast difference that his martyrdom was entirely gratuitous in that he redeemed nobody but himself (O'Faolain, xliii).

In her thesis *Madness and Sanity in Modern American Literature,* Alice Rychetníková claims:

> In constructing characters, Faulkner puts more emphasis on their historical background than on their psychological make-up and, therefore, he equips them with a "personal" history that helps us understand their fate, (11).

Even from the psychological intimation that William Faulkner discloses in "the almost claustrophobic story in its concentration on a narrow sequence of event" (Howe, 46), the reader is able to trace the roots of the family problems which crystallize in various forms of victimization. Rychetníková says that "this phenomenon stands in contrast to the one that may possess human mind in a similarly destructive way: one's past or the history of one's society" (11). In my opinion,

46

both these facts rather complement than contradict each other — the narrow perspective of the story remarkably grasps the rich sense of history, which is strongly supported by the four individual perceptions.

Irwin Howe summed up the plot of *The Sound and the Fury* in the following manner: "The book records the fall of a house and the death of a society" (Howe, 46). The heavy burden (historical as well as social) that lies on all the family members of the house of Compson is the genuine cause of this fall. "For the Compsons, the family is less a tie of blood than a shape of guilt" claims Howe (48). It is notable that Faulkner in his masterpiece gave up the "yearning for ideality" and replaced it instead by the "acceptance of reality" (Page, 45). Sean O'Faolain in the chapter "William Faulkner — More Genius than a Talent" agrees:

> Most readers nourish a very natural desire for the illusion of reality in fiction. Apart from the naturalism of his two first prentice novels [i.e. *Soldier's Pay* and *Mosquitoes*], Faulkner never promised us this illusion, and with rare exception he has never given it to us. There is always, as a matter of course, a considerable element of what we call realism in everything he writes… (O'Faolain, 80).

In order to see the just mentioned quotation in the context of *The Sound and the Fury* characters: William Faulkner lets survive (among others) Jason, Dilsey, and Benjy until the last page of the book because they all accept their reality even if they struggle with it in the meantime; the figures of Mr. and Mrs. Compson, Quentin (their son), or even Caddy, on the other hand, reject to live in the reality. They had better retreat from the "Yoknapatawpha world" because they would not be able to stand its traps. That is exactly why these illusions-

inclining figures, unlike the ones who are rooted in reality, do not survive.

In *The Sound and the Fury*, each character which belongs to the Compson clan is a unique entity that represents

> …the sum of the loss of which Faulkner measures the history. … In their squalor and pathos, the Compsons are Southern patriciate in its extremis. Stripped of whatever is contingent in their experience, they come to suggest a dominant quality of modern life. They are of the South, signifying its decay and its shame, but the decay is universal and, therefore, the shame should also be universal. … This book is a lament for the passing of a world, not merely the world of Yoknapatawpha and not merely of the South, (Howe, 47).

The Compson family, generally operating under faulty principles, does fall apart under the pen of its creator due to the incapacity of the members to face and solve the approaching distress. In her book *The Sexual Victimization of Children*, the psychologist Mary de Young emphasizes:

> Family [in general sense] is a social system in a delicate homeostatic balance thus the roles of the nonparticipating members of the family and that of child victim her/himself must be critically examined (22).

In connection with the above stated quotation, the next three subchapters will deal with the impact of the dysfunctional parents upon the Compson's younger generations. (It is important to stress that both generations are tainted.) The key question will therefore be: In what ways did such burden-and-curse-loaded family atmosphere actually victimize its members?

IV. iii Benjy – The Oath of Silence; A Victim of One's Own Defects

The first child victim, whose confession serves as the prologue of the book, is mentally retarded. Benjy remains in the state of a dependent child throughout the book, even though his biological age is stated as thirty-three. There are two primary reasons for examining Benjy's character first of the four: to do so, maintains Faulkner's order of the chapters and tracks the heroes in the same way as they deliver their personal perspectives of the circumstances. Moreover, Faulkner himself stresses the importance of Benjy's testimony by situating it in the very beginning of the novel – his part delivers the core of the story, which gets only fleshed out as other characters gain room to express their version of the Compson story. The author comments on the way in which the book originated:

> It began with a mental picture ... of the muddy seat of a little girl's drawers in a pear tree where she could see through a window where her grandmother's funeral was taking place and report what was happening to her brothers on the ground below. ... Then I realized the symbolism of the soiled pants, and the image was replaced by one of the fatherless and motherless girl ... to escape from the only home she had, where she had never been offered love or affection or understanding. I had already begun to tell the story through the eyes of the idiot child, [full of sound and fury] (Slámová, 7).

(The quotation in square brackets originally belongs to William Shakespeare, who used it in *Macbeth*, Act V; Scene 5) Based on Faulkner's depiction of Benjy's mind we can say that,

in psychological terms, it works on an autistic basis. Benjy's verbal and nonverbal communication is rather poor; he lacks almost any need for socialization. Repetitive body movements and ritualistic behavior are the main features of his personality. Faulkner accurately describes Benjy as a person who fears every slight deflection from a rooted stereotype and reacts boisterously at any hostile news, be it information or action. In addition, Benjy's world operates solely on the mechanical principles. As Alice Rychetníková observes: "He was born mentally handicapped, unable to order his thoughts into any coherent shape or form, doomed to stay all his life at the mental level of a 4 or 5 year old" (13).

In order to analyze Benjy's role in the novel, we must first turn our attention to Brian Williams' *Working with Victims Crime: Policies, Politics, and Practice*. Williams claims that…

> Mentally disabled victims often have a well-developed sense of right and wrong even though they find it difficult to explain *why* a particular action is right or wrong (Williams, 334).

In connection with the citation we may turn to William Faulkner created Benjy exactly as a person, driven by nature, who is supremely sensitive to disruptions in the normal order (see *, pg. 53). Joel Williamson supports Williams' assertion:

> He loved goodness …, but when there were bad feelings in the air, when things were out of order, Benjy knew it and he raised the alarm unmistakably and immediately in the form of a high, wailing cry (Williamson, 403).

In my perspective, Benjy's character was supposed to serve Faulkner as the victim who was entrapped in his own defects —

in his disabled body and soul. He decided to show that even
the disabled person's perception of the events that concern
him directly impacts his fragile psyche. Moreover,
victimologists claim that…

> …people with disabilities are, in all possibility,
> more likely than the non-disabled to be the victims of
> offences of dishonesty and deception …, but, … the
> evidence is hard to come by (Williams, 37).

Furthermore, Faulkner shows the reader, through the eyes
of an "idiot", the purest possible essence of the Compsons'
story first. The youngest child's testimony (viewed from the
perspective that it is in the nature of man to embellish the
reality rather than depict it sincerely) provides us with the
most truthful picture of the Compson family.

According to developmental victimology, which generally
deals with the victimized children and youth, we should repeat
that the children born as the babies of the family tend to be
victimized by their siblings and parents to a much larger
extent. Their older brothers and sisters certainly have a
chance to form stronger defense mechanisms against their
oppressors. And Benjy's vulnerability is even increased due to
his "limited conceptual powers and stunted vocabularies"
(Perrin, 258).

William Wordsworth, the English poet (1770-1850), claimed
that children and fools are the only innocent people. Thus
they are probably more apt to convey the happenings around
themselves in an intrinsic way (unadulterated, for the most
part). Although Faulkner could not take a look into the
idiot's mind, he decided to mediate Ben's perceptions via the
stream of consciousness narrative technique. His innocent
realm is pure fabrication, however portrayed in a likely and
credible manner. There is no doubt that Benjy's health and

physical condition handicapped him to a great extent.
Moreover, Faulkner made him suffer for other family members:

> "You, Benjamin." Mother said. If you don't be good,
> you'll have to go to the kitchen."
> Mammy say keep him out the kitchen today." Versh said. "She
> say she got all that cooking to get done."
> "Let him go, Caroline." Uncle Maury said. "You'll
> worry yourself sick over him."
> "I know it." Mother said. "It's [i.e. Benjy] a
> judgment on me … (*The Sound and the Fury*, *SF* onwards, 5).

The above selected observation, which appears on the third
page of the book, clearly demonstrates that Benjy's position
within the family is distorted due to his retardation. And
Williams' research again confirms: "People with intellectual
disabilities are particularly vulnerable to victimization in
the home" (Williams, 35). Most of the idiot child's relatives
exclude Ben from the closest bonds. From the moment he was
born, Benjy becomes the victim of his own body and people
around him. Benjy's status is that of an unwanted and
overlooked element. The family members, except from his older
sister Caddy, treat Benjy as an object, or possibly as an
animal rather than a human being. Mrs. Compson later repeats
in her whining monologue:

> I thought that Benjamin was punishment enough for any
> sins I have committed I thought he was my punishment for
> putting aside my pride and marrying a man who held himself
> above me I dont complain I loved him above all of them …
> but I see now that I have not suffered enough (*SF*, 102-3).

Benjy is often talked about as if he weren't present in
the room even when there: "*I aint touching him, Luster said.* …

He needs whipping. He needs to be sent to Jackson [i.e. where the asylum is], *Quentin said"* (*SF*, 69). Obviously, hardly anyone pays attention to what is said in front of Benjy because of the youngest child's alleged incapacity to knit the pieces of a conversation together. And yet, as Faulkner makes the reader to piece the work together, it is obvious that Benjamin can, in his inner world, understand the family issues rather well. Roskus, Dilsey's husband and the Compsons' servant aptly observes: "He know lot more than folks thinks" (*SF*, 31). Even though Benjy understands what happens around him, he remembers the events in a chain of sensations which are bound together by unexpected impulses. The smell of leaves and trees in the rain reminds him, for example, of Caddy — one of his two true defenders and patrons (Dilsey is the other). As was already stated above (see *, pg. 50), Benjy is a human being, driven by the nature of things around him.

