

## 摘 要

威廉·福克纳是美国二十世纪杰出的现代派小说家。他的作品深深扎根于美国南方社会，追溯美国南方的变迁史以及给人们带来的心理变化。《喧哗与骚动》就是其中的一部。作为福克纳的经典之作，小说通过康普生家族人的内心独白展现了康普生家族从兴盛走向衰落的过程，表现了南方价值观念、准则的衰败，进而探索现代人的精神危机。

本文运用以荣格和弗莱为代表的神话与原型批评理论分析小说《喧哗与骚动》。神话原型批评是出现在二十世纪三十年代，盛行于二十世纪五六十年代的一个重要的批评流派。它试图发现文学作品中反复出现的各种叙事结构、意象、象征和人物类型，找出它们背后的基本形式即原型，并把各种原型应用于对文学作品的分析和评价中。本文创新地应用原型女性，人格阴影和女性潜质理论分析小说中的人物原型，研究小说中物体原型水和火的意义，深入、全面地分析小说中圣经式的结构、情节及主题思想并进行反讽式的对比，研究原型的使用与主题表达间的关系，帮助读者更好地理解小说。

从对小说中各种原型的分析，可以看出福克纳通过康普生家族的衰败史向世人展示了美国内战后南方的没落，并采用对比小说与《圣经》中的人与故事情节的方式暗示南方道德的沦丧。

**关键词：**《喧哗与骚动》 神话与原型批评 主题

## ABSTRACT

William Faulkner is an outstanding modern novelist of the 20<sup>th</sup> century in American literature. His fiction is deeply rooted in the old South of America. He looks back at the changing history of American South and people's psychological reactions to it. *The Sound and the Fury* is one of them. As Faulkner's masterpiece, it presents the declining process of the Compson family through the Compsons' interior monologues, shows the decaying of the Southern values and further explores the spiritual crisis of modern men.


This thesis chooses Myth and Archetypal criticism represented by Jung and Frye to analyze *The Sound and the Fury*. Myth and Archetypal criticism is a type of critical theory that emerged in 1930s and was popular in 1950s and 1960s. It attempts to dig out the recurring narrative structures, images, symbols and character types in literary works and to find out the basic forms behind archetypes. It applies various archetypes to the analysis and evaluation of literary works. This thesis creatively employs the theories of archetypal women, shadow and anima to analyze characters in the novel, makes a research on the connotations of objects such as fire and water, and analyzes the biblical structure, plot and themes in the novel by making an ironical contrast. It searches for the relationship between the use of archetypes and themes of the novel to help readers understand the novel thoroughly.

Through the analysis of various archetypes in the novel, the writer comes to conclusion that Faulkner presents a common concern of the degeneration of the South America after the Civil War and hint obliquely at the bankruptcy of morality in American South by contrasting people and stories in the novel with those in the Bible.

**Key Words:** *The Sound and the Fury* Myth and Archetypal criticism  
theme

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
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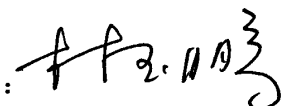
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## **Chapter One**

### **INTRODUCTION**

#### **1.1 A brief introduction to William Faulkner and his works**

William Faulkner is a great modern American novelist in 20th century. He was awarded the Nobel Prize for literature in 1949 for his powerful and artistically unique contribution to the modern American novel. Since then, his reputation and influence have spread to every part of the world.

He was born into a Southern family with a long history in Mississippi. Most of his works are set in his native state of Mississippi. As an offspring of the old South, the rise and the fall of the American Deep South become the major concern in his works. He is considered as one of the most important "Southern writers". Faulkner was particularly interested in the decline of the Deep South after the Civil War. Many of his novels explore the deterioration of the Southern aristocracy after the destruction of its wealth and way of life during the Civil War and Reconstruction. Faulkner populates Yoknapatawpha County with the skeletons of old mansions and the ghosts of great men, patriarchs and generals from the past whose aristocratic families fail to live up to their historical greatness. Beneath the shadow of past grandeur, these families attempt to cling to old Southern values, codes, and myths that are corrupted and out of place in the reality of the modern world. The families in Faulkner's novels are rife with failed sons, disgraced daughters, and smoldering resentments between whites and blacks in the aftermath of African-American slavery.

Faulkner's reputation as one of the greatest novelists of the twentieth century is

largely due to his highly experimental style. Faulkner was a pioneer in literary modernism, dramatically diverging from the forms and structures traditionally used in novels before his time. Faulkner often employs stream of consciousness narrative, discards any notion of chronological order, uses multiple narrators, shifts between the present and past tense, and tends toward impossibly long and complex sentences.

He is a difficult writer. His sentences are long and hypnotic. Words often get together with no capitalization and no proper punctuation. In his works, he employs such techniques as stream of consciousness, the wide use of colloquial, regional dialects and standard literary words. All of these contribute to the difficulty in understanding his works.

*The Sound and the Fury* was published in October 1929. It is William Faulkner's first masterpiece and a piece of high modernism and regional literature in America. It is also his favorite one and he claims it as his "most splendid failure". When writing the novel, Faulkner poured great passion into it. He gave the novel such comments, "It's the book I feel tenderest towards. I couldn't leave it alone, and I never could tell it right, though I tried hard and would like to try again, though I'd probably fail again" (Meriwether and Millgate, 1968: 147). The publication of this novel becomes a turning point in Faulkner's career. As a result of it, he gains recognition as a writer. The time when the novel was published the so-called "Roaring Twenties" were coming to an end and the Great Depression was beginning in American history. The novel describes parts of a three-decade period in the fictional Yoknapatawpha County, Mississippi, ranging from the turn of the century until about the time the novel was written. Faulkner uses this transition in time to show a cultural change from the "Old South" (represented by Mr. and Mrs. Compson) to the "New South" (represented by Jason). The author's cultural bias towards these Southern cultures is revealed through his caricatures of Southern stereotypes. Through Jason, Faulkner shows that the New South is immoral and corrupt, and headed down the entirely wrong path, motivated by greed and progress.

In content, the novel depicts the decline of the once-aristocratic Compson family, who has been a prominent family in Jefferson, Mississippi since before the

Civil War, and explores intense, passionate family relationships where there is no love, only self-centeredness. The novel is divided into four parts, each told by a different narrator. The four narrators are Benjy Compson, an idiot; Quentin Compson, the eldest son in the family who commits suicide at Harvard at last; Jason Compson, a cynical and embittered man; Dilsey, the black servant who keeps the family together with her love. Faulkner represents the human experience by portraying events and images subjectively through several different characters' respective memories of childhood. *The Sound and the Fury* "atomized Southern family which is caught in the conflicts of ancient honor, modern commercialism, self-pity, cynicism and diseased love" (Kartiganer, 1979: 38). As other Yoknapatawpha novels, the Compson family is a world which resents changes, forbids changes, and punishes anyone that would bring change to it.

The title of the novel comes from a line in William Shakespeare's tragedy *Macbeth*. In the tragedy, when Macbeth hears of his wife's death, he feels his life is crumbling into chaos and cries out the following lines:

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing. (V.v.27-31)

In his soliloquy, Macbeth implies that life is a shadow of the past. He, a modern man, is unable to achieve anything near the greatness of the past. This implication is used by Faulkner to imply modern man is only a shadow of a being, inadequate to cope with the problems of modern life. Man is forced to commit suicide as Quentin does. If man does not choose to take his own life, he will become either a materialist like Jason, who values nothing except money, or an idiot like Benjy, who can only see life as a meaningless series of images, sounds, and memories.

In writing techniques, *The Sound and the Fury* employs stream of consciousness, and limited point view. It is recognized as one of the most successfully innovative and experimental American novels of its time. The events in the novel are often purposely obscured and narrated out of order. Consequently, the novel is

difficult to understand. However, in spite of its complexity, *The Sound and the Fury* has achieved great success and is regarded as one of the most celebrated novels of 20th century. It is generally considered to be William Faulkner's most important and remarkable literary work and plays a role in William Faulkner's receiving the 1949 Nobel Prize in Literature.

## 1.2 Literature review

*The Sound and the Fury* is the quintessential American high modernist text. Regarded as one of the strongest American contributions to the fiction of high modernism, it has generated countless critical interpretations since its publication on October 7, 1929. It has attracted the attention of the traditional literary scholars and theory-based postmodernist critics. Nearly every critical approach has been used to interpret it such as Marxism, New Criticism, Structuralism, Deconstruction, Psychoanalytics, Linguistics, Feminism etc. The criticism about the novel is so large that it is hard to summarize them in detail. Just as the contemporary French critic Andre Bleikasten has written, *The Sound and the Fury* received "puzzled respect" (McHaney, 2000: 101) when first appeared in 1929, however, now it is considered to be one of the classics of modern fiction.

In fact, good criticism of *The Sound and the Fury* appeared before its publication. The novel's publisher sent galley proofs of the novel to Evelyn Scott. Then Evelyn Scott wrote an enthusiastic essay called *On William Faulkner's "The Sound and the Fury"* (2000) to comment on the novel. He suggests that the novel reached the proportions of the Greek tragedy. James Burnham was the first to discuss the novel's concern with language in his essay "*Trying to Say*" (1931). However, the novel didn't receive many favorable reviews.

After Maurice-Edgar Coindreau translated the novel into French in 1937, French critics played an important role in the international discussion of Faulkner's novels. Actually, a decade after the publication of *The Sound and the Fury*, 1939 is a turning point for the discussion of the novel. In the same year French philosopher and



writer Jean-Paul Sartre wrote essay “*A Propos de le Bruit et la Fureur*” (1940) to discuss Faulkner’s use of time in *The Sound and the Fury*. The translation of and comments upon Faulkner’s work in France show that critics began to take him seriously as a writer. They became aware of the deliberate dash of style, content and moral seriousness in the novel.

