

The Comic Elements in William Faulkner's *The Reivers*

Inst. Dr. Saffeen Nu'man Arif

College of Humanities and Education / Department of English & Translation /
Koya University

المخلص

مما لا شك فيه أنّ الروائي الأميركي وليام فوكنر (١٨٩٧-١٩٦٢)، من بين الرموز الأدبية الأميركية الأخرى، يشغل موقعا متميزاً كأحد رواد الرواية الأميركية الحديثة. لقد استوحى النقاد من أعماله العديد من المحاولات لدراساتها وتحليلها وتقييمها بقدر عدد التفسيرات المحتملة التي قد تتمخض عنها دراسة كل من تلك الأعمال.

ولأن روايات فوكنر، كغيرها من الأعمال الأدبية، يمكن النظر إليها من مختلف الزوايا والمنظورات، فإن هدف البحث هو تسليط بعض الضوء على إحدى تفسيرات روايته الأخيرة، *الصوص* (١٩٦٢)، ككوميديا الغرض منها هو السخرية من سلوكيات وحماقات صنف أو طبقة اجتماعية معينة في موطن فوكنر الأصلي، أي الجنوب الأميركي القصي. كما ويحاول إبراز معالجة فوكنر البارعة لموضوعه ومقدرته على التعامل معه بطريقة تسمح له بإيصال رسالته، التي لا بد من ارتباطها بموضوعه الأثير المتمثل بمشاكل القلب البشري.

Abstract

Undoubtedly, the American novelist William Faulkner (1897-1962) occupies a unique position, among other American literary figures, as one of the pioneers of modern American novel. For decades, the works of Faulkner have inspired as many attempts by critics to study, analyze, and evaluate them as the number of potential interpretations that studying each work may still yield.

As Faulkner's novels, like any other literary work, can be viewed from different angles or perspectives, the goal of this paper is to shed some light on one of the readings of his last novel, *The Reivers* (1962), as a comedy whose purpose is to ridicule the manners and follies of certain classes in Faulkner's native land, namely, the American Deep South. It also attempts to show Faulkner's masterful approach of his topic and his capacity to handle it in such a way as to convey his vision, which indeed has to do with his favorite subject; that is, the human heart and its problems.

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William Faulkner, one of the leading figures in modern American fiction, firmly believed in the capacity of the human heart, whose "old verities and virtues" are unquestionably the guide for a happy life, and whose problems or "conflict with itself"¹ is the main causes of suffering and indications of ultimate destruction.

Critics have disagreed on how to evaluate Faulkner's literary output. On the one hand, there are those who highly praise such works as *The Sound and the Fury* (1929) and *As I Lay Dying* (1930) whose weak points are eclipsed by their greatness, whether in themes or techniques. His detractors, however, have gone so far as to see in the difficulty and sophistication of these works, together with the violence and horror of his themes, appropriate reasons for dismissing their classification as great.² On a middle ground, one may argue that the complicated strategies and styles that have been employed are deliberately in keeping with the apparent sophistication of characters and themes per se. The nature of the South, which stands in the centre of his attention in most of his writings, probably calls forth the employment of a sort of ambiguity and evasiveness on the part of the writer, whether in character, scene portrayal, or even style. Faulkner's mythical world, The Yoknapatawpha County, may well stand for all that he has in mind in relation with the South and the complex nature of its people and traditions, without denying the universality and durability of such themes and ideas presented in his works.

Shortly published before his death, Faulkner's last novel, **The Reivers** (1962), is neither one of his best nor one of his worst. The thematic interest of this novel is the gradual education of a boy who manages heroically not only to acquire his five-day education without losing his idealism but also to bring back a sense of humanity among several disillusioned characters.³ However, another theme is relevantly significant, which is the relaxation of the sense of social duty. The novel – often comparable to Mark Twain's *Huckleberry Finn* (1885) - embodies an evasion of the moral and literary problems besetting Faulkner's late works, thus becoming "an excursion into the pleasure of fantasy, an act of comic praise to the refreshments of mischief."⁴ Faulkner's serious treatment of his themes in his earlier major works is here counterbalanced somehow by the simplicity of character, smoothness of action, and easiness of language and style. These are the features against which *The Reivers* is to be assessed in this paper.