Nevertheless, regarding Benjy's victim-bearing role, Faulkner frequently proves his use of Benjamin as the easiest target/victim of the family because "there is a tendency to hate those who are perceived as weak; to oppress those who are threatening; to pick on the underdog" confirms Tom Shakespeare (in Williams, 38). Thus anyone who needs to vent negative feelings attacks the handicapped idiot, because his only way of defending himself is to "beller [i.e. bellow] and moan". Even Luster, the black servant and Dilsey's grandson, whose job is to mind Benjy, acts in a superior manner: "What does you do when he start bellering." "I whips him." Luster said. He sat down and rolled up his overalls" (*SF*, 15). Benjy's defenseless reaction and weakness in general may be demonstrated in the story of the day Caddy, his older sister and the only unfeigned benefactor, got married. Caddy unites with Hebert Head and is about to leave the house. From that point on, Benjy will be at mercy of people who will not care. During the wedding party, Quentin and Jason, Benjamin's older

brothers, together with T.P. and Versh (Dilsey's sons) made
him drunk, only to stop his unceasing cry aroused by his
(legitimate) sense of a permanent change. Moreover, Benjy does
neither know naturally how to fight the forthcoming
inauspicious future, nor how to prevent the boys from getting
him drunk:

> Quentin said, "Lift him up."
> Versh lifted me up.
> "Drink this, Benjy." Quentin said. The glass was hot.
> "Hush, now." Quentin said. "Drink it."
> …
> Hold him, Versh." Quentin said.
> They held me. It was hot on my chin and on my shirt.
> "Drink." Quentin said. They held my head. It was inside
> me, and I began again. I was crying now, and something was
> happening inside me and I cried more, and they held me
> until it stopped happening.
> …
> It was still going around, and then the shapes began.
> … They were going faster, almost fast enough (*SF*, 22).

In his essay "The Victimization of Children and Youth", David
Finkelhor claims that "children, in comparison to adults, are
enormously vulnerable to intra-familial victimization," (88).
One of the special phenomena of child victimology proves that
children suffer from certain types of violence that have been
largely excluded from traditional concern of criminology. The
first of these are assaults against young children by other
children, including violent attacks by siblings. These fit
perfectly into the social milieu of the Compson family:

> Sibling assault appears to be the most common kind of
> victimization for children, affecting 80 percent of all

children in some form and over half of the children in its more severe form,

…claims Finkelhor (91) and it is not difficult to find other corresponding examples on further pages of Faulkner's masterpiece. Jason, for example, used to be a malicious child who suffered from being favored by all the children's mother, Caroline Compson. Once she states, "Jason was the only one my heart went out with dread" (*SF*, 102). Due to Mrs. Compson's preference, Jason was "victimized" by Quentin and Caddy who had to teach him a lesson. Yet, rather than victimized Jason was being cut down by his two older siblings who needed to defend both their status within the family and defenseless Benjy's vulnerable position. In my point of view, Jason "suffered from" indisputable malevolence as is shown beneath. Benjy observes:

> "Caddy and Jason were fighting in the mirror."
> "You, Caddy." Father said.
> They fought. Jason began to cry.
> "Caddy." Father said. Jason was crying. He wasn't fighting anymore. … Jason lay on the floor, crying. He had the scissors in his hand. Father held Caddy. "He cut up all Benjy's [paper] dolls." Caddy said. …
> She fought. Father held her. She kicked at Jason. He rolled into the corner (*SF*, 64-5).

Regarding Benjamin's suffering, there are three main events which permanently impacted his fragile personality and, from the victimological aspect, caused severe primary wounds — physical as well as psychological. In respect to Benjy's psyche, we are never to resolve the extent to which it has suffered; the youngest victim is not able to tell us, even through Faulkner's mediation. The outbursts of crying,

however, suggest that the impact must have been significant. Among the origins of the three most substantial primary wounds, we may count: Caddy's departure from the Compson's house, Benjy's castration ("*I got undressed and looked at myself, and I began to cry*" (*SF*, 73).) and the forthcoming transport to the asylum in Jackson. From Faulkner's vivid portrayal of these episodes, we may only suspect that the impact on Benjy's mind must have been excruciatingly harsh. In order to demonstrate in what way Benjy, at the biological age of 33, reacted to any slight change within his autistic, thus repetitive life, it is relevant to look into the very last scene of the book. One of the Compsons' household rituals consisted in Sunday afternoon rides to the cemetery to visit the family tomb. It was always Benjy sitting in the back seat of the surrey and holding a flower (broken narcissus in the last scene) in his hands. Usually, it was Dilsey's son T.P. who would drive him there and the "ancient white horse" (*SF*, 317) Queenie that would pull the surrey. Yet, on Easter Sunday of 1928, T.P. was not available and thus Luster, Dilsey's grandson, promised to "drive it right, jes like T.P" (*SF*, 317). In the beginning, he drove off with Benjy "his eyes serene and ineffable" (*SF*, 319). As the carriage was approaching the town square, reckless Luster, who, however, acted foolishly from time to time, decided to impress the group of black people standing about. He forced Queenie to go around the monument of Confederate soldier along the left and not the right side. T.P., on the other hand, had always taken the right direction. This recklessness resulted in Benjy's eyes which mirrored sheer despair and panic:

> For an instant, Ben sat in an utter hiatus. Then he bellowed. Bellow on bellow, his voice mounted, with scarce interval for breath. There was more than astonishment in it, it was horror; shock; agony eyeless, tongueless; just

sound. … Luster caught up the end of the reins and leaned forward as Jason came jumping across the square and onto the step. … He hurled Luster aside and … sawed Queenie about … while Ben's hoarse agony roared about them, and swung her about to the right of the monument. Then he struck Luster over the head with his fist. "Dont you know any better than to take him to the left?" he said.

…

Ben's voice roared and roared. Queenie moved again, her feet began to clop-clop steadily again, and at once Ben hushed. ... His eyes were empty and blue and serene again as cornice and façade flowed smoothly once more from left to right, post and tree, window and doorway and signboard each in its ordered place (*SF*, 320-1).

When revisiting Benjy's chapter, it is appropriate to ask the following question: Why does the victimization of children, seen from victimological researches, happen commonly? Finkelhor indicates that even nowadays "the weakness and small physical stature of many children [, the disabled especially]" tempts adults and older children to victimization (92). Moreover, the small kids' dependency status puts them at much greater risk. Obviously, children may be victimized mainly because they are hardly able to retaliate or deter victimization as effectively as those with more strength and power, i.e. adults. Another important generalization regarding the reason why children are at high victimization risk lies in the relationship between choice and vulnerability. "Children have comparatively little choice over whom they associate with," explains Finkelhor (93). Regarding the association of children and their closest relatives, for example, Caddy and Quentin make the same crucial mistakes, just like their parents did [e.g. Caddy is compelled to abandon her only daughter Quentin and leave her upbringing upon Jason and

Dilsey in Jefferson. She herself goes into the world as a fallen woman and an outcast. Quentin, on the other hand, resigned himself to life completely because he had not been able to live in it just like his father (see the next subchapter)] Even though neither Caddy nor Quentin have ever aspired to resemble their parents in the least, they inevitably follow in their footsteps.

Benjy does not get a chance to associate with either of his parents due to his intelligence incapacity. In his case, he is too disabled to express his opinions — he may only cry unless he is back in the state of volatile happiness. Moreover, the reader can not properly measure the amount of pain Benjy experiences, be it mental or physical, because

> …the truth of the inside is even less accessible to an outsider. The inside is entirely *ungraspable*, even when it is not simply what escapes perception altogether and remains invisible as such, nor even simply what is witnessed as pure noise and perceived as mere acoustic interference, (Felman, 232).

Benjy's victimization can be judged by outward signs only. Nonetheless, we may assess his suffering as enormous.

IV. iii Quentin "Amputated" – A Prisoner of His Own Consciousness

> Always larger and more compelling than anything
> that can be said about it, the curse is the inescapable
> mold of life for Faulkner's characters. Quentin Compson
> is driven to suicide by the pain of consciousness.
> [Irving Howe: *William Faulkner. A Critical Study*, 1975]

"*I have committed incest I said Father it was I it was not Dalton Ames,*" (*SF*, 79) Quentin's subconscious mind pleads guilty soon (on the page 2 and 4 again) after his section begins. His outcry proves that Faulkner's works cover various contradictory issues which have rich psychological background. For example, as stated in the Chapter II. iii, the concept of slavery rooted in the Deep South bred difficult issues such as racial segregation, lynching, miscegenation, etc. These Southern-specific anomalies guided many literary historians and critics to William Faulkner's works. Undoubtedly, the Nobel Prize laureate provides his readers with a vast variety of examples which can be interpreted with the help of another discipline — (forensic) psychology, in particular. "In Faulkner's universe, the sexual landscape, like the marital landscape, was in terrific disarray," claims Joel Williamson (382). That is why the portrayed sexuality of the Southern community has been studied in such detail and has become the focal point of so many scholarly essays.

Regarding the way the author treats the procreative core of every human being in his novels, it is important to note that Faulkner rarely depicts sexual issues as "normal." He sometimes completely omits sex from his works; at other times, he interlaces it with violence.

> His characters evince a rather awful tendency to pursue
> surrogates for sex … through prostitution, incest,
> homosexuality, and, most of all, miscegenation
> (Williamson, 382).

The incestuous relationship between Quentin and Caddy is the
main issue of this subchapter because, as Joel Williamson puts
it:

> Faulkner's fiction is fraught with potential incest
> between brother and sister.
> The most powerful and complicated case of incestuous
> feelings involved Quentin Compson. Quentin loved Caddy and
> wanted to possess her to the exclusion of all others, but
> yet he wanted her to remain pure and untouched (387-88).