Seriously scholarly and academic writings about the novel emerged after World War II and matured in the fifties. A wealth of commentary articles and books mushroomed. Critics began to focus on the narrative technique, its use of the stream of consciousness, and its Christian symbolism. “*William Faulkner Celebrates Easter, 1928*” (Powell, 1949), the first essay on Christian symbolism in the novel, was published in 1949. After the awarding of the Nobel Prize, Faulkner attracted more critics’ attention and approval. A large number of journal articles on the novel came out during this period. 1950s and 1960s saw a great many readings of *The Sound and the Fury* from the angle of New Criticism. Olga W. Vickery’s “*The Sound and the Fury: A Study in Perspective*” (1964) in 1954 is perhaps the first really important discussion of the novel’s overall structure, and the interrelatedness of all its component parts. Michel Gresset’s “*Psychological Aspects of Evil in The Sound and the Fury*” (1966) in 1966 is a useful discussion of a dominant theme.

During the 1950s, there are another two important critics of the novel. One is Carvel Collins. The other is Cleanth Brooks. Collins wrote an essay to comment on the novel based on Freud’s theory of Id, ego and superego and another essay about Faulkner’s use of mythology in the novel. The most useful and influential researches of the novel’s overall design and significance came from Cleanth Brooks’ essays in *The Yoknapatawpha Country* (1963) and Michael Millgate’s book in *The Achievement of William Faulkner* (1966) in 1966. Brooks, a wide-ranging Yale professor, began to write essays on Faulkner’s novels in 1951 and pointed out universality beneath Faulkner’s special brand of regionalism. Millgate’s book combines the research and scholarship of Collins’ study with the reading skills of Cleanth Brooks. In his book, the chapter on the novel uses evidence from manuscripts and biographical sources to study the marking of the novel, which shows the value of the author’s manuscripts

and typescripts to the understanding of his novel. What's more, Eileen Gregory's "*Caddy Compson's World*" (1970) in 1970 is an excellent study of a single character in the novel. Stephen M. Ross's "*The 'Loud World' of Quentin Compson*" (1975) in 1975 is a good example to study voice in the novel.

Modern criticism of the novel starts in the middle of 1970s and the 1970s produced a substantial amount of psychological criticism of the novel. Joseph Blotner's Faulkner biography of 1974 provided fuel to psychological speculations on Faulkner's life and fiction. John T. Irwin published "*Doubling and Incest/ Repetition and Revenge: A speculative Reading of Faulkner*" (1975) in 1975 to focus on the oedipal struggle between father and son. Andre Bleikasten's book "*The Most Splendid Failure*" (1976) in 1976 spreads out new ways of brooding the novel's language, its sources in the author's psyche, and its relationship to Faulkner's other works. It is the first book-length study of *The Sound and the Fury*. Both of the two books used a large quantity of textual and extratextual sources to help illuminate the murkier corners of the novel. Up till now, they remain an important status in the novel's criticism. Contemporary critics reevaluate the novel from multiple angles, for example, Donald M. Kartiganer shows the women images of the novel to us. Richard Godden discusses the relationship between incest and miscegenation. In the 1980s and 1990s, poststructuralist theory acts as an important part in criticism of the novel. In 1987, American and European Faulkner scholars held a conference called "Faulkner's Discourse" in Germany. Several collections of papers came out. Among those essays, Matthews' "*The Rhetoric of Containment in Faulkner*" (1989) is regarded as one of the best poststructuralist readings of the novel. Furthermore, *New Essays on The Sound and the Fury* (2007), edited by Noel Polk, is also a good poststructuralist criticism. It appears to have survived both the test of time and shifts in critical discourse. Up till now, the criticism on it never ends.

At home, the study of Faulkner was rather late. It was traced back to 1930s. Zhao Jiabi first introduced Faulkner to Chinese readers in 1934. In the late 1950s and early 1960s, Faulkner's short stories, "Victory" and "Death Drag" were translated into Chinese. However, the systematic study on Faulkner and his works didn't begin until

the 1980s. Since 1980s, the research on Faulkner has been on the increase and has gone into a mature period. Li Wenjun published the first monograph on Faulkner in 1980. Such scholars as Pan Xiaosong, Tao Jie, Xiao Minghan and Zhu Zhenwu all published their monographs on Faulkner. Faulkner study went into the prosperous stage from 1989 and reached its peak in 1997 when the International Faulkner Symposium was held in Beijing, which was a milestone of Faulkner study in China.

*The Sound and the Fury* was translated by Li Wenjun in 1984. The researches on the novel mainly focus on narration art, women images, south complex, and religious myth. Liu Jianbo and Liu Daoquan are forerunners of analyzing *The Sound and the Fury* from the angle of biblical archetypes.

Although there have already been some analysis of *The Sound and the Fury* by Myth and Archetypal criticism abroad and at home, they are not comprehensive and systematic and they mainly focus on the Christian themes in the novel.

### **1.3 Originality of this thesis**

Criticism of Faulkner's *The Sound and the Fury* almost covers all-around approaches yet lacks a systematic analysis from the perspective of Myth and Archetypal criticism. Different from the previous studies which mainly focus on the art of narration, south complex, and women images, this thesis is to analyze the novel in the light of Myth and Archetypal criticism represented by Carl Jung and Northrop Frye from the angles of character, object and biblical archetypes. It creatively employs the theories of archetypal women, shadow and anima to analyze characters in the novel, makes a research on the connotations of objects such as fire and water, and analyzes the biblical structure, plot and themes in the novel by making an ironical contrast. The thesis plans to dig out the various myth and archetypal patterns in the novel, show their connotations and analyze the relationship between the use of archetypes and the theme to help readers understand the novel better. It provides readers with a new perspective to reread the novel and deepen readers' understanding. As a result, my research becomes necessary and significant.

The thesis consists of six chapters. The first chapter is the introduction to the

writer William Faulkner, his work *The Sound and the Fury*, literature review of this work, and originality of this thesis. The second chapter is the presentation of Myth and Archetypal criticism. Chapter Three analyzes the archetypal characters in the novel by using Jung's theory. Chapter Four analyzes archetypal objects in the novel. Chapter Five seeks for the biblical archetypes. The last chapter makes a conclusion.

After digging out and analyzing various archetypes in the novel, the writer gets the finding that Faulkner presents the declining process of the Compson family, shows the decaying of the Southern values and further explores the spiritual crisis of modern men.

## **Chapter Two**

### **MYTHS AND ARCHETYPAL CRITICISM**

#### **2.1 Myth and archetypal criticism**

##### **2.1.1 Myth and archetype**

In classical Greek, “mythos” means “narration and plot.” In ordinary meaning, myths refer to stories of Gods or other supernatural beings handed down from ancient times. Myths are the symbolic projections of a people’s hopes, values, fears, and aspirations. The body of myths in a given culture usually includes a cosmogonical or creation myth concerning the origins of the world or how the world and its creatures came into existence. The active beings in myths are generally gods and goddesses, heroes and heroines, or animals. The traditional myths in a nation or culture show its cultural history. Most myths are set in a timeless past before recorded and critical history begins. And they are collective and communal by nature. They unite a tribe or a nation together in common psychological and spiritual activities. They are ubiquitous in time as well as in place. They transcend time, uniting the past with the present and reaching toward the future. In literature, “myth” is an important literary term. Many writers who are interested in myth criticism regard myths as sources of inspiration.

The word “archetype” originates from Greek. It means “model”. Archetype is an original model or pattern from which other later copies are made, especially a character, an action, or situation that seems to represent common patterns of human life. Often, archetypes include symbols such as the apple or snake, themes such as the quest or the heavenly ascent, a setting, such as Eden or characters such as the trickster

or the hero. Critics think they have a common meaning in an entire culture, or even the entire human race. These images have particular emotional resonance and power. Archetypes recur in different times and places in myth, literature, folklore, fairy tales, dreams, artwork, and religious rituals. Using the comparative anthropological work of Sir James Frazer's *The Golden Bough*, the psychologist Carl Jung theorized that the archetype originates in the collective unconscious of mankind, i.e., the shared experiences of a race or culture, such as birth, death, love, family life, and struggles to survive and grow up. These would be expressed in the subconscious of an individual who would recreate them in myths, dreams, and literature. Just like Holman says, an archetype then is a pattern or prototype of character types, images, descriptive details, and plot patterns that find their way from our minds to our myths to our literature to our lives. In a word, an archetype has universal significance.

### **2.1.2 Myth and archetypal criticism**

Archetypal literary criticism is a type of critical theory that interprets a text by focusing on recurring myths and archetypes in the narrative, symbols, images, and character types that can't be satisfactorily explained as matters of biographical, historical or social influence in a literary work. Mythological criticism deals with instinctual and deep chords in human nature that are touched by certain types of events, character situations, conflicts, etc. Based on communal beliefs, mythology is affiliated with religion, anthropology, and cultural history. A mythological approach to literature assumes that there is a collection of symbols, images, characters, and motifs (i.e. archetypes) that evokes basically the same response in all people. It attempts to seek for the culture underlying literature. The myth critic is interested in the prehistory and the biographies of the gods and probes for the inner spirit that gives literary work vitality and appeal.

## **2.2 Development of myth and archetypal criticism**

Archetypal Criticism emerged in the 1930s and focuses on those patterns in a literary work that commonly occur in other literary works. As a form of literary

criticism, it dates back to 1934 when Maud Bodkin published *Archetypal Patterns in Poetry*, which made a major contribution to the study of archetypal images in literature. Archetypal literary criticism's origins are rooted in two other academic disciplines, social anthropology and psychoanalysis; each contributed to the literary criticism in separate ways, with the latter being a sub-branch of the critical theory. Archetypal criticism was its most popular in the 1950s and 1960s, largely due to the work of Canadian literary critic Northrop Frye. The following part introduces three important figures in the development of Archetypal criticism. They are James Frazer, Carl G. Jung, and Northrop Frye. James Frazer revealed the recurring mythical patterns in tales and rituals in the late 19<sup>th</sup> century. Carl G. Jung developed a theory of archetypes and collective unconsciousness in 1930s-40s. Northrop Frye developed a system of literary archetypal criticism on the basis of the previous two persons in the 1950s but distances himself from anthropology and psychology. He directly applied mythological approach to literature.