1- Clear Language and Uncomplicated Style

That such a theme as the growth of a boy's personality is rendered in a relatively, simple, straightforward, comic narration (first-person narrator), freed

of any social propaganda represents what is characteristically unique about Faulkner's stylistic and thematic capabilities. In Howe's opinion, Faulkner's brilliance as a comic writer is clearly signaled by a relaxed narrative tone and strategy, clear diction, and abundant use of elements of amusements.⁵ Technically, the book illustrates the novelist's command of narrative craft and his mastery, as a comic writer, of his material at hand. The incidents of the novel take place in 1905, although the time of their narration is 1961. In other words, the story of boyhood adventure is told or narrated, as a "reminiscence", by the hero, Lucius Priest (now himself a grandfather), to his grandson.⁶

That *The Reivers* is narrated from Lucius' point of view is a trait that gives, among other Faulkner's narratives, its peculiar shape. Beside staying close to the consciousness of the main character, this first-person point of view lends the tale much authenticity and credibility. That the novel is committed to the consciousness of a rather disillusioned character makes the novel fall short of aligning with such complicated Faulknerian novels as *Absalom, Absalom!* or *The Sound and the Fury*, where complex stylistic methods, such as *the stream of consciousness*, are used. This very last point adds flavor to the strange events encountered every now and then. The incongruity of the young boy's idealism and the idiosyncrasies and eccentricities that typify the manners of certain characters is primarily responsible for the establishment of a comic atmosphere, which encapsulates almost all the incidents.

One major aspect of Faulkner's style is that it is profoundly symbolic. When referring to the names of the central figures of the tale, a symbolic mechanism is at work. The association between Lucius' name, which is perhaps a variation of the word "Lotus", a "natural symbol of all forms of evolution,"⁷ signifying thus life and regeneration, and his action is evident through the education he gets in the school of life. Boon's name is likewise a reference to his helpful and beneficial presence for the sake of driving the journey to a point of success. Everbe Corinthia's name follows the example. Once the reader comes across this name, he/she will recognize it as part of the pattern, which the writer has drawn for the development of character and events. According to the Oedipal allusion, this character has witnessed a change in the way she thinks and behaves – a positive one, indeed – and thus, she, by the end of the story, has turned into a new person; a woman who is absolutely committed to virtue and honesty.

The language is in keeping with the novel's thematic build up. As long as the action is a mixture of the serious and the comic, the linguistic characteristics of Faulkner's text are likely to testify to the predominance of the author's lighthearted mood and cheerful tone. The use of common words and colloquial dialects pinpoints an inclination towards evoking a pleasant atmosphere in preference to a malignant one. A way of evoking laughter is the use of irony,

which Faulkner has taken care not to overlook. The title of the book is satirical and ironic at the same time. The word "reivers" originally is archaic, meaning robbers or plunderers. The title is probably suggestive of a story whose protagonists are of more dangerous nature than the simple ones actually found in the narrative. Faulkner's satirical undertones are grasped once stories of trips involving many hazards for noble ends are borne in mind. The structure of the novel is in conjunction with the other elements of comedy utilized in this regard. The arrangement of the incidents of the novel is similar to the division of a play into acts and scenes. Roughly, the action may fall into three parts: before the trip to Memphis, the trip itself, and the consequences of the trip. The first few chapters serve an introductory purpose; chapters three through eleven represent the stages where the problem emerges and action rises; the last two chapters are concerned with the falling of action or the dénouement, typified by the solution of the problem. This uncomplicated structure is parallel to that of most comedies.

2- Interest in Both Society and Individuals

The action of the novel is centred on an adventure set by three Mississippians: Lucius Priest, the white, eleven-year-old boy (a descendant from a famous Southern family known as the McCaslins); Boon Hogganbeck, a half-Indian livery stable attendant and the boy's adult friend, and Ned McCaslin, an old shrewd, half-Indian farm servant, who calls himself "Ned William McCaslin Jefferson Mississippi."⁸ With Lucius' parents away attending the boy's maternal grandfather's funeral, the three decide to take without permission or "borrow" the boy's grandfather's new automobile – one of the first in Jefferson - and head towards another town, Memphis. By virtue of this journey, the inexperienced boy has come into contact with the world, and through a shock of exposure, he becomes aware of its multiple dangers.