Williamson's view captures the young Harvard student's
ambivalent temper. Irving Howe supports Williamson's position:
"Living at an extreme of exacerbated consciousness, Quentin
cannot dispose of the problem thrown up by that consciousness"
(48). Without an ordering code of belief, Quentin is left
entirely at the mercy of his perceptions, and these bring him
little but chaos and pain. The eldest of the Compson children
is convinced that he has to bear moral responsibility for his
beloved (not only in terms of emotional attachment, but also
in terms of sexual attraction) sister Caddy. As Faulkner
reveals in the second chapter, Quentin's extremely sensitive
mind is preoccupied with fundamental issues such as his love
for Caddy, perplexity about his sexual orientation, and his
desire to protect the Compson family's honor:

> Father and I protect women from one another from
> themselves our women *Women are like that they dont acquire*
> *knowledge of people we are for that they are just born*

with a practical fertility of suspicion that makes a crop
every so often and usually right they have an affinity for
evil for supplying whatever the evil lacks in itself for
drawing it about them instinctively as you do bed-clothing
in slumber fertilizing the mind for it until the evil has
served its purpose whether it ever existed or no (SF, 96).

In this connection, Quentin's mind is haunted by the traditional notions of standard behavior. Inside, his thoughts clash and rebel. Quentin, in fact, values the "ought-to-be" state of things "more than realities" (Williamson, 402-3). Although Quentin desires sexual intercourse with his sister Caddy, he remains a virgin, and this is the origin of his sexual frustration:

> youve never done that have you
> what done what
> that what I have what I did
> yes yes lots of times with lots of girls, (SF, 151).

...lies Quentin. His insecurities concerning sexuality also project into the father-son conversation, which is, just like the previous quote, rendered in the stream-of-consciousness narrative technique:

> In the South you are ashamed of being a virgin. Boys.
> Men. They lie about it. Because it means less to women,
> Father said. He said it was men invented virginity not
> women. Father said it's like death: only a state in which
> the others are left and I said, But to believe it doesn't
> matter and he said, That's what's so sad about anything:
> not only virginity and I said, Why couldn't it have been
> me and not her [i.e. Caddy] who is unvirgin and he said,
> That's why that's sad too; nothing is even worth the

> changing of it, and Shreve said if he's got better sense
> than to chase after little dirty sluts and I said Did you
> have a sister? Did you? (*SF*, 78)

Quentin Compson is Faulkner's portrayal of a man aware of his
moral and possibly also intellectual restraints. However, he
is unable to endure or transcend them. He is too much guided
by his tumultuous mind. By "the 'fine dead sounds' he has
heard throughout his youth, the words that form his heritage,
he can neither abandon nor quicken into life" (Howe, 48).
These assumptions lead to the crux of this argument: Quentin
is chiefly victimized by his unnatural obedience as a son and
by his destabilized psyche.

The heavy family burden of the Compsons' may be identified
as the second substantial reason why Faulkner portrays Quentin
as an unstable character.

> Quentin feels that a familial sin, because it would
> be there, undeniable and gross, is preferable to the
> routine of drift. He tries to persuade himself that he has
> had an incestuous relation with Caddy. His story of incest
> is fictitious, but not merely a fantasy,

…explains Irving Howe (50). To elucidate why Quentin is not
able to withdraw from his suicidal attempt, it is necessary to
analyze his relationship towards his parents. Jason Compson
Sr., his father, got lost in the course of life. He was not
able to cope with the fact that the family's social status
deteriorated after the Civil War. Thus, he preferred to remain
in a sterile affection for the old times, and unfortunately
also for whiskey:

> *Father will be dead in a year they say if he doesn't*
> *stop drinking and he wont stop he cant stop since I since*

last summer and then they'll send Benjy to Jackson I cant
cry I cant even cry one minute, (*SF*, 124)

...recollects Quentin's desperate mind. To demonstrate how
brilliantly William Faulkner managed to build the dark hues of
reality into his fiction, it is necessary to turn to Mary De
Young's *The Sexual Victimization of Children*.

De Young claims that incest (even if only insinuated by
Faulkner) "is a product of family pathology" (5). There is no
dispute that the specific behavior of the Compson members
contributes in a certain way to the pathology which breeds
such sexual tendencies. The Compson family, as depicted in the
book, is a dysfunctional and disordered social unit suffering
from "insidious role reversals, distortions of affectional
patterns, and generational boundary blurring" states De Young
(9).

Even though the advent of Christianity brought moral
prohibitions regarding sexual relationships between siblings,
being of catholic persuasion (the Compsons were Catholics)
hardly prevented these from happening. "Despite the cultural
and biological taboos against sibling incest, it does occur
with some frequency in contemporary society," confirms De
Young further on (80).

According to victimological research, fathers in families
with sibling incest typically "fail to serve as 'restraining
agents' in that they do not exercise their intrafamilial power
in preventing incest" (Weinberg in De Young, 81). Although
this male head of the household, Jason Compson Sr., is not
absent from home, he is incapacitated by his weakness, i.e. by
his inability to deal with present life. His contented life
collapsed with the end of the Civil War. Before Caroline
Compson's husband dies in 1912, he resigns and devotes himself
only to drinking whiskey and living in the glorious past.
Aside from the fact that he treats his children in a pleasant

way (unlike his self-absorbed wife), there is nothing else which would draw him back to active life. He lets his personality drown in alcoholism instead.

Mary De Young suggests that "the lack of assertiveness" together with the actual death of the fathers, and their "psychosis or alcoholism" can be counted among the negative factors that increase the possibility of incestuous relationship in family circles (81). "The remaining fathers, although physically present in the home, are best characterized as emotionally absent," continues De Young (81). Faulkner's depiction of Mr. Compson's abject resignation categorizes him with this victimological practice and is the real cause of Quentin's (mostly sexual) confusion.

Since Mrs. Caroline Compson renounced her own life and, worse, her four children's upbringing, she must be regarded as another major contributor to Quentin's fatal confusion. De Young confirms our hypothesis:

> In some cases of sibling incest, the mother may be also perceived as a non-being — as a woman so passive and ineffectual that she lacks the assertiveness necessary to supervise the children… (81).

Mrs. Compson chose her room and bed to serve her as a sanctuary, so that she would not have to deal with day-to-day problems. From his early childhood, Benjy remembers that "We went to Mother's room, where she was lying with the sickness on a cloth on her head" (*SF*, 41). To explain Mrs. Compson's conduct in psychological terms, she constructed a barrier by making herself "physically absent in the household" (De Young, 81). After her husband dies, she fears the possibility of being overwhelmed with responsibilities so much that she prefers to pretend an illness. As De Young confirms:

That issue of the lack of supervision must not be
taken too tightly since it is a common precursor of
sibling incest. Moreover, the nonparticipating mother
frequently becomes physically and/or emotionally
incapacitated, thereby withdrawing from her role
responsibilities. The incapacitation may be real or it may
be imagined; regardless, it is a coping strategy assumed
to deal with her unhappy marriage and home life (81).

The above-developed argument supports my assertion that both
of Caddy's and Quentin's parents equally created the family
burden.

Since William Faulkner did not provide Caddy with her own
section (Benjy and Quentin mostly convey her words and actions
throughout the book), it is necessary to explain the
significant role she played in the Compson family at this
point. In her research, De Young supports her arguments by
real cases where

...the young girls [who were involved in incest] come
from homes in which the mother is a particularly weak
figure. ... It can also be assumed that these girls' ... self-
protective skill was never modeled, nor taught by their
mothers (Finkelhor, 1979, Dietz & Craft, 1980 in De Young,
83).

Because of the failing mother figure, Caddy had to substitute
for her many times, and especially in regard to the retarded
Benjy, she was much better mother than Mrs. Compson:

"Candance." Mother said. Caddy stopped and lifted me.
We staggered. ...
"Bring him here." Mother said. "He's too big for you
to carry. You must stop trying. You'll injure your back.

All of our women have prided themselves on their carriage.
Do you want to look like a washerwoman."

"He's not too heavy." Caddy said. "I can carry him."

Well, I dont want him carried, then." Mother said. "A
five year old child. No, no. Not in my lap. Let him stand
up.

"If you'll hold him, he'll stop." Caddy said. "Hush."
she said. You can go right back. Here. Here's your
cushion. See.

...

You humor him too much. You and father both. You dont
realize that I am the one who has to pay for it. Damuddy
spoiled Jason that way and I am not strong enough to go
through the same thing with Benjamin."

"You dont need bother with him." Caddy said. "I like
to take care of him. Dont I. Benjy." (*SF*, 63)

The above-depicted conversation between Mrs. Compson and Caddy
undoubtedly confirms Caroline's incapacity to show any
kindness towards her fourth son and thus a role reversal
occurs: "The incapacitation of the mother thrusts her daughter
into the 'little mother' role and leads to the mutual
estrangement at the same time" (De Young, 21). Caddy's mother-
like behavior and her charm attract and seduce Quentin
infallibly because:

Of all the [Faulkner] heroines, Caddy Compson,
Faulkner's own darling and original inspiration for *The
Sound and the Fury*, is perhaps the most appealing. ...
She is beautiful and natural in spite of her parents
(Williamson, 379).

Finally, it is vital to explain what led Quentin's
lacerated personality to commit suicide and why he inevitably

yearned for death. William Faulkner situated Quentin's
confession in the day that he has decided to drown himself.
This son of Jefferson, Mississippi, finds death in the Charles
River of Massachusetts. According to Howe,

> The 'clean flame' will burn out [Quentin's]
> consciousness and [familial] guilt - for he can exist
> neither in the realm of the senses, which he fears, nor in
> the realm of intellect, where he stumbles. Unable to forge
> this conscience of his race, he ends as a wanderer in an
> alien city (Howe, 50).

The decisive reason for Quentin's irreversible act is the
family burden he is convinced of: "theres a curse on us its
not our fault" (*SF*, 158). The agonizing weight of the family
relations (demonstrated in the four subchapters of the Chapter
IV), as felt in the contradiction between the proclaimed ethic
and the daily defeat, leads Quentin into the torrents of the
river just before the end of his first year at Harvard.