### **2.2.1 James Frazer**

The anthropological origins of archetypal criticism can pre-date its psychoanalytic origins to the Scottish anthropologist James Frazer by over thirty years. James Frazer is regarded as the forerunner of Archetypal criticism. His main contribution is to present the "essential similarity of man's chief wants everywhere and at all times". The central motif which Frazer solves is the archetype of crucifixion and resurrection, especially the myth of the "killing of the divine king". His masterpiece *The Golden Bough* was the first influential text dealing with cultural mythologies and studying the primitive origins of religion in magic, ritual, and myth. Frazer was one of the comparative anthropologists at Cambridge University who worked extensively on the topic of myth. *The Golden Bough* identified elemental patterns of myth and ritual that recur in the legends and ceremonials of various cultures and religions. Eventually, the momentum of Frazer's work carried over into literary studies

In *The Golden Bough* Frazer identifies shared practices and mythological

beliefs between primitive religions and modern religions. Frazer argues that the death-rebirth myth is present in almost all cultural mythologies, and is acted out in terms of growing seasons and vegetation. The myth is symbolized by the death (i.e. final harvest) and rebirth (i.e. spring) of the god of vegetation.

### **2.2.2 Carl G. Jung**

Archetypal criticism gets its impetus from psychologist Carl Jung. His main contribution to myth criticism is his theory of racial memory and archetypes. Jung develops the relationship between myth and archetype from the perspective of psychoanalysis and puts forward the theory of collective unconscious. Collective unconscious is a number of innate thoughts, feelings, instincts, and memories that reside in the unconsciousness of all people. It is a kind of universal psyche, which is manifested in dreams and myths and which harbors themes and images that we all inherit. Literature, therefore, imitates not the world but rather the "total dream of humankind." Jung called mythology "the textbook of the archetypes" (Walker, 2002: 17). Jung's theory of the collective unconscious accounts for a considerable share of writings in archetypal literary criticism; it also pre-dates the height of archetypal literary criticism by over a decade. The Jungian archetypal approach treats literary texts as an avenue in which primordial images are represented. It would be not until the 1950's when the other branch of archetypal literary criticism developed.

### **2.2.3 Northrop Frye**

The main founder of Archetypal criticism is the Canadian critic Northrop Frye. He makes a deep research on the essence of myths which dominate the western culture and sets up a systematic literature critical theory, myth and archetypes as its core. He shifts those conceptions to the very nature and task of literary criticism. He reckons that literature is the concrete presentation of myths and rituals and literature is the transformed myth.

Bodkin's *Archetypal Patterns in Poetry*, the first work on the subject of archetypal literary criticism, applies Jung's theories about the collective unconscious,



archetypes, and primordial images to literature. It was not until the work of Northrop Frye that archetypal criticism was theorized in purely literary terms. The major work of Frye's to deal with archetypes is *Anatomy of Criticism*. Northrop Frye's book "*The Anatomy of Criticism*" (1957) views literature as an "autonomous language" and words as signs that contribute to the "organizing structural pattern" or "conceptualized myth" of which the work is one example. Frye proposes four "mythoi" (types of plots) that formed the basis for four major genres associated with the seasons of the year: comedy (spring); romance (summer); tragedy (fall), and satire (winter).

In short, Frye developed the archetypal approach into a comprehensive theory of literature and the practice of literary criticism.

### **2.3 Significance of archetypal criticism**

As any one of literary criticisms, Archetypal criticism enables us to form judgments about literature. It provides us a universalistic approach to literature and identifies a reason why certain literature may survive the test of time. It works well with works that are highly symbolic.

In fact, Myth criticism has attracted the attention and interest of many famous writers in 20<sup>th</sup> century. The most conspicuous modern use of the myths has been in prose by James Joyce, and by T. S. Eliot in poetry. James Joyce borrowed the old story of Odyssey in the Greek mythology as a sketchy framework to create his masterpiece *Ulysses*. Eliot commented it as the most important expression which that age has found. He called Joyces' method of shaping and ordering his material as the "mythical method". He even encouraged other writers to pursue this kind of method. He himself created a work *The Wasteland* based on a mythical quest.

As we know, the 20th century literature was greatly influenced by such Modernists as James Joyce, Ezra Pound and T. S. Eliot. They employed those innovative techniques such as mythological references, psychological images and juxtaposition. Under the influence of the contemporary literary trend, as a modernist writer, William Faulkner consciously adopted this "mythological method", used mythological materials in his fiction to make a contrast and expressed the modern

theme. He believes that the mythic and folk wisdom of the past has the potential to rejuvenate the conflicted modern individual. He thinks that mythic stories can provide pattern and order to fictions about the fractured and chaotic nature of contemporary existence. As a result, he contrasts the everydayness of modern existence with a variety of ancient stories.

## **Chapter Three**

### **CHARACTERS AS ARCHETYPES**

#### **3.1 Archetypal women**

The archetypal women include the Good Mother, the Terrible Mother, and the Soul Mate. In *The Sound and the Fury*, they are projected on Dilsey, Mrs. Compson and Caddy respectively.

##### **3.1.1 The Good Mother--Dilsey**

The Good Mother refers to the positive aspects of the Earth Mother. She is associated with life principle, birth, warmth, nourishment, protection, fertility, growth and abundance. Carl Jung wrote such a marvelous hymn to the Mother Archetype:

This is the mother-love which is one of the most moving and unforgettable memories of our lives, the mysterious root of all growth and change; the love that means homecoming, shelter, and the long silence from which everything begins and in which everything ends. Intimately known and yet strange like Nature, lovingly tender and yet cruel like fate, joyous and untiring giver of life--mater dolorosa and mute implacable portal that closes upon the dead. Mother is mother-love, my experience and my secret. Why risk saying too much, too much that is false and inadequate and beside the point, about that human being who was our mother, the accidental carrier of that great experience which includes herself and myself and all mankind, and indeed the whole of created nature, the experience of life whose children we are? The attempt to say these things has always been made, and probably always will be; but a sensitive person cannot in all fairness load that enormous burden of meaning, responsibility, duty, heaven and hell, on to the shoulders of one frail and fallible human being--so deserving of love, indulgence, understanding, and

forgiveness--who was our mother. He knows that the mother carries for us that inborn image of the mater natura and mater spiritualis, of the totality of life of which we are a small and helpless part. (Jung, 1969: 26)

In *The Sound and the Fury*, the black servant Dilsey is the archetype of the Good Mother. Although she is only a servant, she plays an extremely important part in the Compsons, especially in children's life. She is in charge of the whole family: looking after the "sick" Mrs. Compson, taking care of the Compson children in Mrs. Compson's absence while raising her own children and grandchildren at the same time. She is patient and selfless. Every day, she cooks, cleans and brings order out of the sound and fury created by the Compsons. She basically takes place of Mrs. Compson, acts as a mother and looks after the children in both body and spirit since Caroline Compson spends most of her time in her room.

She is the combination of a black slave and a mother for the Compson children. She is gentle, generous, brave, honest, faithful, kind and straightforward. She pours all her love, care, warmth, nourishment and protection into her master's children. She seems to be the only person in the Compson truly concerned for the Compson children's welfare and character. She treats all children with love and fairness, even with the idiot Benjy who she defends saying: "de good Lawd don't' keer whether he bright er not" (Faulkner, 1994: 181). It seems that her sympathy flows and never ends. She is not afraid of her master Jason's hatred and discrimination of secular concept and is brave enough to protect the weak such as Benjy and little Quentin. After Caddy is forced to leave home, again she emerges as a mother and looks after Caddy's daughter little Quentin. Whenever Jason maltreats little Quentin, she dares to stand out, protect her and reproach Jason's behavior. As a servant, she is loyal. As a mother, she is upright, loving, caring, and kind-hearted. She combines two identities together—servant and mother.

Compared with Mr. Compson's pessimisticism, Mrs. Compson's indifference, Jason's coldness and Quentin and Benjy's sickness, Dilsey is one only sparkling star in novel. Only her kitchen is warm in that cold family and the center for children. To Benjy, what he most likes is his sister Caddy and furnace fire in the kitchen except pasture. Even the writer Faulkner himself confesses that Dilsey is one of his favorite

figures.

The day Dilsey retells the story is Easter. In Christianity, Easter is the day Jesus rose from the dead. The resurrection, as described in the Bible, means that just as Jesus rose from the grave, Christianity can also receive new life after death. So we can infer that Faulkner's purpose is to show that Dilsey is the embodiment of spiritual resurrection. The account about Dilsey in the fourth chapter is the redemption of the novel. In it Dilsey is moved by a powerful Easter morning service and suddenly realizes that: "I seed the begaining, en now I seed de endin." (Faulkner, 1994: 185) Undoubtedly, Dilsey embodies Faulkner's thought of human nature's revival.

Her strength whether physical or moral makes a sharp contrast with the weakness of the men in the Compson: Mr. Compson, Quentin, Jason and Benjy. She is an androgynous figure, who combines the natural strengths of female and male. Her appearance suggests the earliest of grain goddesses.

Generally speaking, she manifests human being's good qualities such as honesty, bravery, kindness, perseverance and plain. Only is she detached from the Compsons' downfall. She lives her life based on the fundamental values of the old south such as family, faith, personal honor etc. She is like a sun, shines continuously and brings warmth to others.