The serious moral point which Faulkner wishes to raise out of his humorous portrayal of the behaviours and manners of the Priests and the McCaslins and the Hogganbecks is intrinsically paradoxical. The paradox arises from the fact that the precocious moral growth of Young Lucius is resultant only from his eager and easy involvement in what he himself calls "Non-virtue" (52). In this connection, he becomes acquainted with some of the sordid aspects of life: sexual activities in a brothel, as well as the legal and financial risks of gambling. Confused but enthralled, Lucius has to take responsibility of his action, that is, for getting himself and his two companions out of the trouble they have created.⁹ Above all, he has to live with a sense of guilt, which his active conscience brings forth. The idea of the immorality of one's action is a preoccupation by which some of the Faulknerian characters are tormented and destroyed in the end. At first sight, Lucius is no exception. The thought really fills the boy's mind with terror, and at times, seems to impel him towards a

backward movement. Eventually, however, Lucius is mature enough (mentally and morally) to avoid self-destruction, and is able to sort out the positive and the negative aspects of his conduct. The experience has enriched the boy's knowledge of different things around him: "I knew too much, had seen too much, I was a child no longer now; innocence and childhood were forever lost, forever gone from me" (175). This argument of early moral growth seems quite odd, but this is how most of Faulkner's characters grow up in the unique mythical world of Yoknapatawpha.

Coupled with satisfying personal needs, there is this drive to achieve social interaction on the side of the central character. Determined not to be a negative social member, Lucius wishes to participate actively in the events going around him so that he may be well aware of life's good and evil sides. According to his reasoning, his aim is to conquer his passive acquiescence of his society's old-fashioned norms and conventions. Below is a quoted passage of how he ponders on the interrelation of such questions as virtue and "Non-virtue":

[H]ow quite often the advocates and even practitioners of virtue evidently have grave doubts of their own regarding the impregnability of virtue as a shield, putting their faith and trust not in virtue but rather in the god or goddess whose charge virtue is . . . having likewise noticed in my life that the goddess in charge of virtue seems to be the same one in charge of luck, if not of folly also. (51)

Initially, this misty vision of things leaves the boy in a state of utter confusion and perplexity. He is between two extremes. On the one hand, cancelling the matter altogether means his loss of an opportunity of discovering himself and the real world around him. Going on with the trip to Memphis, on the other hand, involves telling lies to his family and, at the same time, breaking the pattern of conventional Jefferson morality.¹⁰ However, Lucius becomes increasingly convinced that such an activity must be paid for, and the costly price is nothing if compared with his acquired self-confidence and inner strength. Hence, the consequences of his action turn to be the real test against which his potential capabilities are to be checked.

Interest in *The Reivers*, however, is not merely concerned with individuals and their destinies; there is focus on the society and its values as well. There is a general sense that some characters have become committed to the society in which they were brought up, and are able to adjust their personal needs to social norms. The hot-tempered, peevish, unreliable Boon has learned, by the end of the novel, how to shoulder responsibility of his action. He manages to steal a horse and gets himself in jail only for the sake of others. Moreover, he is able to defend the woman, Everbe, whom he loves sincerely

against a vicious constable named Butch who tries to molest her. What annoys Boon is that Butch and his like "debase police badges by using them as immunity to prey on her helpless kind" (176). Similarly, Everbe, possessed of the will to be a reformed person, decides to quit her business in the brothel and look for another job. The promise she gives Lucius to do so is based on his chivalrous attitude towards her: "I've had people—drunks—fighting over me, but you're the first one ever fought for me" (159), she tells him.

3- Ludicrous or Unbelievable Situations Plus a Happy Conclusion

The ultimate form of *The Reivers* is a serio-comic tale in which ridiculous and unbelievable events are filtered through the boy's serious narration and illustrated by his retrospective view of the whole adventure as an initiation rite into manhood.¹¹ The typical Faulknerian protagonist is a male who is about to move from boyhood to manhood. He might find it difficult to accept his new role in society or adjust to the traditions of his family, experiencing a new set of emotions associated with his loss of innocence. Furthermore, his intellectuality may not let him come to terms with the logicity of the changes.¹² Nonetheless, it is this clash between individual drives and social forces (such as class and racial distinctions) that virtually engenders humorous scenes, where ironic and satirical hints are suggested. Whenever necessary, Faulkner's comic strategy has the novel's incidents or issues modulated from one serious event to another humorous one.