IV. v Jason – The Favored and the Damned.
A Victimizing Victim

In this thesis, I have asserted that each of the four
character sections serve a specific purpose for William
Faulkner. As the story of the Compson family that is doomed to
extinction proceeds — from the wordless Ben to the verbally
elaborated Quentin, Faulkner uses another counterpoint. Thus
Jason Compson, the second oldest son, is pitted against
Quentin. Jason, generally considered as the "submoral man, rid
of all supererogatory virtues, stripped to economic function
and a modest, controlled physical appetite" (Howe, 50),
supplies important missing details of the Compson mosaic as it
is uncontrollably falling apart.

Jason's striking negative features mask his role in the family. Readers and literary critics [Cleanth Brooks, for example, calls him "loathsome" (53)] tend to condemn his figure. However, just as Benjy is trapped in his body and "loony" mind (*SF*, 49), just as Quentin is betrayed by his family's expectations and moral obligations, Jason remains chained to the family issues. Despite being Mrs. Compson's favorite, Jason is the purest example of a victim of circumstances.

As I have suggested at in Ben's section on Jason's character, he was not an amiable and benign child. He loved telling on his siblings when he was young. For example, the day their "Damuddy" (i.e. grandmother) died and the funeral ceremony was taking place in the house, the children were curious why they could not be in the house as usual. Caddy climbs up the tree so that she sees what is going on in the living room (the funeral takes place there). After the children return home, Jason tells on her and her "muddy drawers" first to his father and later to Dilsey:

> "Caddy and Quentin threw water on each other." Jason
> said.
>   …
>   "They did." Father said.
>   …
> Caddy took her dress off.
>   "Just look at your drawers." Dilsey said. "You better
> be glad your maw aint seen you."
>   "I already told on her." Jason said.
>   "I bound you would." Dilsey said.
>   "And see what you got by it." Caddy said.
> "Tattletale." (*SF*, 74)

…recollects Benjy. And Jason's telling on them is exactly why the two allies (i.e. Quentin and Caddy) fought with him, ignored and excluded him from their childhood games. His only family advocate was Mrs. Caroline Compson; that prompted other members of the family to victimize Jason. According to Čírtková's categorization, Jason suffered from secondary wounds in his childhood during the state of secondary victimization: as the excluded one, Jason must have felt "injustice, unworthiness and isolation," (Čírtková, 117-8). Joel Williamson confirms this statement:

> He lived precariously minute by minute by man-made time, by the clock — and essentially fixed in the same place, the town where he was born. Increasingly, he was isolated, trapped within his own skin by his own choices, a one-man family living in a one-man apartment, with, finally, a one-man business. He was alive only in the body. Spiritually, he was dead by his own hand just as his brother Quentin was dead physically by his own hand. Jason's working life was bounded by the grading and weighing, the buying and selling of cotton (Williamson, 360).

Jason's early childhood exclusion ("Then they played again in the branch. Jason was playing too. He was by himself further down" (*SF*, 19).) led him to faulty social integration. As a result, as he grows older, he does not succeed outside his family sanctuary, i.e. "the House of Compson." He fails to be a good employee or a successful cotton buyer just as he fails to become the part of the New South mercantile upper class. His mother sums up: "I know you haven't had the chance the others had, that you had to bury yourself in a little country store" (*SF*, 221).

Čírtková clarifies Jason's early childhood feeling of unworthiness: "Victims usually languish because they believe they have lost human dignity" (118). Although his mother's favorite, Jason gradually learned to build some successful defense mechanisms in order to survive isolation — e.g. he rejected feelings of compassion or love — he had to get used to the fact that he was predestined in the Compson family to play the role of the excluded sibling. For the third child and second son, everything was always gone by the time his turn came. Every profitable advantage was 'occupied' by one of his elder siblings. Jason was therefore lucky to band together with his mother. Right after his father drank himself to death it was extremely helpful for Mrs. Compson to impose his dad's duties on him. The moment his father and his brother Quentin die, Jason suffers from standing in for Mr. Jason Compson Sr.: "Mrs. Compson insisted that Jason be labeled the head of the house in spite of his obvious lack of moral and practical qualifications for the task," Joel Williamson observes (403). Mary De Young also asserts in *The Sexual Victimization of Children* that Jason becomes victimized by his familial circumstances:

> When the father is absent from the home or is incapacitated for some reason, the boy in the family is frequently cast into the "little father" role (Kubo, 1959). Given household responsibilities far beyond his age, he attempts to carry them out with limited talent he has… (82).

Jason accepts the role of a leader within the Compson household because only by achieving power and wealth can he finally enforce his demands on the remaining (surviving, to be more specific) family members as well as black servants. The

interactions that follow demonstrate his relation to the
servants and to the act of issuing orders:

> "I thought I told you to put that tire on the back of
> the car," I says.
> "I aint had time," Luster says. "Aint nobody to watch
> him [i.e. Benjy] till mammy git done in de kitchen."
> "Yes, I says." "I feed a whole damn kitchen full of
> niggers to follow around after him, but if I want an
> automobile tire changed, I have to do it myself." (*SF*,
> 186)

This extracted citation indicates Jason's ignorance and lack
for understanding. His reaction shows that he does not pay
attention to the current circumstances.
Secondly, as Jason grew older, his only satisfying 'friend,' —
money — helped him to assert power over the surviving Compsons
and his own mother. Moreover, it could buy him his personal
pleasures, including love:

> I went back to the desk and read Lorraine's letter.
> "Dear daddy wish you were here." … I reckon she does. Last
> time I gave her forty dollars. Gave it to her. I never
> promise a woman anything nor let her know what I'm going
> to give her. That's the only way to manage them. Always
> keep them guessing. If you cant think of any other way to
> surprise them, give them a bust in the jaw. (*SF*, 193)

The money Jason has at his disposal comes mostly from Caddy
(who has earned it from selling herself to men for more than
fifteen years) and should thus cover the expenses of her
daughter, Quentin. However, that particular money serves Jason
as "the universal solvent, replacing affection integrity, and
every other sentiment beyond circulation" (Howe, 48). Money

was the only redemptive and compensatory means for the 'perfectly sane' son's responsibilities, duties and family burden. Finally, even though Jason in the end tries hardest to succeed in his effort to establish his life outside of the family, the means he applies (such as stealing Quentin's money) fail due to his meanness, lack of compassion, and self-centeredness. In the end he actually loses the money that belongs to Miss Quentin — she steals it back from him and runs away.

The second aspect of Jason's victimization leads us again to his negative features, which surface in his adulthood. At this point, there not many potential targets for his attacks present in the house. Thus Jason chooses his niece Quentin, Caddy's illegitimate seventeen-year-old daughter, as the lightning rod of his frustrations. From the victimological perspective, Jason copes with being the excluded brother in his specific twisted way – he victimizes Quentin II directly and Caddy indirectly by blackmailing. In consequence to Caddy's resignation to Quentin's upbringing, Jason is her figural 'executive guardian.' However, it is "the weak, whining, and self-pitying" Mrs. Compson who is the legitimate guardian (Brooks, 43). What allows Jason to exercise his superior position over Quentin is literally that he empties the family post box. Every month, Caddy sends her daughter $200 in a letter, but Jason always gets it first, seizes the valid check and cashes it. For fifteen years, he tricks his mother every month by burning a false check. Only Caddy suspects where the money ends up:

> "I know they [the checks] have Mother's indorsement on them," she says. "But I want to see the bank statement. I want to see myself where those checks go.
>
> …

I [Jason] could hear her whispering Damn you oh damn you oh damn you.

...

"Listen, Jason," she says. "Don't lie to me now. About her. ... If that isn't enough, I'll send you more each month. Just promise that she'll ----- that she --- You can do that. Things for her. Be kind to her. Little things that I cant, they wont let. . . . But you wont. You never had a drop of warm blood in you. (*SF*, 209)

And Caddy is right. Like his mother did earlier in her life from her central checkpoint — her bed — Jason becomes an exploiter who manipulates everybody around him. Since Jason did not get a chance to become a strong individual in his childhood, he decided to be a tough, realistic adult. As David Finkelhor concludes from his research on the victimization of children and youth:

An important qualification is that victims are not necessarily most prone to repeat their own form of victimization. But the proposition that childhood victims are more likely to grow up to victimize others is firmly established (Finkelhor, 102).

Jason, the childhood victim of his two siblings, practices his powerful malevolence on everybody in the house. For example, on his mother:

"Good Lord," I says. "You've got a fine mind. No wonder you keep yourself sick all the time" ... "What?" she says. "I don't understand". "I hope not. ... A good woman misses a lot she's better off without knowing." (*SF*, 261)

And he also oppresses the servants and Quentin II.
Nevertheless, it is only his niece who suffers physically
under Jason's despotism:

> I grabbed her [Miss Quentin] by the arm. She dropped
> the cup. It broke on the floor and she jerked back,
> looking at me, but I held her arm.
>
> ...
>
> "You turn me loose," Quentin says. "You will will
> you?" She slapped at me. I caught that hand too and held
> her like a wildcat.
>
> ...
>
> I dragged her into the dining room. Her kimono came
> unfastened, flapping about her dam near naked.
>
> ...
>
> You dam little slut. (*SF*, 183-5)

V. vi

Dilsey - A Good Servant in the Shadow of a White Family

> "Perhaps it is fundamental to human nature to
> load everything on the back of anyone
> prepared, whether from real humility, or from
> weakness, or indifference to endure it.
> [Honoré de Balzac- *Father Goriot*, 1834]

Psychologists define family as a primary social unit which
helps form a society and it is generally considered to
represent the most perfect communal assemblage. However, this
seemingly "faultless" grouping may, for some reason, reshape
and develop into a structure far from perfect. No matter what
social descent, no matter what moral background humans inherit
and are gradually taught, great dangers such as
misunderstanding, miscommunication, unwillingness to accept or

adapt cause them to break this idealized unit. Based on the
preceding subchapters, I have tried to demonstrate that the
Compson family in *The Sound and the Fury* stands as a classic
example of a highly dysfunctional social formation.