William Faulkner makes comment on Dilsey like this, "Dilsey is one of my favorite characters because she is brave and honest and generous than me" (Faulkner, 1994: 232). "she was a good human being. That she held that family together for not the hope of reward but just because it was the decent and proper thing to do" (Faulkner, 1994: 237).

### **3.1.2 The Terrible Mother—Mrs. Compson**

According to Myth and Archetypal criticism, on the negative side the mother type may connote anything secret, hidden and dark. It is connected with the abyss, the world of the dead, and anything that devours, seduces, and poisons. The Terrible Mother includes the negative aspects of the Earth Mother. Usually the images of the Terrible Mother are the witch, sorceress, siren, whore, femme fatale. They are

associated with sensuality, sexual orgies, fear, danger, darkness, dismemberment, emasculation, and death.

In *The Sound and the Fury*, Mrs. Compson is such a figure. In a family, a wife and mother is the source of love. However, Mrs. Compson is a cold, hypocritical, selfish woman. As a mistress, she doesn't play a role in keeping the order of the whole family; as a mother, she is too self-absorbed to have any time for children. She never brings her children love, warmth, care, security and nourishment. Deeply dissatisfied with her life and family, she retreats into a world of tradition and formulas. She always pretended to be sick. She is indulged in her so-called illness and seldom gets up. She constantly complains. She complains about something and whines about her circumstances. She complains that her husband looks down upon her and is indifferent to her. She complains that her children always bring her trouble and she goes to a lot of trouble for her children. She feels that Quentin, Caddy, and Benjy are a judgment on her.

She always feels she is at a disadvantage. Actually the whole family is encumbered and afflicted with her. She was born into a big family in the Old South. As a result, she bears her identity of a lady in mind constantly while forgets her identity as a wife and mother. Neither her husband nor her children can get warmth and care from her. Actually, they feel constrained with her. Generally speaking, she is self-absorbed, neglectful of her children and controlling through feigned weakness and hypocritical judgments against others. At last, her selfishness results in the sad fate of her children and the whole Compson family. Her eldest son Quentin seeks no meaning in life, becomes pessimistic and world-weary, and finally commits suicide. In fact, he longs for mother-love but he can't get it. He thinks on the day of his suicide, "If I'd just had a mother so I could say Mother Mother" (Faulkner, 1994: 60), and recalls the illustration from a children's book he remembers in which: "Mother was the dungeon itself" (Faulkner, 1994: 109). Actually, this crying occurs several times toward the end of Quentin's section. Consumed by self-absorption and insecurities about her family name, Mrs. Compson shows little affection for her children except for Jason. Consequently, Quentin and Caddy form a close bond as

neglected, unloved outsiders. Furthermore, Quentin develops an abnormally strong attachment to his sister Caddy. During the last hours of his life Quentin focuses on his mother's absence and neglect, which shows how significant and damaging Mrs. Compson's failure as a mother has been.

Her daughter Caddy is driven out of home by her husband because she bears an illegitimate child. At last, she degenerates into a prostitute. Her son Jason becomes totally greedy, selfish, and hard-hearted man. Her youngest son Benjy is an idiot. He can only moan and howl and can not speak out. His mind is always in chaos. As a mother, she doesn't bring more love to him. On the contrary, she is ashamed of him and sees her son's affliction as a curse on the family. She changes Benjy's name from Maury (At birth Benjy was named Maury after Caroline's brother Maury Bascomb )to Benjamin when he is five years old. By doing so, she wants to separate him from the Bascomb side of the family and to show there's no relationship between Benjy's foolishness and her. Benjy lives in agony and is sent to bedlem at last.

Her husband Mr.Compson gets involved in alcohol-drinking and dies early. So we can see because of her self-centeredness, Mrs. Compson has no room in her heart for her husband or her children. Indulged in a self –absorbed haze of hypochondria and self-pity, she is absent as a mother to her children and has no sense of her children's needs. It can be said that Mrs. Compson, as the matriarch of the family, partly takes responsibility for the family's downfall because of her negligence and disregard.

### **3.1.3 The Soul Mate –Caddy**

One of the archetypal women is the Soul Mate. The images of it include the Sophia figure, Holy Mother, the princess or beautiful lady. It is incarnation of inspiration and spiritual fulfillment.

Undoubtedly, Caddy is the Soul Mate to her brothers Benjy and Quentin but not Jason. Caddy doesn't have a section in the book where she can express her feelings about her family and their background. She does not have a voice of her own. We can only feel her through the lens of her brothers' needs and desires. Nevertheless, what

has happened in the Compson family is related to her directly or indirectly. She is perhaps the most important figure in the novel. As a child, she is a little headstrong, but very loving and affectionate at the same time. She acts as a mother figure for Quentin and Benjy in place of the self-absorbed Mrs. Compson.

Caddy is the second child of Jason III and Caroline Compson. Because her parents are emotionally unavailable, she becomes a surrogate Mom for Benjy and Quentin who both become obsessed with her. Of the Compson's, she is the most understanding and caring of Benjy. Benjy is the youngest son of Jason III and Caroline Compson and an idiot. He is profoundly retarded and can't speak. His mind is always in chaos and he has no concept of time. However, he can feel others' attitudes toward him especially love though he can't speak out. He can moan and howl to express his feeling. As an idiot, he is despised and neglected. He can't get the normal mother love from Mrs. Compson, who is cynical and regards him as a shame and burden, but he still longs for it. As a result, he turns to his dear sister Caddy for love and care.

In Benjy's eyes, Caddy is the only sparking point of his life, because in the Compson family only Caddy cares him, looks after him and protects him everywhere. Only Caddy is willing to talk with him patiently, pours out her heart, plays with him and has compassion for him. To protect Benjy, Caddy dares to fight with Jason who bullies Benjy and disobey her mother bravely. In the novel, there is such a picture: in order to soothe Benjy, Caddy brings him his favorite cushion but is criticized by Mrs. Compson, who orders her to take it away. Yet she hides behind her mother and puts it on the top of her mother regardless of her mother's order. When Mrs. Compson shows her indifference and disgust to Benjy, Caddy shows her care and love to him. She loves and defends Benjy. She treats Benjy like a normal human with normal feelings and concerns.

To Benjy, Dilsey looks after him carefully in life while Caddy provides him with love in spirit. Caddy is a loving, caring figure and a gentle caretaker whose absence fills his adult life with a sense of loss. She fills the void left by absence of his actual mother in the parenting process. Benjy adores Caddy. She is the single stable



factor in his life. The present and his memories all occupy the same moment in time for him. Benjy doesn't separate what is happening to him in the moment from what happened to him twenty years ago. After Caddy leaves him, he misses her very much.

To Quentin, Caddy is his spiritual support and the source of love, since he can not gain mother-love from self-absorbed Mrs. Compson. Simultaneously, Caddy is a symbol of honor. Consequently, Caddy's sexuality is a sign of the dissolution of the antebellum southern world of family honor.

Caddy loves unconditionally. She loves her father with the love reserved for fathers. Though exiled by her mother and tricked by her evil brother Jason, Caddy continues to care about her family. She returns veiled to participate in her father's funeral and attempts to have a glimpse of her baby little Quentin. She loves and defends Benjy. She has an intense brotherly love for and is best friends with her brother Quentin. She acts as if she expects nothing from those she loves. Caddy's generous and loving heart desires love above all other things of this world. Her craving for love propels into her sexual promiscuity and in the end drives her away from all those she loves including her infant.

The image of Caddy Faulkner creates is very successful. She is beautiful, passionate, and sympathetic. She is full of love, care and understanding especially to the weak. In fact, the image of Caddy is William Faulkner's favorite. It was his special feeling towards Caddy that prompted Faulkner's writing of the novel. He once said in the class conferences at the University of Virginia, "To me, she was the beautiful one, she was my heart's darling. That's what I wrote the book about and I used the tools which seemed to me the proper tools to try to tell, try to draw the picture of Caddy"(Faulkner, 1994: 236). He had previously written a short story with her in it and felt there was not enough. At last, he enlarged it into a novel.

### **3.2 Shadow—Jason**

The Shadow is a psychological term introduced by the late Swiss psychiatrist, Dr. Carl G. Jung. It is everything in us that is unconscious, repressed, undeveloped and denied. In Jungian psychology, the shadow or "shadow aspect" is a part of the

unconscious mind consisting of repressed weaknesses, shortcomings, and instincts. It is one of the three most recognizable archetypes, the others being the anima and animus. Jung thinks everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is. It may be one's link to more primitive animal instincts, which are superseded during early childhood by the conscious mind. The shadow is the darker side of our unconscious self, the inferior and less pleasing aspects of the personality, which we wish to suppress.

The symbolic projection of the shadow can be seen in the literatures of humankind. When projected the most common variant of this archetype the Devil who represents the dangerous aspect of the unrecognized dark half of the personality. In literature, the shadow is often projected in the character of the villain, such as Shakespeare's Iago and Milton's Satan.

According to Jung, the shadow is instinctive and irrational, but is not necessarily evil even when it might appear to be so. It can be both ruthless in conflict and empathetic in friendship. It is important as a source of hunches, in understanding one's own more inexplicable actions and attitudes (and others' reactions), and for learning how to accept and integrate the more problematic or troubling aspects of one's personality.

In *The Sound and the Fury*, the symbolic representation of the shadow archetype is projected in Jason Compson IV. Jason is the third child of Jason III and Caroline Compson. He is also the third narrator of the novel. Jason is not disabled like Benjy and not mentally unbalanced and suicidal like Quentin, but he is an angry, bitter man who views life and the people in it as being there for his pleasure. He cares about nobody but himself. His anger is so extreme that he lashes out verbally and occasionally on everyone around him. Since everyone disappoints him, his perspective is twisted, which creates a questionable account of actions and motives.