Typically, the incidents and characters of *The Reivers* can be associated in one way or another with one type of comedy, that is, the comedy of manners, a form that flourished mainly during the seventeenth century. In a comedy of manners, the main source of amusement is the portrayal of "current foibles or minor social abuses, or recognized social 'types' such as the vulgar nouveau-riche, the climber, the gossip, the snob, and so on."¹³ The Restoration dramatist's main concern is the exposition of the relations and intrigues of upper-class men and women, mainly relying on witty dialogue for comic purposes.¹⁴ From another perspective, the novel can be read in terms of a farce. Farce is comedy involving physical humour, stock characters and unrealistic plotting. This type of drama embraces a mechanical, deterministic view of life, undermining pretensions to human dignity. With the absence of free will from man's life, it illustrates a close relationship between the logical and illogical, exploring a world where "belief is suspended because nothing has a real cause."¹⁵ Therefore, it is not surprising that the dramatist is after poking fun at the behaviours of a certain social class or type of people. He/she is not so much interested in displaying action as in exposing inadequacies or follies in a pleasing manner.

One distinctive feature of comedy is its emphasis upon dialogue. The principal source of laughter in comedy is dialogue. Dialogue, in turn, is

stimulated by wit, which appeals to the intellect and produces a cold laughter devoid of any feeling. Usually, the characters are the coquettes, the fops, and the parasites who attend them. The realistic depiction of such characters is merely superficial. The point is to evoke a comic situation from "the display of moral abnormalities against a moral background."¹⁶ Intellectual as they are, the jokes are not simply meant to serve a humorous purpose, but rather to probe what is beyond the idea that has been the subject of laughter. The aim probably is to show that life is two sides, and any one of which is complementary or indispensable to the other.

Interestingly, there are some things that Faulkner's *The Reivers* and the farce, as one form of comedy, have in common, such as improbable situations, hearty laughter, caricatured characters, and so on.

Faulkner derives humour, which is often permeated with sentimentality, from the physiological and social differences between the white and black people in the United States, which definitely results in comical situations. In one critic's opinion, the humour results from the disparity between solemn characters and their absurd behaviour. The narrator's role is either to shed an ironic commentary or encourage the reader to take the action as comic.¹⁷

In Jefferson, the white man's social world is the primary source of comedy. Pretentious mannerism determines the thought and action of some characters. Grandfather Priest has bought a car, which he has no intention to use, merely on account of the fact that the owner of another town bank, Colonel Sartoris, has had a decree passed banning the use of motor vehicles and keeping them off the streets of Jefferson. Such knowledge informs the reader of the novelist's hilarious tone and paves the way for the forthcoming comedy that has already been under way.

The first appearance of Boon in the novel is indicative of his hot-tempered character. Boon is furious because he has given the stable hand Ludus two dollars for a gallon of liquor; Ludus returns with an inferior whiskey instead. Furthermore, Boon cannot stand Ludus's insulting description of him as "narrow-headed" (15). What is more interesting in him is that he is rationally oriented, as he, himself, believes in the white race supremacy over the colored races. The fact that he becomes infuriated is mainly on account of an insult he has received from an inferior race:

I aint even got any choice. Me, a white man, have got to stand here and let a damn, mule-wrestling nigger either criticize my private tail, or state before five public witnesses that I aint got any sense. (16)

The latent comic elements are utilized skilfully, particularly in the episode where Boon shoots at Ludus five times but misses him, wounding a young black

girl and shooting out a store window. This and other ridiculous scenes give rise to Faulkner's humanistic stance and his concern for humanity in general. He is completely against stopping the natural flow or motion of life.

Faulkner's comic canon continues to formulate the story of the three adventurers whose car is caught in what one of them calls a "well-traveled mudhole" (86), cultivated by a "redneck", waiting with a team of mules for rescue, in return for an unreasonable sum of money. Here is how the car looks like in Lucius' meditative outlook:

The useless mechanical toy rated in power and strength by the dozen of horses, yet held helpless and impotent in the almost infantile clutch of a few inches of the temporary confederation of two mild and pacific elements – earth and water. . . . (87)

In the quoted passage above, one of the favorite contrasts for Faulkner – the power of machine technology, of which the car is an obvious emblem, versus that of nature, represented by the earth and water – is set forth. The overall incident stands for a momentary release from the prevalence of machine, generally in man's life and particularly in the new, modern, liberal South, contrary to the traditional agrarian old South. In this context, an antithetical statement is drawn smartly of a car weighing "dozens of horses" in strength, yet unable to break free from the "clutch" of two "pacific elements" – earth and water. When finally one traveler asks the old man to cut down the price of rescuing them, claiming that one of the three is not even white, the latter answers wittily: "Son . . . both these mules is color-blind" (91). Witty as it is, the answer is loaded with a joke that ridicules the racially oriented Southern mentality.