Throughout the Compson clan's history, too many
fundamental mistakes in the children's upbringing caused an
indelible imprint on the Compson lineage, which appears in the
final state of decay. None of the members are able to overcome
various difficulties and, eventually, all of them gamble with
their lives in a destructive manner. Mr. and Mrs. Compson did
not turn out to be too anxious and consistent about their four
children's upbringing and therefore left damning victimogenous
traits on their lives. Soon after Mr. Compson drank himself to
death, Mrs. Compson decided to "control" the rest of the
family literally from her bed.

> The bed is the focus of her world: later in life she
> leaves it only to struggle ostentatiously to family meals
> in order to further impose her ideas about 'position' and
> 'place' on the ragged remnant of the Compsons and to visit
> her dead in the Jefferson cemetery (Rodgers, 196).

As parents, both the mother and father failed in their social
role. The Compsons never represented the most perfect primary
social unit; on the contrary, they victimized and failed their
four children. Without any proper leading, the siblings were
entrapped in the hard knocks of life. Towards the end of the
book, Mrs. Compson complains:

> "They [Caddy and Quentin] would make interest with
> your father against me when I tried to correct them. He
> was always saying that they didn't need controlling, that
> they already knew what cleanliness and honesty were, which

was all that anyone could hope to be taught. And now I
hope he's satisfied" (*SF*, 261).

When Caroline Compson refused to serve her social role as a
mother, and became passive and resistant to the housecraft,
Caddy, the oldest sister, first tries to stand in for her.
Caddy struggles to foster her siblings and later on, her only
daughter Quentin. However, like her mother, Caddy fails and
gives up being a good mother. In fact, she becomes a victim of
her own mother's genetic predisposition – a victim of an
unsuccessful parent. According to all the children's bruised
fate, the primary cause is a childhood lacking maternal
affection and a father who abandoned them in the worst
possible way: "*If I just had a mother so I could say Mother,
Mother,*" exclaims Quentin I in his section (*SF*, 95).
Tragically enough, Quentin's act, "his conscious hatred
towards his mother … is an unconscious affirmation of his
mother's terrible love of death and decay" (Page 61).

Benjy, called a burden by Mrs. Compson, lives in his
surreal world and apparently does not respond to the events
that happen around him that make him feel insecure. Last,
Jason who is mummy's darling manages to build up the most
resistant living pattern based on cynicism and ignorance of
uncomfortable situations. He shows disrespect towards all the
family members and fortifies himself against the rest of the
world, including Dilsey. Dilsey is the only person oppressed
by the Compson family's chores, duties and burdens. If the
Compsons have a mother, it is not Mrs. Caroline, it is Dilsey.
Nevertheless, Jason ostentatiously expresses his inverted
opinion.

Dilsey Gibson, the only Mammy figure in Faulkner's *The
Sound and the Fury*, is introduced into the fatally complicated
story by instructing Benjy: "Git in, now, and set still until
your maw come" (*SF*, 9). By Dilsey's first sentence in the

book, Faulkner already suggests that her position will be special, but complicated: throughout the story, she has been portrayed as a woman of power and simultaneously of powerlessness. Dilsey is quietly granted certain privileges and at the same time is deprived of the basic/human rights. On the one hand, she is being urged to control the household and to serve all the Compsons devotedly. On the other hand, she keeps being victimized at the same time. The family, especially Mrs. Compson and her surrogate Jason, mistreat Dilsey's fierce loyalty and her unlimited store of patience:

> I put the fear of God into Dilsey. As much as you
> can into a nigger, that is. That's the trouble with
> nigger servants, when they've been with you for a long
> time they get so full of self importance that they're not
> a worth a dam. Think they run the whole family (*SF*, 207).

This citation proves again how unscrupulous Jason really is. Moreover, his last sentence does not deny the family situation. In reality, it fully confirms it — even though Jason is officially the head of the household, the executive power is Dilsey Gibson, the old faithful Mammy.

According to Diane Roberts' book, *Faulkner and the Southern Womanhood,* such a distorted image of a mammy figure follows historical patterns and tendencies of the Deep South. Roberts uses Felicity Nusbaum's and Laura Brown's gender definition of a social status of a woman as such:

> "Woman" must be read as an historically and culturally
> produced category that is situated within specific
> material conditions and is interactive with the
> complicated problems of chaos and race (Roberts 15).

Faulkner uses Dilsey Gibson to depict the changes that the Compson family had to go through in the historical as well as cultural sense. I assert that he also created a female character that was shaped and victimized by the history and culture of the Deep South. Therefore, the victimological patterns cannot be applied fully to her character. Dilsey is set both into the historically diverse Old South as well as the New South era to mirror a socially fundamental transformation. Thus she is not a representative figure of psychological aspects of victimization. Instead, she stands for the victim of historical and socio-economical burden. In this respect, harm is caused to the whole family and coincidentally to the loyal Mammy by the family's severe financial losses (Dilsey served all her life for less than little money). In addition, Dilsey is discriminated against, or victimized as a result of a vaguely defined racial status of a black person almost unaltered by the Civil War.

If we consult the field of the literary portrayals of black servants in the South, many essays and books have investigated this particular topic. In Faulkner's works, it was for example Diane Roberts' *Faulkner and Southern Womanhood*, Deborah Clarke's *Robbing the Mother: Women in Faulkner*, or Lee Jenkins' *Faulkner and Black-White Relations*. Nonetheless, to demonstrate the dubious position of Dilsey, we have turned at another useful assertion by Diane Roberts. She states that "…behind Faulkner's mammies are generations of a southern stock character praised and patronized by the white middle and upper classes" (Roberts 43). Usually, Dilsey's service is taken for granted and ironically criticized. For example, Mrs. Compson complains: "I've been lying there for an hour, at least" … "I thought maybe you were waiting for me to come down and start the fire." On the other hand, there is no doubt that Dilsey has also enforced other claims from the

family. Her personal wishes are respected. Later that day, Mrs. Compson allows her to attend a special Easter service:

> "I know you blame me," Mrs. Compson said, "for letting them off to go to church today."
>
> "Go where?" Jason said. …
> "To church," Mrs. Compson said. "The darkies are having a special Easter service. I promised Dilsey two weeks ago that they could get off." (*SF* 279)

Like many others, James Baldwin in his essay "Many Thousands Gone" characterizes the Mammy figure as a full participant in the white system. Baldwin makes an important point about this kind of social and racial position: "her status, such as it is, is derived solely from the white world that values her as a good servant and shadow of her white mistress" (28). Dilsey's historical and social status does not surpass these bounds. The way Dilsey is allowed to keep the kids in their place and yet has to obey their parents illustrates her ambiguous position in the household. For example, on the evening that Damuddy dies, the children are asked:

> "Mind Dilsey, now." Father said. "Don't let them make any more noise than they can help, Dilsey."
> "Yes, Sir," Dilsey said. Father went away.
> …
> "There." Caddy said. "Now I guess you'll mind me."
> "You all hush, now." Dilsey said. "You got to be quiet tonight." (*SF*, 24-5)

In a historical and cultural sense, the legendary Mammy figures were primarily depicted with respect and affection; in

literature, the faithful 'Aunt Jemima and Uncle Tom' prototypes were idealized. The tvacres.com/admascots_auntjemima.htm web site describes Jemima as "a fictional black female with a broad smile, bandanna and a kerchief round her neck" (1). Roberts states further: "The Mammy was previously imagined as a black warm, physical and subservient person" (Roberts XIII). As the Old South evolved into its new epoch in the nineteenth and twentieth century, the Mammies started achieving a more important and more realistic role in literature. Officially, they became the secret 'masters' (those "shadows") of the white family households; they took charge of most of the chores and added other familial responsibilities. Mammies were bringing up the children, bonding the distorted relationships and literally controlling the day-to-day life. In *The Sound and the Fury*, that evening when Damuddy dies, "Miss Cahline" gives up one of the most pleasant mother duties. She sends Dilsey to put the children to bed, and Dilsey is not afraid to comment out loud: "I am coming just as fast as I can. … She ought to know by this time I aint got no wings" (*SF*, 31). Mrs. Compson's distant behavior towards her children indicates the she was the surrogate parent to them and Dilsey, actually, the real one.

While the Mammies were made responsible for bringing up the white mistress' children and were therefore victimized to substitute real maternal love, the children's biological mothers usually amused themselves and avoided the household chores. Meanwhile, some mothers repudiated their basic duties, just like Mrs. Compson did: "Dilsey said 'I raised all of them and I reckon I can raise one more'" (*SF* 31). In *The Sound and the Fury*, as Caroline Compson becomes the formal head of the family (after her husband dies) she refuses to take on any responsibilities. She exacerbates the desperate current situation of the family and only 'hibernates' in her sanctuary

— her room and her bed. The only power she retains is the presumed verbal control over the people in the house. Jason comments:

> "Then she begun to cry again, talking about how her own flesh and blood rose up to curse her." …
>
> "I don't mean you," she says. "You are the only one of them that isn't a reproach to me." … "I know, I'm just a trouble and a burden to you," she says, crying on the pillow. … "I know you have to slave your life away for us," she says. "You know if I had my way, you'd have an office of your own to go to…" (*SF*, 181-2).