Jason Compson is the earliest figure of villain in William Faulkner's novels. It can be said that Jason is one of the sharpest figures. As the model of villain, his image is vigorous and reaches the level of the classical villains such as Iago and Macbeth in William Shakespeare's dramas. Jason is a selfish, greedy, cold, cynical, cruel and

pragmatical man. He is the spokesman of Capitalism New Order and utilitarianism. He knows how to cope with the real world, easily adapts to the changing trend in the South and becomes a veritable utilitarian. There is no love but only hatred in his heart. In fact, he believes in nothing except money. To him, human relationship is commercial transactions.

His evil is epitomized in his attitudes and behaviors toward Caddy and her daughter little Quentin. Although as dear sister for him, Jason has no love for Caddy at all but only hatred and fury, because he feels Caddy disgraces their family and cheats him out of a job in bank when her marriage falls apart. Her husband promises Jason a job but when Caddy's pregnancy is discovered he leaves her and doesn't hire Jason. To Jason, Caddy's promiscuity means the loss of a job opportunity. Because of it, he has to be stuck at a demeaning desk job and be stuck at home with a hypochondriac mother, retarded brother, and rebellious illegitimate niece. Consequently, he takes revenge on Caddy and his most outrageous act of revenge is to misappropriate the money that Caddy sends for her daughter after Caddy sends her daughter to her mother to raise. He cheats little Quentin and creates a conflict between her and her mother. In the novel, there is such a scene. After Mr. Compson died, Caddy came to the funeral and wanted to see her daughter. She prayed Jason while Jason charged it with 100 dollars. However, at last Jason didn't let Caddy have a glance at her daughter though he received the money. Seeing Caddy's disappointment and pity, he tasted the smell of revenge and smiled. In the novel, he never glosses over his hatred to Caddy and curses Caddy a bitch.

Nevertheless, he is not satisfied. He is resentful of others and cruel in return. After Caddy was deserted by her husband, she sent her daughter little Quentin to her mother to raise. As a result, Jason turns his hatred towards Caddy to little Quentin because little Quentin serves as a daily reminder to Jason of what his life might have been. In the novel Jason's account revolves around his obsession with his niece little Quentin. He is cruel to her and attempts to control her but fails miserably. In the beginning of his narration, he cures little Quentin like this: "once a bitch always a bitch" (Faulkner, 1994: 163). He is a sadist who maltreats little Quentin both

physically and spiritually. In fact, he can get much satisfaction and pleasure by antagonizing and torturing her. Little Quentin often plays truant and at last elopes with a sailor. After little Quentin's disappearance with the stolen money, he explains to the Sheriff why he is chasing after her, "I wouldn't lay my hand on her. The bitch that cost me a job, the one chance I ever had to get ahead, that killed my father and is shortening my mother's life every day and made my name a laughing stock in the town. I won't do anything to her" (Faulkner, 1994: 189). We can say it is he who is largely responsible for what little Quentin has become since she can't get warmth and love from the family.

Jason brags he is the only healthy person both physically and mentally in the Compson family. In his eyes, he has regard for reason and logic and is well-controlled. But his reason is inhuman. He even cheats his mother. Although Caddy sends the living expenses for little Quentin every month, Mrs. Compson doesn't accept it. Then Jason, on the one hand, exchanges a false check for the real one and lets his mother burn the substitute check. He withdraws Caddy's money and possesses it. According to Faulkner's Appendix, Jason has saved from the money he gets from Caddy about four thousand dollars at the end of fifteen years. On the other hand, he deposits his salary under his mother's name as a fake gesture of faith. By doing this, he has his own purpose, that is, keeping alive her mother's feeling to Caddy so that he can steal the monthly check by Caddy.

He is the faithful supporter of patriarchy society. His male-dominated thought makes him full of prejudice and hatred towards women especially those who are bold and decisive in action such as his sister Caddy. He makes several offensive comments on women in the novel. From those we know that he views women as inferior and evil. He sees Caddy's behavior as sin because she is pregnant and is not married. To him human relationship is measured by money and the meaning of life is the accumulation of money. If any woman longs for feeling from him, it is the ridiculous idea in his mind. He often reminds his lover there is only exchange relationship between them. Even at his father's funeral, he looks at the flowers heaped on the grave and estimates they must be worth 50 dollars.

Just as what he says: “I’m glad I haven’t got the sort of conscience I’ve got to nurse like a sick puppy all the time” (Faulkner, 1994:143), conscience is meaningless to him. He is driven by such emotions as fury, greed, envy, and vengeance. Caddy once said: “You never had a drop of warm blood in you” (Faulkner, 1994:131). He is lacking in human feelings. Human relationship and even his revenge are judged by money. Little Quentin is just his instrument and object to revenge. However, he never feels satisfied. He constantly measures his present condition against what he might have been if his father had given him the chance to receive high education not Quentin and if he had got the job in bank. Consequently, even 18 years after he lost the chance he still hates Caddy and his sense of loss doesn't disappear.

In job, he is not successful and is only a clerk in Earl’s store. As an individual in society, he is alienated not only from his siblings but also from people in the town. As a result, throughout his life, hatred and bitterness dominate him and also justify his own failure as a man. When he has not any Compson to hate, he hates all the rest of the town, the world and the human race except himself.

Generally speaking, the title of the novel just mirrors his life: he represents modern man, and his life is full of sound and fury signifying nothing.

### **3.3 Anima—Quentin**

One major contribution made by Carl Gustav Jung is the theory of individuation related to those archetypes designated as the shadow, the persona, and the anima.

Individuation is a psychological growing up, the process of discovering those aspects of one’s self that make one an individual different from other members of the species. It is essentially a process of recognition -that is, as one matures, the individual must consciously recognize the various aspects, unfavorable as well as favorable, of one’s total self.(Guerin, 2004: 180)

The shadow, the person, and the anima are inheritedly structural components of human being’s psyche. The anima is the “soul-image” and is “the living thing in man, that which lives of itself and causes life” (Jung, 1959: 26-27). “Anima is the contra sexual part of a man’s psyche, the image of the opposite sex that he comes in both his personal and his collective unconscious” (Guerin, 2004: 181). The anima is the

archetype in a man that represents his female alter ego. It is the personification of the feminine qualities in a man's psyche. These qualities may include receptivity, intuition, compassion, irrationality, emotional depth, his relationship to nature, and his connection to his own unconscious. The anima has been described as producing moods. In the female psyche, this kind of archetype is called the animus. Jung identified the anima as being the unconscious feminine component of men and the animas as the unconscious masculine component in women. In Carl Jung's school of analytical psychology, both anima and animas are one's "true self". The anima can be identified as the totality of the unconscious feminine psychological qualities that a male possesses and is one of the most significant autonomous complexes of all. It manifests itself by appearing as figures in dreams as well as by influencing a man's interactions with women and his attitudes toward them. Jung once gave an example of a man who falls head over heels in love, then later in life regrets his blind choice as he finds that he has married his own anima —the unconscious idea of the feminine in his mind, rather than the woman herself. The anima is usually an aggregate of a man's mother but may also incorporate aspects of sisters, aunts and teachers.

Carl Jung believed that the human psyche is bisexual. That is to say, we each have within us both male and female qualities, which together comprise the totality of who we are. Just like an old German proverb says "Every man has his own Eve within him". As Margaret Fuller says, "There is no wholly masculine man, no purely feminine woman" in her book *Woman in the Nineteenth Century* (1998: 69). Both the feminine side and the masculine side are inevitable parts of human equation. Just as Edward Whitmont says:

Male and femaleness are archetypal forces. They constitute different ways of relating to life, to the world, and to the opposite sex. The repression of femininity, therefore, affects mankind's relation to the cosmos no less than the relation of individual men and women to each other. (1997, 123)

The shortage of each side results in the split of the soul. However, in a male-dominated society, anima in a man's psyche is not welcome and even often severely repressed. Quentin Compson is such a typical example.

Quentin Compson is the eldest child of Jason III and Caroline Compson. He is

intelligent and sensitive. Among all the Compson children, he is the only child who has received high education at Harvard. In the novel, he is the narrator of the second section, which takes place before he commits suicide. Quentin is brought up in the typical declined aristocratic Southern family and is deeply influenced by its culture. He is a traditionalist and rooted in the traditional Southern ideals of honor, purity, virtue and nobility. As the eldest son in the family, he adheres to the fame of the Compson family abnormally. He assumes he should play the role of the “man” in the family. He hopes to replace his inadequate father and mother and becomes the protector of the family, and defender of family honor. However, the tradition he inherits is only a dying one. As the last representative of declining manor class, a sense of decline obsesses Quentin all the time. He abnormally adheres to the fame of Compson family, but he links it with his sister Caddy’s virginity. To him, Caddy’s virginity symbolizes the fame of the family and the traditional value. He is extremely proud, extremely sensitive but extremely weak both physically and spiritually. He can’t accept change or put new vigor in it. He is extremely afraid of change, obsessed with the past and afraid of the future. He can’t accept Caddy’s fall and feels extremely despaired.

At the same time, he is very lonely, and weak in spirit, which partly results from his inadequate parents and the cold family. As the patriarch of the family, Mr. Compson is a well-spoken but very cynical man. He subscribes to a philosophy of determinism and fatalism. He thinks life is meaningless and he can do little to change events that befall his family. Faced with the decline of it, he is caught in alcohol drinking and short of courage and belief to face the reality. His nihilistic and pessimism affect his children greatly especially Quentin, who can neither get rid of the constraint of the tradition value nor set up a right value to adapt to the changing society. Not getting mother-love and warmth from Mrs. Compson, Quentin turns to Caddy for substitute love, and creates a kind of abnormal love for her.

