

The Sound and the Fury: A Collapse of Miss-Under-Stood Identities

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Abstract: *Faulkner's The Sound and the Fury is the embodiment of the failure of patriarchal society during 1920s. In the four-chapter novel, Faulkner tries to cover the same story from different points of views with a concluding chapter clarifying the whole story from the point of view of a witness. The present study has chosen the category of gender under psychoanalysis studies which can be considered a new move on the subject. Throughout the story the characters' names are perplexingly altered, and this name alteration makes the character identification arduous. According to Judith Butler Gender is not a biological trend but a process that comes through persistence. In this respect what defines the gender identity of characters is not their biology but their internalization or accession of the particularities of the powerful party namely the law of the father in a patriarchal society. The possession of cultural roles wins biology in the fortune moment which determines which party gets dominance, and any change in this respect can change the identities of the characters. Through this ideology all major characters (Benjy, Caddy, and Quentin) are interpreted through the changes done to their gender identities so as to give their way to the champion of patriarchy, Jason. Having all the means and ends needed for a masculine materialist character, he overcomes the feminized surroundings around him by the strongest phallic symbol he has gained, money, to build a new patriarchal dominion of his own on the ashes of the previous one. The catastrophe/climax happens in the Dilsey's clarifying chapter, when out of the Law of the Father, money, the cause and means of identity, emasculates its owner and subsequently passes power to its new master which would consequently interpreted as masculine.*

Keywords: *gender identity, patriarchy, phallic symbol, feminized, masculinize*

1. INTRODUCTION

Enslaved by their culture and morality, the characters of *The Sound and the Fury* suffer from their feminized identities in life. Aside from what biological sex may suggest as one's gender, their active identity, subordinated to social and cultural forces, goes through a radical change throughout the course of the story. All these characters, which are in possession of good reason, are put aside from the reign of power except for the one who will be the survivor of the past patriarchal society and the blossom of the new capitalist generation. The way in which the writer manipulates all these characters to be considered feminized is a kind of strategy built upon the very basic situations of the familial life in 1920s.

Terrell Tebbetts (2003) in his article reviews the situation of the time as such: "by 1920s standards, marriage must give all members subject status_ that is, the ability to influence and sometimes direct not only themselves as individuals but also the group as a social unit" (50). As Eagleton also approves in the same article, what proved in advance was not the same way the thinkers of the time perceived it (50). The "failure of the family" co-exists with the "failure of the marriage" resulting in "failed mothers" and "failed fathers" and later on in the "absence of

marriage" (56). Faulkner's manipulation of the story is the embodiment of this failure in the characterization of all members of the family, especially his chosen savior Jason. As a result, the other members are feminized under the patriarchal-materialistic culture of the time championed in him. The present study tries to show the collapse of the rising ideology which feminized the characters and the failure of its champion upon the pillars of the failed family.

2. DISCUSSION

Mother, brought up in a strictly patriarchal society, internalized its laws so that she never fails to recognize her dictated role: to be the corrective observer of the laws, and this is the very thing that makes the grounds for her absence in real life. In Lacanian terms, having felt the lack of phallus in herself, she tries to identify with the lack and become its signifier. She is therefore no more a subject of her own will and desire but the subject of the Law to observe its being totally performed which causes her passivity throughout her life. What she reflects henceforth are the words of the object she is identified with: there is no more she but The Law of the Father.

In the manner of Faulkner's storytelling, her objectivity is clearly revealed. She is shown only in contrast to other characters, not active but only a listener reacting to every situation with tears, and praying that her family's deviancy from The Law would be forgiven. The irony of her believes is revealed in Jason's chapter where she is faced with the result of her prays. She is never introduced as an initiator of the dialogues, but only as an answer giver whose emotional responses to the logic of Jason are the only signs of her existence. Maybe Butler's argument in *Gender Trouble* (2006) about the association of "mind" and "agency" with masculinity and "body and nature" with femininity "awaiting signification from an opposing masculine" (50) finds significance in the characterization of the mother.

The other reason of her severe obsession with The Law is in Butler's words: the "theological impulse that motivates it" (77). This disguised signifier of the lack is a severe Catholic, and her prayers are directed towards a God which is never directly mentioned. This God seems to others a kind of 'Yahovah' in essence, the name Butler ironically but to the point uses for phallus. Whatever the religion, catholic or the Law of the Father, "the symbol," mother becomes so indulged in her religious and cultural duties that she forgets her natural motherhood. Even her love for Jason is from her duty as the signifier of the Law: she wants him that is considered as a strong masculine that has the phallus in comparison to others who are feminine and suffering from its lack. She survives and consolidates her role as the signifier of a Law which is to be preserved for the next generation that is ironically a failing one. The same point is considered by Butler (2006) when she says that "the construction of the law that guarantees failure is symptomatic of a slave morality that disavows the very generative powers it uses to construct the "Law" as a permanent impossibility" (77). Her strict observance of the Law of the Father not to become humiliated leads her towards changing her idiot son's name from Murray, given to him in honor of his brother, into Benjy so that the masculine power of his brother might not be belittled. Even her concern with Caddy is not only because of the dangers and damages she might suffer from, but also because she has neglected the sacred Law, and in its honor she wears black, bewails, and prays whatever her God that this deviancy be forgiven.