Moreover, the bitterly cynical, rapacious and cunning Jason ["I know it's my fault," Mrs. Compson said. "I know you blame me." "For what?" Jason said. "You never resurrected Christ, did you?," (*SF*, 279)] is assured of becoming the actual owner of the house, so he feels pleased and self-confident by the fact that legally, he is the head of the ruined household:

> "If mother is any sicker than she was when she came down to dinner, all right," I says. "But as long as I am buying food for people younger than I am, they'll have to come down to the table to eat it."
>
> …
>
> Mother went and talked to Quentin [Caddy's daughter]. Then they came back to the door. … I went to the dining room.
>
> "I am glad you feel well enough to come down," I says to Mother.
>
> …

"No matter how I feel. I realise that when a man works
all day he likes to be surrounded by his family at the
supper table. I only wish you and Quentin get along
better.

…

I know that's a lot to ask her but I'm that way in my
own house. Your house I meant to say. (*SF* 257)

As time passes, it is Dilsey who feels most responsible
and tries to fix various troubles. Moreover, she already does
not want Mrs. Caroline to intervene because the 'formal head'
of the family never changes the circumstances for the better;
in fact, she makes them unwittingly worse. Dilsey therefore
excuses her and rather talks her into going to bed again:

"Go on, now," Dilsey says, going toward the door.
"You want to git her started too? Ise coming, Miss
Cahline."

…

"You go on back to bed now," Dilsey was saying. "Don't
you know you aint feeling well enough to git up yet? Go on
back, now. I'm gwine to see she gits to school in time,"
(*SF*, 186).

James Baldwin ascribes to Mammies features like loyalty,
strength, forbearance, piety, wisdom, and a strong sense of
motherhood. In reality, though, these positive features could
be simultaneously used against them. Realistically, the
Mammies were mostly forced to remain in the antebellum social
system of the South bearing a social status not greatly
altered from that of slavery.

Dilsey, the always protective, always serving Mammy who struggles to maintain order, becomes the actual mother of the Compson's household instead of Mrs. Caroline. She assumes the practical duties of motherhood. Many times she is also the comforting support to all four children, Benjy in particular. Yet, she is only the black old servant; therefore she devotes her time mainly to the daily routines – to cooking, cleaning and fulfilling Mrs. Compson's wishes and her basic physical needs (like bringing upstairs the hot-water bottle). In this way she manages to impose an order on all the members' lives, which would be entirely chaotic without her. Throughout the novel, Dilsey is constantly employed as a servant; she is engaged in actions of service, and yet she never complains. However, in the beginning of the last (i.e. the fourth) section Faulkner portrays Dilsey as a shabby figure whose declining health does not allow her to carry out her duties like before. Her destiny of the Compsons' Mammy has become too burdensome for her:

> She had been a a big woman once but now her skeleton rose, draped loosely in unpadded skin that tightened again upon a paunch almost dropsical, as though muscle and tissue had been courage for fortitude which the days of years had consumed until the indomitable skeleton was left rising like a ruin or landmark above the somnolent and impervious guts (*SF*, 266)

The last section of the book finally reveals and proves Dilsey's heroic dimensions. That is also the reason why it is often called "Dilsey's section". The most important feature of the old Mammy is her endurance, her invincible power to survive all the injustice, all the pains; simply all the family Compson's burden. At this point, it is however necessary to emphasize that Dilsey is the only character that

Faulkner's Mammy survive. She is not the prototype of a tragic servant. She is depicted as a compassionate character who wraps the in Mrs. Compson's opinion "tragic" situations in clement and — so peculiar to her — also comic phrases: "'I don't see how you expect anybody to sleep, wid you standin in de hall, holl'in at folks from de crack of dawn,' Dilsey said" (*SF*, 270-1).

Faulkner has said that the real inspiration for Dilsey was his own Mammy, Caroline Barr whom he admired and adored. In Dilsey he wanted to portray the most complex and elaborate Mammy so as to pay tribute to Caroline and all the Mammies of the South. Faulkner confronts the representations of women he inherits from southern culture - he amalgamates the myths with the reality, the history with the legends. He applies "white" values such as truth, honor, fidelity, compassion, modesty, bravery and faith to the blacks and malice, or immorality to the whites. For example, Dilsey, unlike Mrs. Compson, is the one who could perform with efficiency and grace the duties of motherhood for her mistress and for her charges. Generally speaking, the Mammy as represented in Southern ideology is "not a woman but a symbol of self-sacrificial motherhood, celebrated for denying not only her gender but her race" (Roberts, 41).

Faulkner negotiates his representation of the Mammy with his Confederate woman. At the time he wrote his novels, the society that created the Mammy was in flux, with new racial attitudes and new economic difficulties (e.g. the Black Tuesday). Yet because the period between 1876 and 1965 [when the laws gave African Americans separate, but "equal" (arguably inferior) status] was able to reinstitute the racial hierarchy in a post-slavery world, the Mammy could survive on the pages of the books to a much greater extent than for example the Confederate woman (i.e. Scarlett O'Hara).

Furthermore, even though Mammies were mostly shown as victim characters, they survived all the degenerated and dissolving aristocratic lineages. Dilsey's prophetic observation "I've seed the first en de last," only confirms the presupposition. Diane Roberts emphasizes the contradiction: "In her uncomplicated fidelity and passive Christianity, the Mammy validates a repressive social order that insists she remain subordinate and that she enjoy it," (Roberts, 186).

To conclude the role of the Mammy in the Southern society, as portrayed in William Faulkner's *The Sound and the Fury*, she represents a symbol of self-sacrificial motherhood, rather than a victim from the psychological perspective. Therefore, the victimological patterns could not be applied fully to her character. Dilsey serves the role of an independent narrator who can comment both the historically diverse Old South as well as the New South era because she "has seen it all". In this respect, she does not a represent a figure psychologically victimized, but rather a figure whose burden has historical and socio-economical background.

V. CONCLUSION

William Faulkner's *The Sound and the Fury* together with *As I Lay Dying* (1930), *Light in August* (1932) and *Absalom, Absalom!* (1936) embody the essence of his work. In these four masterpieces, the Nobel Prize laureate "laid out the natural and human geography of mythical Mississippi County, Yoknapatawpha" (Williamson, 4). Before the reader is able to decrypt the entangled destinies of Faulkner's characters, he/she might be confused at first by the formal brilliance of the novels. During the slow process of removing one peel after another, it becomes evident that one of the main subjects of *The Sound and the Fury* (and also of Faulkner's other masterpieces) is the condition of entrapment, or, to be more specific, of victimization in which his characters unwillingly dwell.

Many critical works that have analyzed William Faulkner's novels and short stories in detail have concentrated on the pervasive religious aspects and allusions. For example, John V. Hagopian's *Biblical Background of Faulkner's Absalom, Absalom!*, or George K. Smart's *Religious Elements in Faulkner's Early Novels* focused on the lists of biblical quotations, stories and heroes from which William Faulkner had drawn his inspiration. Gary Smith investigated the relation of the Adamic myth to Faulkner's works in *William Faulkner and the Adamic Myth*. Jesse McGuire Coffee's primary concern was, as the title of his book aptly suggests, *Faulkner's Un-Christlike Christians: Biblical Allusions in the Novels*. Elkin Lawrence's *Religious Themes and Symbolism in the Novels of William Faulkner* focused on themes and imagery associated with Job and Jesus.

As I became acquainted with William Faulkner's works, I was primarily attracted to the biblical motifs of sacrifice. While studying at the University of New Orleans in the year

2003, I attended a course which concentrated on reading Bible as literature and passed it by submitting the paper "The Story of Abraham and Isaac as a Story Foreshadowing the Trial and Crucifixion of Jesus - Seen from the Perspective of Sacrifice". Furthermore, I studied Faulkner's *As I Lay Dying*, *Light in August*, *Absalom, Absalom!* and *The Sound and the Fury* (in greatest detail) in an individual course which was led by Dr. Gary Richards. Professor Richards interpreted Faulkner from the literary and Christian points of view, showing how the author skillfully implanted the primordial features into his heroes who share their lives in the fictitious Yoknapatawpha County. Nevertheless, I realized (due to the above mentioned elaborate investigation in this area) that too many critical works deal with biblical and religious allusions in Faulkner's literary heritage already. There is no dispute that the concept of sacrifice and victim share the same elemental platform. As I have stated in the introduction to this thesis, it is already *The Bible* that provides the basic structures for the victim figures that "were pawns in a battle above and beyond them between God and Devil" (Tripathy, 5). Much has been written about the many authors that have used the earliest heroes (e.g. Job, or Isaac) of Genesis as models or patterns for roles of victims, thus creating a basic myth. Therefore, I diverted my research toward answering the question of how almost every Faulkner's main character bears indelible victimogenous traits which can be examined through the lens of (forensic) psychology.

Before I could closely investigate Faulkner's masterpiece *The Sound and the Fury* and apply the discipline of victimology to its characters, I have outlined a brief survey of the American South and its literature. The region of the American South is unique due to the fact that it was shaped by its specific history of loss in war and to its complicated issues of race, gender, sexuality, ethnicity and socioeconomic

conditions that differ from the slavery disapproving North. In Chapter II. iii, I aimed to enumerate the anomalies and traditions which formed the development of the Deep South. Among other social aspects (see the previous page) mixing of the slaves' and their masters' blood, or mixing of the blood of brothers and sisters, lynching, racial segregation or castration helped shaping the literary ground of the region that are mirrored in the works of Southern authors like William Faulkner, Erskine Caldwell, Tennessee Williams and many others.

The year 2006 gave me the opportunity to uncover the final clue to support my thesis in Ludmila Čírtková's textbook *Forensic Psychology,* which offers solid scientific background on the science of Victimology. This was later complemented by Mary De Young's *The Sexual Victimization of Children* and David Finkelhor's essay "The Victimization of Children and Youth. Developmental Victimology." The psychological discipline of Victimology, which examines victims of malefactions and "deals with the changes inside the victim's behavior" (Čírtková, 111) has been deeply rooted in American academia since the 1960s and has been set apart from criminology, sociology, law or anthropology. In the Czech milieu, victimology still remains in the field of criminal law. Nevertheless, in both scientific environments it is closely bound with forensic psychology and social work.