The feminine characteristic is obvious and greatly influences his thoughts and behavior. However, the anima in his psyche is not welcome in the patriarchal society and is doomed to be repressed. For Americans, the 19th century was a period of

change. In 1860s the American Civil War broke out and ended in the winning of the North. The manor system in the South was destroyed. The old South value was challenged. The southerners especially manors, during this period, were disappointed and puzzled. Nevertheless, the old south value still exists and influences people. As feminist historian Carol Smith Rosenberg says in *Disorderly Conduct*: “nineteenth-century Americans society provided but one socially respectable, no deviant role for women, that of loving wife and mother” (1985: 213). In the male-dominated culture, the feminine characteristics are repressed, such as emotion, intuition and sexuality while the masculine characteristics such as logic, order and control are favored.

What’s more, the inherited culture and his education tell him to be a strong man. He unconsciously denies the feminine side of his nature. But in fact, he is short of courage and confidence. Consequently, there is a conflict between the masculine and the feminine side in his personality. His identity is split. He feels not comfortable with himself as individual. He can’t adapt himself to the changing circumstance and can’t face the reality bravely. He is obsessed with the past and afraid of future. He can do nothing. At last, he has no choice but to commit suicide. Actually, his suicide symbolizes his unity with Caddy and the unity of anima and animas in his psyche to become a complete and healthy person.



## Chapter Four

### OBJECT AS ARCHETYPES

Another way of the application of mythological archetype by Faulkner in the novels is to use images associated with rich symbolic meanings.

According to Mythological and Archetypal criticism, myth is universal in the general sense, though every people has its own distinctive mythology that may be reflected in legend, folklore, and ideology. Myths are by nature collective and communal. Besides, similar motifs or themes may be found among many different mythologies, and certain images that recur in the myths of peoples widely separated in time and place tend to have a common meaning. Such motifs and images are called archetypes and archetypes are universal symbols. The archetypes are buried in the unconscious, in its darkness, and cannot be known by direct experience. But symbols, their spontaneous language, can be observed and understood by consciousness. Philip Wheelwright defines those symbols as those that carry the same or very similar meanings for a large portion of mankind.

There are various types of archetypes. Archetypes can be divided into archetypal images, archetypal motifs or patterns, and genre archetypes. Archetypes can also be divided into situational archetypes such as the quest; symbolic archetypes such as water and fire; and character archetypes such as the scapegoat. Water and fire can be called archetypal images or belong to symbolic archetypes. As essential objects in nature, the symbolic meanings of water and fire are universal. They frequently appear in literature of different cultures in different time. William Faulkner's works

are no exception.

As a result, in this chapter, the author will focus on the archetypes of water and fire and their respective symbolic meanings in *The Sound and the Fury*. *The Sound and the Fury* is rich in imagery and symbolism, which are used to the fullest in Quentin's section. He frequently refers to water, shadows, watches, sisters, and the smell of honeysuckle which reminds him of sex.

Most archetypes in William Faulkner's novels come from The Bible, and the archetype of Christianity almost can be found in every novel, such as Jesus Christ, the Eden garden, cross, snake, water, and fire etc. Water and fire appear many times in his novels and connote various symbolic meanings in different contexts.

#### **4.1 Water**

Archetypes are typical and universal forms of apprehension that reveal themselves as primordial images charged with great meaning and power. As structural elements inherent in the unconscious mind, archetypes alone can explain similarities in mystical motifs and images found among different cultures, and both in the past and at present. The symbolic meanings of archetypes may vary significantly from one context to another. So we need to analyze their symbolic meanings in detail according to concrete context.

In different contexts, water connotes different symbolic meanings such as the mystery of creation, birth-death-resurrection, purification and redemption, fertility and growth. One of William Faulkner's Yoknapatawpha novels that pays special attention to the production of water symbolism is his masterpiece *The Sound and the Fury*. In the novel, the manifestations of water include branch, river, rain, ices, wet drawers, wet clothes, bathing, bathroom, dropsy, and mud. Water in all its physical conditions and manifestations is present in Benjy's, Quentin's, Jason's and Dilsey's discourses. As a result, it acquires different symbolic meanings. It connotes purification, restoration, baptism, female sexuality, resistance and control. By making water in all its physical conditions and manifestations an integral presence in the novel, Faulkner elevates it to symbol, without which the novel would not be what it is.

The use of water in one way or another plays an important role throughout the novel.

In *The Sound and the Fury*, the image of water is the variant of flood. It can symbolize both purification and destruction. Water symbolizes cleaning and purity throughout the novel, especially in relation to Caddy. Playing in the stream as a child, Caddy seems to epitomize purity and innocence. However, she muddies her underclothes, which foreshadows her later promiscuity. In chronological time, the earliest event in the novel involves the Compson children playing in the river in 1898. Both Benjy and Quentin return to this scene several times. The four children are playing in the branch of the river. Roskus calls them to supper but Caddy refuses to go ashore. She squats down in the river and gets her dress wet. Versh tells her that her mother will whip her for that. Then Caddy asks Versh to help her take her dress off but Quentin warns her not to. Regardless of Quentin's objection, Caddy takes off her dress. Then Quentin hits her. As a result, the two of them fight in the branch and get muddy. Here, Caddy's soaking her dress in the water of the branch is a metaphor for the sexual fall that will torment Quentin and ruin the family. Caddy sullies her garments in an act that prefigures her later sexuality. In the night when Damuddy, children's grandmother, dies, Caddy climbs up a tree to peek in the window at the adults under the help of Versh and her muddy bottom of drawers is found by other children as she climbs. Caddy's actions here are extremely significant. That she falls down and gets her drawers muddy symbolically suggests her later sexual promiscuity and sexual acts. Here, Faulkner is correlating her muddy drawers of one age with the sexual acts of later age. The water here is an ironic reversal of baptism which foreshadows a life of sin.

Besides, Caddy's utter disregard for her own appearance and her willingness to remove her clothes in front of the Negroes are correlated with her later acts that defy accepted social behavior.

What's more, water has the function of purification. This function is also very obvious in Caddy. When Caddy grows up to 14 years old, she begins to use perfume. Benjy gets upset when he first smells Caddy wearing perfume. He couldn't smell the odor of tree any more in Caddy. Caddy tries to hug Benjy but he cries and pushes her

away. Then Caddy walks to the bathroom and washes the perfume off. Consequently, Caddy hugs him and to Benjy she smells like trees again.

Here, actually, Benjy hopes that water can wash off the perfume, which represents sin, in Caddy and can purify her in order to return the pure sister Caddy to him. The washing up of Caddy is embodied with religious symbolic meanings. It symbolizes both the ceremony of baptism, and the moral purification. Here water functions as the traditional cleaning agent. At this point still a virgin, Caddy washes the perfume off, symbolically washing away her sin. In the same way, she washes her mouth out with soap after Benjy catches her on the swing with Charlie.

Later, when Caddy has just lost her virginity, Benjy tries to push her into the bathroom because he senses something is wrong. However, this time, Caddy cries because she knows that no amount of water or washing can cleanse her.

Furthermore, later in Quentin's recall, Caddy herself goes down to the branch and lies in the water and lets the water run over her hips. This act symbolizes her desire to be pure again.

The appeal of water permeates Quentin's monologue. It is often in the background or in his thoughts "I could smell the curves of the river beyond the dusk" (Faulkner, 1994: 108), "I can be dead in Harvard Caddy said in the caverns and the grottoes of the sea tumbling peacefully to the wavering tides" (Faulkner, 1994: 110). After his fight with Dalton Ames over Caddy, Quentin "couldn't hear anything but the water"(Faulkner, 1994: 103). The entire episode in which Quentin walks near the river in Boston and tries to rid himself of the little Italian girl, whom he always addresses as "sister", is interspersed with his memory when he and Caddy were in or near the river near their home. These are sexually powerful occasions when Quentin tries to make Caddy explain her relationships with men and her pregnancy and when they nearly complete a mutual suicide. Water is also a "return-to-the womb" symbol and a death symbol. For Quentin, water symbolizes fall, disaster, death and unfortunateness.

Let's review the night when Caddy lost her virginity. There is the smell of rain in the air. It can be said that Caddy's loss of virginity is a disaster for Quentin since he regards her as his lover in psychology and connects her virginity with family glory.

He, just like a protector, hopes to protect Caddy's virginity and even associates her virginity with his life. Consequently, the rain in that night symbolizes fall and disaster for Quentin.

Also an interview between Quentin and Dalton Ames takes place on a bridge over a river overlooking the branch in a rainy night. This conversation is the longest one in the novel. Quentin hopes Dalton Ames breaks off relation with Caddy through this conversation and fights with him. It is this conversation that makes Quentin disappointed at Caddy totally. After he fights with Dalton Ames, he is haunted by memories of the river at home, is fascinated with the river in Boston, and finally drowns himself there. It is both the end of his suffering and the culmination of his desire. Still again, the rain, like the unfortunate fog, covers Quentin and is full of the smell of fall and death.

To Quentin himself, water is his final arrangement. When Quentin finds that his sister and father have disregarded the code that gives order and meaning to his life, he is driven to despondency and eventually commits suicide by drowning himself in river. Here Quentin's suicide by drowning symbolizes both "return-to-womb" and death. Actually this kind way of death fits Quentin's personality, because he is only a shadow of a true character, and as he jumps into the water, his own shadow from below rises up to meet him. Consequently, suicide by drowning himself in the water cleanses Quentin of all responsibility to live up to the family's prestige and live with the knowledge of Caddy's sin. For him, it is a type of returning to the womb since he has never been able to establish a meaningful relationship with his mother.

From above, it can be concluded that water as a kind of archetypal symbol is important to the Compsons especially Caddy, Quentin and Benjy.

## **4.2 Fire**

William Faulkner prefers to use numerous Biblical images associated with religious meanings in his works. Besides water, fire is the most frequent image that appears in *The Sound and the Fury*.