With the end of the "mudhole" episode, the travelers make their way to Memphis, a nearby town. Arriving at a house owned by a woman known as Miss Reba Rivers, Lucius notices at once that there is something strange about it and he soon finds out that it is a brothel. Lucius' feeling of uneasiness is almost immediately confirmed by Mr. Binford's offering him a glass of liquor and remarking on his refraining that he (the boy) should have never come to such a house. Actually, Lucius is committed to a promise he has made to his mother not to drink unless invited by his father or grandfather. Therefore, the experience is not entirely charged with negative aspects: it also has its positive implications. The boy has started acquiring the sense of breaking through maturity even at his early age, for he has learned things of which he has been unaware.

The novelist's intentions of creating a relaxing mood and amusing temperament are explicitly shown throughout the whole narrative, supported by some strange, comical ingredients added skillfully. One example is evident in

the episode of exchanging or "swapping" the grandfather's car with a racehorse that, according to the man who owns it, can never run. The point behind this subtle plan, which is Ned's, lies in the possibility of making the horse – whose name is "Lightning" – run. To achieve this end, he will manage to let "Lightning" participate in a horserace in which it will run against another one known as "Acheron", whose owner is Colonel Linscomb. Ned believes that by winning the race, he and his two Mississippian fellows will be able to gain back the car, keep the horse, and make some cash on side bets. Ned's intricate scheme in getting back the car is subordinated to the writer's prospect of blending sheer realism and elements of comedy that will best be saved and called to mind as a reminiscence. This is part of his realistic vision of life as an amalgam of the tragic and the comic.

In fact, Faulkner's vivid and elaborate portrayal of the races maintains the readers' suspense, on the one hand, and helps to resolve the problem that the rather complex plot has earlier brought forward. The results of those races, which find expression in the victory of the three Mississippians, call to mind the unusual ending of fairy tales where, ultimately, all problems are, all of a sudden, settled happily. Peter Swiggart notices that winning the race "involves elements of pure farce for which the reader is paradoxically grateful."¹⁸ That the events end with a happy, joyful note makes the general mood nearer to comic than to any other feeling.

Farcical elements noticeable in Faulkner's novel serve the purpose of releasing the tension that may arise on the grounds of the complicated plot and its duly rising action. For example, the horse refuses to run in front of any other horse, and it is only its love for sardines that enables Ned to persuade it to run. This interrelation of comic and serious incidents so far is a quality that is responsible for creating theatrical slapstick scenes. One may single out a scene that is light-hearted and satiric, where Grandfather Priest, unaccustomed to the speed of cars, spits tobacco juice, unintentionally, in his wife's face, resulting in her instant annoyance. To avoid such a trick, the riders in the back seat raise a screen into position immediately every time the old man turns his head. Clearly, the writer's aim is to satirize the old Southern aristocracy by describing humorously the type of relationships among the old aristocrats.

Much of the humour in *The Reivers* is embedded in Lucius and his two companions' visit to a whorehouse in Memphis. A critic points out that Faulkner exploits the comic situation in which inexperienced young males (the three adventurers) are introduced to a brothel by committing himself to Lucius' point of view. This method serves the function of contrasting reality to innocent illusions.¹⁹ Once the three arrive there, they are confronted by a big woman, identified as Miss Reba, or the proprietor of the house. Actually, the ironical point is in the woman's demand to move the stolen car away, for "Mr. Binford's

strict about having police around here too. So am I" (101). In like manner, she demands that they wash up and change their clothes, since "this is a decent place: not a joint" (101). It seems that she is determined to keep "that damned place respectable on Sunday anyhow" (102). Thus, Faulkner clearly employs a satirical style based on putting his characters in situations where they can easily evoke the readers' laughter.