Before I was able to apply the method of interdisciplinary interpretation that would create a common universe where victimology and William Faulkner's literary masterpieces would meet, it was necessary to outline the psychological discipline as such. Therefore Chapter III covers this psychological discipline, its specifics, and development in the United States as well as in the Czech Republic. The last part of the chapter deals with various approaches towards the victim typologies. In the beginnings of victimology, the

classification of victims stemmed either from social factors (Hentig's categorization) or from comparison of the victim and his/her wrongdoer according to the degree of guilt (Mendelsohn's approach). Nowadays the scientists follow the typology of victims classified according to the rooted malefaction (Fattah's differentiation).

Chapter IV aims to outline first what the process of victimization means on a theoretical basis. It reveals the general symptoms, which can be demonstrated in every victim's case. Furthermore, the first subchapter explains why only the primary and secondary victimization process, and primary and secondary wounds respectively, can be applied to William Faulkner's literary masterpiece.

The core of the thesis lies in the application of theoretical findings on the text of William Faulkner's dark novel *The Sound and the Fury*. Therefore, I have focused on tracing the roots of the four main heroes' troubles in order to detect various forms of victimization in their stories. According to the scientific studies on which this thesis is grounded, I aimed to show that William Faulkner was not only a brilliant author, but also a brilliant psychologist who drew on the solid background of his own experience. Especially with regard to the characters of Quentin and Jason, it was possible to apply the experts' conclusions in the field of victimology with no or only slight modification.

The four subheads of chapter four followed Faulkner's scheme of chapters. First of all, I attempted to analyze victimological aspects of the handicapped and socially deprived Benjy. Based on Tom Shakespeare's research of disabled people, it was possible to reach the conclusion that Benjy fitted among the group of "people with intellectual disability [who] are particularly vulnerable to victimization in the home" (Shakespeare in Williams, 35). The literary hero proved the objective claim that people with disabilities are

more likely to be the victims of offences of dishonesty and deception. Jason's maltreatment of Benjy, especially in the abuse in the form of castration, fully corresponds with Shakespeare's research.

The next subhead focused on Quentin, who faultlessly victimizes himself by ascribing the sins of his family to his person and, moreover, is haunted by his consciousness. However, the incestuous relationship between Quentin and Caddy is the main victimogenous factor. De Young claims that incest (even if only insinuated by Faulkner) "is a product of family pathology" (5) and thus I argued that the specific behavior of Quentin's parents created a dysfunctional and disordered social unit. It is emphasized in victimological research that fathers in families with sibling incest typically "fail to serve as 'restraining agents'" (Weinberg in De Young, 81). Faulkner's depiction of Mr. Compson's abject resignation ascribes him precisely this victimological practice and I argue that he is the real cause of Quentin's (mostly sexual) confusion and destabilized psyche, which betrays him and leads him to commit suicide.

The third subchapter dealt with the character of Jason who can be understood as a victim of family circumstances and his own lack of morality. As it is again supported by Finkelhor's research, "victims [overloaded with family obligations] are not necessarily most prone to repeat their own form of victimization. But the proposition that childhood victims are more likely to grow up to victimize others is firmly established" (102). Thus, Jason, who copes with being the excluded brother as a child, becomes a victimizer as an adult.

The fourth and conclusive subhead directed at interpreting *The Sound and the Fury* aims at Dilsey Gibson, the black loyal servant, who depicts the changes the Compson family had to go through in the historical as well as cultural sense. According to the secondary sources, I assert that Dilsey served Faulkner

as a female heroine who was shaped and victimized by the history and culture of the Deep South. Therefore, the victimological patterns could not be applied fully to her character. Dilsey is set both into the historically diverse Old South as well as the New South era to mirror a socially fundamental transformation of the Compsons. Thus she is not a representative figure of psychological aspects of victimization. Instead she stands mostly for the victim of historical and socio-economical burden.

As to the other Faulkner's masterpieces, it is evident that the author presented distinctly Southern heroes on their pages. However, we could add that with heroes like Joe Christmas from *Light in August*, the whole Bundren family in *As I Lay Dying*, Thomas Sutpen in *Absalom, Absalom!* it is evident that they suffer from various types of victimizations. Even the characters of short stories, such as Emily in "Rose for Emily", Will Mayes in "Dry September", or Samuel Beauchamp (known as Butch) in *Go Down, Moses* happen to be victims of various societal forces and familial burdens.

Although this thesis aimed at thorough interpretation of William Faulkner's *The Sound and the Fury* as seen through the lens of victimology, I am fully aware of the fact that other disciplines, such as postmodern philosophic approaches towards the theory of power and knowledge, or feministic concept of abject beings could also be applied on Faulkner's literary works. Therefore I am convinced that there is a potentially extensive platform for further confrontation of literary pieces of art and other scientific disciplines.

VI. RESUMÉ

Williama Faulknera, nositele Nobelovy ceny za literaturu
z roku 1949, považují literární kritici za jednoho
z největších autorů 20. století. Jeho román *The Sound and the
Fury* (ve starším překladu *Hluk a zuřivost,* v modernějším
podání Luby a Rudolfa Pellarových coby *Hluk a vřava* (1997)),
se pak řadí k spisovatelově vrcholné tvorbě.

Celoživotní literární dílo Williama Faulknera, jež je
pevně zakořeněno v teritoriu amerického Jihu a hlásí se
k odkazům anglického gotického románu (Gothic
Novel), literární vědci podrobně zkoumali již z mnoha aspektů.
Zabývali se například jeho technikou vyprávění, jedinečným
využitím konceptu času nebo podklady, díky nimž spisovatel na
stránkách svých povídek a románů podrobně zachytil historické
události, jichž ovšem sám nebyl svědkem. Hlavním cílem této
diplomové práce proto bylo nalézt dosud nezkoumané hledisko
jeho tvorby.

William Faulkner ve svých dílech záměrně používá (a často
dokonce ironizuje) náboženské, a zejména pak biblické motivy,
které již ve svých studiích rozebírali kupříkladu John V.
Hagopian (*Biblical Background of Faulkner's Absalom,
Absalom!*), nebo Jesse McGuire Coffee (*Faulkner's Un-Christlike
Christians: Biblical Allusions in the Novels*). Opakované
využití křesťanského motivu oběti a obětování (sacrifice) ve
Faulknerových novelách zaujalo moji pozornost natolik, že jsem
se na University of New Orleans rozhodla absolvovat kurz
s názvem Reading Bible as Literature (četba Bible
z literárního hlediska). Posléze již nebylo obtížné nalézt
paralelu, která by téma oběti zkoumala z čistě vědeckého úhlu.
Díky učebnici Forenzní psychologie (tj. psychologie
vyšetřování) Ludmily Čírtkové se mi naskytla možnost pokusit
se interpretovat hrdiny Faulknerova románu *The Sound and the
Fury* pomocí psychologické disciplíny - viktimologie

(Victimology), jež zkoumá oběti trestných činů a mapuje změny, které probíhají v jejich chování. Diplomová práce „The Victim of One's Victim. The Process of Victimization in William Faulkner's *The Sound and the Fury*" se tedy konkrétně snaží aplikovat viktimologii na literární dílo *The Sound and the Fury*.

Práce je rozdělena na dvě části – teoretickou a praktickou, tj. interpretační. Vzhledem k tomu, že katedra Anglistiky a amerikanistiky, a literární věda obecně zaměřují své bádání zejména na literárně-teoretické interpretace děl, nebylo možné uplatnit výsledky vědeckých výzkumů, k nimž dospěli badatelé z oblasti viktimologie, na hrdiny románu okamžitě.

Aby si čtenáři nejprve ujasnili, že literatura amerického Jihu tvoří zcela specifickou odnož amerického literárního dědictví, mapuje druhá kapitola ve zkratce její vývoj. Třetí podkapitola se pak konkrétně zabývá místními sociálně-historickými anomáliemi, které bezesporu ovlivňovaly životy jižanských autorů, utvářely jejich jedinečný styl, a zejména pak tématiku jejich literárních děl.

Ve třetí kapitole bylo nutné uvést čtenáře do problematiky viktomologie jako takové. Coby podrobná schematická předloha mi posloužila učebnice Forenzní psychologie Ludmily Čírtkové, jedné z nejetablovanějších znalkyň v oblasti kriminologie a vyšetřování na území České republiky. Čírtková v části věnované viktimologii tento vědní obor definuje, vymezuje teoreticky jeho působnost a dále objasňuje několik možných přístupů, jak kategorizovat typologii obětí.

Samotné jádro diplomové práce se pak nachází v kapitole IV, která se opírá o kategorizaci viktimologických jevů Čírtkové, a dále čerpá z poznatků výzkumů zaměřených na viktimizaci dětí (jejich psychické týrání a fyzické zneužívání) Mary de Youngové a Davida Finkelhora. Vzhledem k tomu, že jeden z hrdinů Faulknerova románu je mentálně

retardovaný, čerpala jsem i z materiálů Briana Williamse
zabývajících se viktimizací mentálně i tělesně postižených.
Závěry výše jmenovaných odborníků z oblasti forenzní
psychologie jsem pak aplikovala na čtyři hrdiny, tj. na
postavu Benjyho, Quentina, Jasona a Dilsey.

Osobně se domnívám, že literární hrdinové Quentin a Jason
jsou založeny na reálných podkladech, neboť právě na jejich
postavách se mi podařilo současný viktimologický výzkum beze
zbytku interdisciplinárně aplikovat. Naopak vzhledem k tomu,
že černošská rodinná služebná (tzv. „Mammy") Dilsey se stala
obětí spíše společensko-historických okolností než
psychologického nátlaku - lze tak alespoň usuzovat z jejího
chování ve Faulknerově díle - nebylo možné závěry výzkumů
z oblasti viktimologie na Dilsey plně uplatnit. Poslední
interpretace postavy románu *The Sound and the Fury* se tedy
vymyká mnou navržené interdisciplinární metodě.