Fire is a kind of complex image. On the one hand, it is often regarded as a kind of sacred object. In the Bible, the God often appears in fire and is surrounded by angels with fire. A lot of festivals in Christianity are related to fire. Among them, Easter is a religious holiday connected with fire. It is a means to purify people's mind. It symbolizes warmth, brightness, sacredness and purification. On the other hand, it is an important means by which God punishes human beings. When God is in fury, he fires people to punish the evil. As a result, fire also symbolizes destruction, disaster and punishment.

In *The Sound and the Fury*, Benjy loves three things: his sister Caddy, the pasture sold to pay for Caddy's wedding and Quentin's college education and firelight in the kitchen. After Caddy's leaving, the most sacred object in Benjy's heart is the roaring firelight besides Caddy's slipper. He loves fire and often stares into the "bright shapes" of the fire while the world revolves around him. In fact, the word "fire" is mentioned numerous times in the memory of his name change. Caddy and the servants all know that he will stop crying and calm down whenever he looks at the fire, because fire becomes the symbol of warmth and family tenderness. In the cold Compson family, only Dilsey's kitchen with the roaring firelight is warm, which shows that sacred fire can bring warmth to people and comfort to people's soul. As a symbolic object, fire is conventionally associated with the contrast between light and dark, heart and cold. However, in the novel, it is a kind of comfort to Benjy. It is a comfort, not merely to Benjy because of the pleasure he receives in watching it, but because it is associated with the hearth, the center of the home. From the novel, we know that it is often Caddy who places Benjy in front of the fire: "she led me to the fire and I looked at the bright, smooth shapes" (Faulkner, 1994: 41). Consequently, in Benjy's heart, fire is associated with the idea of Caddy. Both Caddy and fire are warm and comforting forces within a cold family. Generally speaking, fire symbolizes warmth, brightness and love to Benjy.

But to Quentin, the meaning of fire is different. It represents purification. He hopes to be surrounded by fire in the hell: "If it could just be a hell beyond that: the clean flame the two of us more than dead. Then you will have only me then only me

then the two of us amid the pointing and the horror beyond the clean flame”(Faulkner, 1994: 74).He believes fire can burn out the past sin and family disgrace to escape the world full of sound and fury. At the same time, their soul can be purified and therefore they get rebirth.

## Chapter Five

### BIBLICAL ARCHETYPES

#### 5.1 Structure in the novel

The United States is a country in which people have fervent religious beliefs and especially the South America is full of religious atmosphere. Growing up and receiving education in such surroundings, William Faulkner was familiar with the Bible and deeply influenced by the beliefs in it. Unconsciously, he was prompted to consider social problems and try to solve them from the standpoint of Christianity. In his works, he employs the biblical structure, plots and images to enrich the meaning of his works.

In *The Sound and the Fury*, Faulkner borrows plots from myth and Western religious belief to provide pattern and imply meaning, especially from the Bible. In the novel, biblical names and stories abound everywhere.

Allusion in *The Sound and the Fury* acts as a dense and interpretable device within the structure of the novel. The sources of narrative pattern include allusion to myth, legend, fairy tale, religious story, and biography or autobiography. The allusive references are almost completely related to the Bible. The structure, plot and characters are almost parallel to those in the Bible, particularly the structural components of the *New Testament*. In structure, the four chapters of the novel correlate in several ways to the four gospels in the New Testament, written by Mathew, Mark, Luke and John. In plot, both the *New Testament* and *The Sound and the Fury* are concerned with telling a tale of great loss. Both are concerned with sin and



salvation. It follows the Modernist “Mythical method”. Many episodes and images are parallel to those in the Christian Holy week.

William Faulkner consciously makes the narrative way of *The Sound and the Fury* parallel to that of the Bible. Generally speaking, the biblical structure of the novel is manifested in these aspects: the narrative viewpoints and narrative structure.

First, let’s look at the narrative viewpoint. Like the New Testament, *The Sound and the Fury* is composed of four separate chapters. Faulkner employs the multiple viewpoints to tell the story. Four narrators tell one story from different angles. Each of the first three sections is narrated in the first person by a Compson brother and the fourth one is narrated in the third person by the author. They are Benjy, the idiot; Quentin, the eldest son of the Compson; Jason, the third child and Dilsey, the black servant respectively.

Each chapter is involved with what has happened in one day. The first three chapters are the stream-of-consciousness of Benjy, Quentin and Jason respectively. The fourth section is narrated by the black servant Dilsey. The major stories in the novel are closely linked and recounted in the chronological order of the Compson children growth. The first section presents the idea of the whole novel in miniature. In this section, Faulkner duplicates many details from the biblical account and Christian lore of the acts of Jesus on that day. Benjy records for us the scenes in 1898 with the vividness and freshness. From Benjy’s memory, we get a glimpse of the character traits of each individual in the novel. In the second section, Quentin, the eldest son of the Compson and a freshman at Harvard, mainly recalls Caddy’s behaviors and emotions in adolescence. He feels bitter about his sister’s loss of virginity because he regards Caddy’s virginity as the symbol of family fame. As a result, Caddy’s loss of virginity means the loss of family fame. Caddy’s behavior and the degeneration of family make him disappointed. At last he commits suicide by drowning himself to avoid facing the reality. The third section by Jason recounts what has happened after the Compson children entered adulthood. Three brothers all tell the story of their sister Caddy from different points of view. Four chapters are separated from each other but correlated. The multiple narrative way makes Caddy’s story complete.

This kind of multiple narrative viewpoints is similar to that of the four Gospels in the New Testament. In the novel, from different narrators we get the panoramic view of the Compson story. From different narrators, we get the characteristics of every character, while the four Gospels (Mathew Gospel, Mark Gospel, Luke Gospel and John Gospel), also from different angles of view, narrate the birth, preaching and death of Jesus Christ. The four Gospels have their own feature at the same time mutually complemented. Besides, the most materials and standpoints of the first three Gospels are similar. While in the novel, the first three sections are presented by three sons of the Compson. Furthermore, the fourth Gospel (John Gospel) recalls many Jesus Christ's preachings. John constantly exposes Christ as divine and makes known the deeper, spiritual truths of his life. The theme is like this: God is love, while Jesus Christ is the manifestation of God's love. While in *The Sound and the Fury*, the fourth section employs the traditional narrative method instead of stream-of-consciousness and is narrated by the author himself through the black servant Dilsey. This section takes place on Easter day in 1928. Dilsey looks after her master's idiot son Benjy, helps Caddy in trouble and protects little Quentin. It is her love and care that show Christ's preaching: people should love each other. Both John Gospel and the Dilsey chapter are written from the most distant standpoint of the others, whether it is chronologically or emotionally.

From the above, it can be seen that the multiple narrative way and the narrative structure in *The Sound and the Fury* are deeply influenced by those of four Gospels in the New Testament. Here, the writer wants to use the tragic structure of religion to subtend the tragic structure of modern people's psychology. Through the resurrection of Jesus Christ, the novel expresses Faulkner's moral tendency and attempt to save modern people's spiritual crisis.

## **5.2 Ironic biblical plot in the novel**

In *The Sound and the Fury*, one typical example of the application of archetypes is the elaborate use of the biblical account of Christ Jesus' life especially in his last days. That is to say, the biblical application of the ritual and folklore

associated with the celebration of Easter in Christian churches. The narrative plot of the novel is prototype on the suffering of Jesus Christ. Faulkner puts deep connotations into the novel to enrich its content.

In the novel, each section is distinctly marked by a date on its first page. In Faulkner's novels, date not only expresses time but also connotes profound meaning. In *The Sound and the Fury*, the titles of chapter 3, chapter 1, and chapter 4 are 6th, 7th, and 8th April in 1928. They are the suffering date of Jesus Christ, the eve of Easter (a Saturday) and Easter Day respectively in the Easter week. The first day of the novel is Holy Saturday. Holy Saturday is the day after Christ's crucifixion and entombment. It is a day when Jesus descended into Hell in order to bring up to Heaven the worthy Old Testament patriarchs who would be denied Salvation since they lived before the time of God's new covenant and the acts of Christ. On this day in the novel, the writer duplicates many details from the Bible about Christian love of the acts of Jesus on Holy Saturday. The second day of the novel, Quentin's section, is a Thursday. The third day is Good Friday, the day when Jesus was crucified, died and was entombed. On this day, it is said that Jesus spent the hours of noon to three o'clock, that is, three hours, on the cross. Coincidentally, three hours are honored in the novel through the imagination of William Faulkner. For instance, in the Compson, the clock chimes five times when it is eight o'clock, which implies that there are three hours missing. The four dates are all connected with the dates of Jesus' suffering. As a result, the novel is covered with mythical atmosphere. Readers attempt to seek for the deeper connotation of the novel. Here, Faulkner uses solemnness and sacredness of Jesus to contrast the vulgarity of the Compson children. For instance, 7th April is the date of Jesus' suffering while on this day little Quentin is humiliated and bullied by her aunt Jason to repay her mother's sin. What's more, Jesus was crucified to death at the age of 33. While Benjy is castrated when 33. Jesus died for the sin of human beings while Benjy, as an idiot, neither can express his own thought nor can look after himself. Though alive, he is dead.