4- The Use of Stock Characters

Another strategy, which Faulkner utilizes to achieve his satirical purpose, is his employment of simple or flat characters. With the exception of Lucius, Boon, and Everbe, most of the characters are simple or one-dimensional. Mr. Binford is more a caricature or a comic figure than a real human being who has his own personal motives and impulses. As a "landlord" of the brothel where Lucius and his companions are temporarily staying, he is so strict in his management of the house that on Sundays "dancing and frolicking" (106) are disallowed. He assumes the role of a paragon of respectability, telling his girl servants to "act like ladies" (110) and follow the rules of the house strictly, as there is no house without rules. The list of those who are to abide by such regulations include the guests who have to be quiet and polite in order not to face any trouble. These hints give the impression that Binford is a stock character, a clownish figure, often encountered in comical stories or tales.

Towards the end of the novel, Faulkner goes on using caricatures for the sake of draining the tension produced by the horserace episode, and at the same time, preserving the overall mild tone, which the narration has kept from the beginning of the tale. To this effect, the incident of stealing Minnie's gold tooth keeps the readers' amusement at seeing the follies of some characters. Being one of the "little bastards" whom Miss Reba has hated in her business, the fifteen-year old Otis manages to stealth into the black maid's bedroom while she is asleep, steals her tooth, and runs away. The action of this dwarfish figure gives a sense of balance to the overwhelming sense of guilt, which Lucius undergoes throughout the narrative. Characteristically, the style and characterization are a blend of the serious and the comic. Reminding of Pope's classical mock-epic style, Faulkner is here giving the incident a further dimension by means of juxtaposing serious and trivial incidents.

In conclusion, the critic Warren Beck acknowledges the fact that *The Reivers* has been too readily underestimated by critics as light and sentimental. Nevertheless, he is of the opinion that sentimentality is one of its strengths, particularly the comic but also moving love story of Boon and Everbe (Miss Corrie).²⁰ Though most critics more or less agree that the novel basically lacks in the depth of Faulkner's earlier works, they do appreciate the humour and folktale qualities of the book. In a study of Faulkner, Debra McArthur quotes

Barnard lacy, one of novel's reviewers, as saying: "Here is a great writer enjoying what he is doing – writing the novel with the main purpose of entertaining the reader, and completely succeddeing."²¹

Notes

- 1- Alfred Kazin, "Faulkner in his Fury" in *Modern American Fiction, Essays in Criticism*, ed. A. Walton Litz, (New York: Oxford University Press, 1963), 169.
- 2- Michael Millgate, *William Faulkner* (Edinburgh: Oliver and Boyd, 1970), 103.
- 3- Lawrence Thompson, *William Faulkner: An Introduction and Interpretation* (New York: Barnes & Noble, Inc., 1964), 15.
- 4- Irving Howe, *William Faulkner: A Critical Study* (Chicago: The University of Chicago Press, 1975), 296, 299-300.
- 5- Ibid, 295.
- 6- Peter Swiggart, *The Art of Faulkner's Novels* (Austin: The University of Texas press, 1963), 207.
- 7- J. E. Cirlot, *A Dictionary of Symbols*, trans. Jack Sage (London: Routledge & Kegan Paul Ltd, 1971), 139.
- 8- William Faulkner, *The Reivers: A Reminiscence* (New York: Vintage Books, 1962), 129. All subsequent quotations, hereafter cited parenthetically within the text, are from this edition.
- 9- Richard P. Adams, *Faulkner: Myth and Motion* (Princeton: Princeton University Press, 1968), 169.
- 10- Swiggart, 210
- 11- Ibid,, 207.
- 12- Debra Macarthur, *A Student's Guide to William Faulkner* (New Jersey: Enslow Publishers, Inc., 2009), 9.
- 13- Marjorie Boulton, *The Anatomy of Drama* (1979; rpt. New Delhi: Kalyani Publishers, 2006), 151.
- 14- M.H.Abrams, *A Glossary of Literary Terms* (Boston: Thomson Learning, Inc., 1999), 39.
- 15- Peter Childs and Roger Fowler, *The Routledge Dictionary of Literary Terms* (London and New York: Routledge, Taylor and Francis Group, 2006), 84.
- 16- Willard Smith, *Nature of Comedy* (1930; rpt. Boston: The Gorham, Press, 1969), 152-153.
- 17- Swiggart, 208.
- 18- Ibid, 213.
- 19- Ibid, 209-10.
- 20- A. Nicholas Fagnoli, et al., *Critical Companion to William Faulkner: A Literary Reference to His Life and Work* (New York: Facts on File, Inc., 2008), 220.

21- Quoted in Debra Macarthur, 118.

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