V diplomové práci „The Victim of One's Victim. The Process
of Victimization in William Faulkner's *The Sound and the Fury*"
jsem se snažila potvrdit, že formou interdisciplinární
interpretace, tedy aplikace jednoho vědního oboru na jiný, lze
dosáhnout společné platformy, na níž se obě disciplíny, byť na
první pohled svou podstatou zcela odlišné, mohou utkat a
následně lze i vyvodit obhajitelné závěry. Nejen aplikací
současných literárních teorií, jakými jsou kupříkladu
postmoderní či dekonstruktivní výklad, lze dosáhnout
konfrontace historických děl se současným vědeckým výzkumem.
Zásadní motivací pro zpracování výše vysvětleného tématu pro
mě bylo doplnění literárního odkazu autora, jenž se
spolupodílel na utváření amerického literárního kánonu.

I přesto, že jsem se snažila soustředit výhradně na
podrobnou interdisciplinární interpretaci díla Williama
Faulknera z hlediska viktomologického, jsem si nicméně vědoma,
že další vědní disciplíny, jakými jsou kupříkladu postmoderní
filozofie a její teorie uplatňování síly a vědomostí (theory

of power and knowledge), nebo feminismus a jeho koncept vyvržených či zapuzených (abject beings) by také v zásadě mohly být aplikovány na Faulknerovo dílo. Nic nebrání případnému dalšímu výzkumu, v němž by se mohly setkat jiné vědní obory a další literární tvorba.

VII. ANNOTATED BIBLIOGRAPHY:

i Primary Sources:

- Faulkner, William. *The Sound and the Fury*. New York: Vintage International, 1990.
- Faulkner, William. *As I Lay Dying*. London: Vintage International, 1996.
- Faulkner, William. *Light in August*. New York: Vintage International, 1990.

ii Secondary Sources:

Works cited:

- Andrews, William, ed. [et al.] *The Literature of the American South. A Norton Anthology*. New York: W. W. Norton & Company, 1998.
- Arbeit, Marcel. "Proměny literatury amerického Jihu." *HOST* 09 Sept. 2003: 48-53. [Translation mine].
- Baldwin, James. "Many Thousands Gone" in *Collected Essays*. New York: Library of America, 1998.
- Brooks, Cleanth. *William Faulkner: First Encounters*. London: Yale University Press, 1983.
- Čírtková, Ludmila. *Forenzní psychologie*. Plzeň: Vydavatelství a nakladatelství Aleš Čeněk, 2004. [Translation mine]
- De Young, Mary. *The Sexual Victimization of Children*. Jefferson: Mc Farland & Co., 1982.
- Dussich, John, P. J. "History, Overview and Analysis of American Victimology and Victim Services Education." (2003). XIth International Symposium on Victimology in Stellenbosch, South Africa. <http://fmuraro.tripod.com/archivos/dussich_2.doc>

- Feldman, Noel. *New Essays on The Sound and the Fury*. New York: Cambridge University Press, 1993.

- Finkelhor, David. "The Victimization of Children and Youth. Developmental Victimology" in Davis, R.C; Lurigio, A.J & Skogan, W.G.(Eds.) *Victims of Crime* (pp. 86-107). Thousand Oaks, CA: Sage Publications, Inc, 1997.

- Fowler, Doreen and Abadie, Ann J., ed. *Faulkner and Women, Faulkner and Yoknapatawpha*, Baton Rouge: University Press of Mississippi, 1986.

- Gray, Richard. *Southern Aberrations: Writers of the American South and the Problems of Regionalism*. Baton Rouge: Louisiana State University Press, 2000.

- Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. London: Arnold, 1998.

- Howe, Irving. *William Faulkner: a Critical Study*. Chicago: University of Chicago Press, 1975.

- Kinney, Arthur. *Critical Essays on William Faulkner: The Compson Family*. Boston: G. K. Hall, 1982.

- Krykorková, Kateřina. *Time Is Your Misfortune: The Concept of Time in the Works of William Faulkner*. Praha: FFUK, 1997.

- Mizruchi, Susan L. *The Science of Sacrifice: American Literature and Modern Social Theory*. Princeton: Princeton University Press, 1998.

- O'Faolain, Sean. *The Vanishing Hero: Studies of the Hero in the Modern Novel*. New York: The Universal Library, Grosset & Dunlap, 1957.

- Page, Sally R. *Faulkner's Women: Characterization and Meaning*. De Land: Everett/Edwards, 1972.

- Perin, Robin D (ed.) [Et al.] *Family Violence Across the Lifespan: An Introduction*. Thousand Oaks: Sage Publications, 2005.

- Procházka, Martin. [Et al.] *Lectures in American Literature*. Prague: Karolínum, 2002.

- Roberts, Diane. *Faulkner and Southern Womanhood*. Gerogia: University of Georgia Press, 1995.

- Rodgers, Harrell R. *Poor Women, Poor Families: The Economic Plight of America's Female-Headed Households*, New York: M. E. Sharp, 1990.

- Rychetníková, Alice. *Madness and Sanity in Modern American Literature*. Praha: FFUK, 1995.

- Slámová, Jana. *William Faulkner: The Sound and the Fury. Pokus o výklad*. Praha: FFUK, 1992.

- Sweeney, Patricia E. *William Faulkner's Women Characters, an Annotated Bibliography of Criticism 1930-1983*. Santa Barbara: Clio Press Ltd., 1985.

- Sweeney, Patricia. *Women in Southern Literature*. New York: Greenwood Press, 1986.

- Tripathy, Biyot Kesh. *Osiris N: The Victim and the American Novel*. Amsterdam: B. R. Gruner Publishing Co., 1985.

- Williams, Brian. *Working with Victims of Crime: Policies, Politics and Practice*. Philadelphia: Jessica Kingsley Publishers, 1999.

- Williamson, Joel. *William Faulkner and Southern History*. New York: Oxford University Press, 1993.

- De Young, Mary. *The Sexual Victimization of Children*. Jefferson: Mc Farland & Comp., 1982.

Works consulted:

- Bleikasten, André. *The Most Splendid Failure: Faulkner's The Sound and the Fury*. Bloomington: Indiana University Press, 1976.

- Bloom, Harold. *William Faulkner's The Sound and the Fury*. New York: Chelsea House Publishers, 1988.

- Chabrier, Gwendolyne. *Faulkner's Families: A Southern Saga*. New York: Gordian Press, 1993.

- Clarke, Deborah. *Robbing the Mother: Women in Faulkner*. Jackson: University Press of Mississippi, 1994.

- Cowan, Michael H. *Twentieth Century Interpretations of The Sound and the Fury; A Collection of Critical Essays*. Englewood Cliffs, N.J., Prentice-Hall, 1968.

- Cowley, Malcolm, ed. *The Portable Faulkner: Revised and Expanded Edition*. New York: Viking Press, 1968.

- Felman, Shoshana, Laub, Dori, M.D. *Crises of Witnessing in Literature, Psychoanalysis and History*, New York: Routledge 1992.

- Fowler, Doreen and Abadie, Ann J., ed. *Faulkner and Race*, Baton Rouge: University Press of Mississippi, 1987.

- Harrington, Evans, ed. *The Maker and the Myth: Faulkner and Yoknapatawpha, 1977*. Jackson: University Press of Mississippi, 1978.

- Jenkins, Lee. *Faulkner and Black-White Relations. A Psychoanalytic Approach*. New York: Columbia University Press, 1981.

- Kerr, Elizabeth M. *William Faulkner's Gothic Domain*. New York: Kennikat, 1979.

- Kinney, Arthur F., *Critical Essays on William Faulkner: The Compson Family*. Boston: G.K. Hall, 1982.

- Kroes, Rob, Portelli, Alessandro. *Social Change and New Modes of Expression: The United States, 1910-1930*, Amsterdam: Free University Press, 1986.

- McHaney, Thomas L. *William Faulkner: A Reference Guide*. Boston: G.K. Hall &Co., 1976.

- Minter, David L. *Twentieth Century Interpretations of Light in August; a Collection of Critical Essays*. Englewood Cliffs: Prentice-Hall, 1970.

- Nilon, Charles H. *Faulkner and the Negro*. New York: Citadel Press, 1965.

- Penn Warren, Robert, ed. *Faulkner: a Collection of Critical Essays*. Englewood Cliffs: Prentice Hall, 1966.

- Peters, Erskine. *William Faulkner, the Yoknapatawpha World and Black Being*. Darby: Norwood Editions, 1983.

- Pitavy, Francois. *Faulkner's Light in August*. Bloomington: Indiana UP, 1972.

- Polk, Noel. *The Sound and the Fury: a Concordance to the Novel.* New York: West Point, 1980.

- Reed, Joseph W., Jr. *Faulkner's Narrative*. New Haven: Yale University Press, 1973.

- Sartre, Jean Paul. *Literary and Philosophical Essays*. London: Rider, 1955.

- Skei, Hans H. *William Faulkner: The Novelist as Short Story Writer*. New York: Colombia University Press, 1985.

- Swiggart, Peter. *The Art of Faulkner's Novels*. Austin: University of Texas Press, 1962.

- Tredell, Nicholas, ed. *William Faulkner The Sound and the Fury, As I Lay Dying Essays, Articles, Reviews*. New York: Columbia University Press, 2000.

- Vanderwerken, David L. *Faulkner's Literary Children - Patterns of Development*, New York: Peter Lang Publishing Inc., 1997.

- Vickery, Olga W. *The Novels of William Faulkner; A Critical Interpretation*. Baton Rouge: Louisiana State University Press, 1964.

- Weinstein, Philip M., ed. *The Cambridge Companion to William Faulkner*, Cambridge: Cambridge University Press, 1995.