Another biblical scene takes place in the novel. According to Luke Gospel, on the day when Jesus was resurrected, Peter came to Jesus' tomb and found the remains

of Jesus was gone. In *The Sound and the Fury*, little Quentin has an unknown father, which is like Christ. As we know, Christ is the son of the virgin Mary and has no earthly father. Like Christ little Quentin suffers a misunderstood and mistreated experience by her cold-blooded aunt Jason. Consequently, the similar biblical model appears on Easter Sunday in the novel. On that day when Dilsey enters little Quentin's room, she finds the room is empty except some clothes: "the bed had not been disturbed. On the floor lay a soiled undergarment of cheap silk a little too pink, from a hail open bureau drawer dangled a single stocking" (Faulkner, 1994: 176). As Mary and Martha stand at Jesus' tomb and hear the angel say: "He is risen", Mrs. Compson and Dilsey stand at the open door listening to Jason's tirade. Little Quentin elopes with a man after stealing Jason's money box. After we compare the scene in the novel with that in the Bible, it can be seen the difference is that the New Testament recounts the suffering and resurrection of Christ and the pure and virginal Christ's disappearance signaled the end of death and the beginning of new life in heaven. However, the promiscuous Quentin's disappearance signals the destruction of the Compson family. There are only fall and fury besides the suffering of little Quentin.

There are many parallels to Easter lore and ritual in the novel. They control order, and give shape and significance to the futility and anarchy that prevail in the Compson family especially in the mental life of three Compson sons. By contrasting stories in the novel and in the Bible, Faulkner intends to show the disintegration of the Compson and hint obliquely at the bankruptcy of morality in American South. We can see the absence of love and compassion among most of the Compsons leads to the disintegration of the family, which also shows the scene of faithless modern life.

Apart from biblical structure and biblical plot, biblical archetypes are used in the portray of characters and language in the novel, for example, after Dilsey listens to the priest Reverend Shegog's sermon, describing the major events of Jesus' life and resurrection, she weeps quietly. As she leaves the church, she states: "I've seed de first en de last -----I seed de beginning, en now I sees de endin" (Faulkner, 1994: 185). Dilsey's comment reveals her insight into the Compson family tragedy and her ability to see it in the context of a great cycle. She has been present since the

beginning when the Compson children were only babies and she is still there when the Compson falls. Unlike the Compson, she accepts time actively and uses it to do as much good as she can, instead of wasting it on obsessions with the past.

Biblical allusions are approximate but not equivalent, and it is this approximation that allows for the ironic combination of the Compson family's drama and the life and death of Christ to be compared. Through allusion, we are able to see the hopelessness of the Compson family and the tragedy that Faulkner views as the loss of southern womanhood.

### **5.3 Ironic Christian themes in the novel**

#### **5.3.1 Loss of Christian values in the modern world**

There are many implied Christian themes in *The Sound and the Fury*. In the novel, the main action takes place during Easter week, 1928. As we know, Easter is the holiest event day to the Christians in the Bible. While coincidentally the Passion Week becomes the novel's main organizing device. The writer's purpose and the Christian themes are obvious to readers. One of the themes is the loss of Christian values and thus of human love and mercy.

The American south is thought to be a culture of noble memory and firm religious belief. The southern aristocratic families espouse traditional southern values, that is, men are expected to behave like gentlemen full of courage, moral strength, perseverance and chivalry to defense their family reputation. Women are expected to keep feminine purity, grace and virginity. While all these beliefs are based on faith in God and profound concern for preserving the family's honor.

However, ironically, in the novel, the Compson prove examples of lost ideals. The corruption of traditional values runs rampant in the Compson. In fact, each of the sons has a problem with religion. Each of them fails miserably to match up to the Christian qualities. They are all in parallel with Christ but by inversion. In the Bible, Jesus Christ asked to be released from the next day's torture if such release would not interfere with His Father God's plans. However, in *The Sound and the Fury*, the eldest son Quentin pleads with his father for punishment and is refused. He wanders around

Boston appearing normal on the surface but his inner soul rages with conflict and desperation. Jason delves deeper into his cynicism and banking business to forget the terrifying struggle of his relatives. He is an immoral person characterized by greed and lust. His behavior and views go against Christian values. In a word, he is the embodiment of sin.

Besides, Holy Saturday is a time of Christening, of name giving according to the Bible, while we know that Benjamin's name has been taken away from his monologue on Holy Saturday. Through his innocence, morality and his 33-year-old birthday, Benjy is symbolic of Christ, but an idiot-form of Christ. Benjy can't accept the realization of his doom and simply withdraws into himself. He represents the impotence of Christ in the modern world and there is a need for a new Christ figure to emerge.

It can be said that each of them enacts an ironic parody of the life of Jesus on the equivalent days of his trial, crucifixion, death and resurrection. In fact, none of them is religious. Their self-destructive nature leads to ultimate doom.

In short, God's son Jesus Christ passed through the events of the Passion and rose as a redeemer, while the Compson sons experience parallel events during the Passion Week in 1928 but go down in failure. The reason is that the Compsons have corrupted traditional Southern values and love, preached as an eleventh commandment, is lacking, frustrated or distorted in this family. For instance, in the Compson, parents are distant and ineffective. Mr. Compson is cynical and involved in alcoholism. He detaches himself from his children. He fills his son Quentin's head with cynical, life-denying ideas, which leads to Quentin's suicide. Mrs. Compson is self-absorbed and wallows in hypochondria and self-pity. She remains emotionally distant from her children and doesn't care about them. In fact, she is absent as a mother. Her negligence and disregard contribute directly to the family's downfall. As a result, the children react to the lack of parental love in different ways. Quentin develops an abnormal affection with his sister Caddy. He turns to Caddy for love and understanding. In Quentin's section, Quentin cries in depression and agony: "If I could say Mother, Mother" (Faulkner, 1994: 60). Later he cries again, "If I'd just had

a mother so I could say Mother Mother” (Faulkner, 1994: 109) because he realizes that his mother takes main responsibility for his sister Caddy’s fall. Benjy turns to Caddy for the maternal love.

The corruption of southern aristocratic values and the loss of Christian values result in the fall of the Compson family, which can be seen from the glorious history of the family. In family history, Quentin Compson II governed the state and Jason II was a general. However, when it came to the generation of Jason III (Mr. Compson in the novel), the condition has changed. Jason III is lost in cynicism and alcoholism. At last he dies of drinking. His next generation is even worse. The eldest son, a Harvard student, commits suicide by drowning himself in the river in the first year at Harvard. His only daughter disgraces her family. The third child, Jason, is only a thief, who is cruel to everyone in the family. The youngest son, Benjy, is an idiot, and is unable to think and express himself.

At the same time, the fall of the Compson foreshadows the decline of the old South.

### **5.3.2 Resurrection and renewal**

Besides the theme of the loss of Christian values, there lies another Christian theme, that is, the hope of resurrection of Christian values.

In *The Sound and the Fury*, three sections take place during the Easter Week in 1928. As we know, in the Bible, the Easter Week is significant because Jesus Christ was crucified on Good Friday and resurrected on Easter Sunday. Coincidentally, a lot of events in the novel can be paralleled to the death of Jesus Christ, such as, Quentin’s death and Caddy’s loss of virginity. However, each Compson has a problem with religion and none of them can be resurrected like Jesus Christ to save the family. Though Benjy, born on Holy Saturday and 33-year-old as a narrator in the book, has no problem with religion and doesn’t do something wrong, he is retarded. He just stands for the impotence of Christ in the modern world which is lacking in Christian values. There’s a need for a new Christ figure to appear. In a word, we can’t see hope from the Compson.

However, Faulkner does leave a glimpse of hope to readers. That is Dilsey, the black servant in the Compson. Dilsey is the only loving character of the household. Simultaneously, she is the only person who preserves her values. She endures Christlike hardship through her life in the Compson, for example, she has to bear Mrs. Compson's endless complaining and self-pity, Jason's cruelty and Benjy's frustrating incapacity. Every day, she is in charge of the whole family's housework. Like Christ, she constantly provides people around her with concern and love: she takes care of the idiot, Benjy, protects little Quentin from being maltreated by Jason and serves Mrs. Compson. She emerges as the only character who has resurrected the traditional Christian values which the Compsons have abandoned such as hard work, endurance, love of family and religious faith. Among them, the most significant is love, Jesus' preaching, which is also what the Compson mostly lacks.



## Chapter Six

### CONCLUSION

This thesis employs mythological and archetypal approach to interpret William Faulkner's masterpiece *The Sound and the Fury* and to analyze various archetypes in it. The author mainly focuses on character archetypes, object archetypes and ironic biblical archetypes in the novel.

Chapter Three analyzes characters in the novel by the theory of archetypal women, shadow and anima. The archetypal women the Good Mother, the Terrible Mother, and the Soul Mate are respectively projected on three female characters in the Compsons. They are Dilsey, Mrs. Compson, and Caddy. Mrs. Compson, as the matriarch of the family, neglects her duty and doesn't bring her children warmth, care, love and nourishment. Then, the servant Dilsey takes the place of her and looks after children in life carefully while Caddy offers her spiritual care to her two brothers and is the incarnation of inspiration. The shadow and anima archetypes are projected on two sons of the Compsons, Jason and Quentin. Jason represents the villain. Quentin's feminine side in his personality is repressed and his identity is not complete. He feels perplexed in the new society. Chapter Four makes researches on object archetypes in the novel. The object archetypes that appear most frequently in the novel are water and fire. As essential objects in nature, their symbolic meanings are universal in literature. They connote different meanings in different contexts. In the novel, the image of water is the variant of flood. It symbolizes both purification and destruction. Fire represents warmth and love to Benjy but purification to Quentin. Chapter Five

shows the biblical structure, ironic Christian plot and themes in the novel. The plot and themes of the novel are ironic reversal of those in the Bible.

Through the analysis of various archetypes, the writer comes to conclusion that Faulkner presents a common concern of the degeneration of the South America after the Civil War and hint obliquely at the bankruptcy of morality in American South by contrasting people and stories in the novel with those in the Bible. There is short of love among the Compsons. And the loss of love results in the fall of the family. The fall of the Compson family further foreshadows the loss of Christian values in the modern world and spiritual crisis of modern people.

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## 攻读硕士期间发表的论文

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