In the absence of Mother's love, the family members turn to nature. Their house is surrounded by a pasture which is actually the second home they enter when they are in need of a mother. Quentin remembers that "on the rainy days when Mother wasn't feeling quiet bad enough to stay away from the windows we used to play under it" (153). This remark shows the bar she held between herself and the children, only watching them play from her window which is simultaneous with her unconsciously letting them into trouble: she is only a passive observer of their coming disasters, symbolically shown through the rain. However, when they are enjoying the motherhood of the nature, there is "twilight again, that quality of light as if time really stopped for a while ..." (153). Here Quentin's notion of light points to the warmth of maternal love.

The first influence of Mother's selfless femininity is directed towards Father who sees her wife as "created by disease, within purification, into decay" (34). This fair conclusion about the character of Mother is far from Father's character as a member of a highly patriarchal society. But having missed his wife through the compulsory ideologies of patriarchy and religion, he suffers the loss. As a result of the breakdown of the emotional tie with Mother, he identifies himself with the loss

and becomes a feminine inside. Henceforth, Father plays somehow a maternal role for his children and cares for them out of the symbol. His character is feminized in double ways. In Jason's chapter his masculinity is humiliated by the intensity of his drunkenness in mourning for a bitch. He is furthermore considered as an unproductive Man who is powerless because of its inability to share the reign of materialistic power, and even for selling the sources of power for unproductive purposes he sends Quentin to Harvard. The cold atmosphere of the family can be read through Quentin's mind "Mother herself she and father upward into weak light holding hands and us lost somewhere below even without a ray of light . . ." (157). His notion of light repeated throughout the story is a symbol of warmth and love, and the parent's relationship seems to him as a weak light and his own situation is in its lack. The particles of this puzzled and puzzling portrayal of familial memories are to be found and adjusted through reading the minds of its members.

Benjy's mind is a fantastic play of shadows of the people confined in their farmhouse, wherein they miss the maternity in the house and cling to nature in its various appearances. The naïve mind of Benjy is the unique observer who conceives the whole order of events out of chaotic appearances. As symbolically portrayed in his unconscious consciousness, there exists a mirror in which a fire comes and goes. This picture in addition to the clustered farmhouse, forms a reminder of Plato's world of shadows, but ironically enough Benjy is able to realize the realities from the shadowy appearances of the world meaningless to all who have left the cave and saw the sun. This parody becomes more interesting when the one sees that the next three sections are the explications of the omniscient view of Benjy's paralyzed mind as the effects which their causes are to be discovered by the conscious reader. Benjy's ability to read the reversed order of things in the mirror, from left to right, which is an anti-clock movement symbolically shows the breakdown of the structure of the mind and time which is repeated in Quentin's chapter. Having such a conscious unconscious in the patriarchal aristocratic society, this narrator is doomed to be emasculated and paralyzed and not even able to share his knowledge of the coming breakdown of the this phase. Benjy's soul that is ignored by Mother searches lost maternity in Caddy who plays her maternal role very well.

Unlike Quentin, Benjy never bewails Caddy's missing virginity, but is more worried about her innocence. He is not preoccupied with the Law of the Father as the cause of his bellowing, but worries about its effects on his family members. Castrated physically, emasculated mentally and being looney, he is the feminine who in Butler's words "maintains the power to reflect or represent the 'reality' of the self-grounding postures of the masculine subject, a power which, if withdrawn, would break up the foundational illusions of the masculine subject position" (2006: 61). From the main characters of the family he is the one survivor in Jason's chapter and truly sees the breakdown of his patriarchal-materialistic masculine world, becoming an object of his misguided niece rubbery.

Benjy as stated formerly is the only character who cannot leave this pasture-cave to see the world of reality, and ironically the only time he tries to break this limitation and go beyond through the gate to inquire the truth and communicate his mind, though his inability is clear to all, he gets castrated under the Law of the Father. This Law which is never reflected through his mind makes him feminized in every possible aspect. In addition to his castration, he is involved in the exogamy tradition, and as a woman he is exchanged from one generation to another regardless of the color; even his name is changed and castrated from Benjamin to Benjy and finally Ben. But highly feminized as he is, Benjy who can reorder the chaos in the shadowy world of effects is the only witness of the breakdown of the patriarchal materialistic White and Black world.

In Quentin's mind shadow plays a different role. It is not anymore the Platonic conception of the ideal and the real, but a new notion of the body and the soul. This dualism of shadow as the soul and body as the desire is caused by the same reasons mentioned before, but the puppeteer here manipulates the movements using the same strings for different crooked moves. His trouble begins with the lack of Mother which is common among all the members of this family. He can successfully identify the original loss with Caddy who plays a double role as his mother-sister; therefore, his oedipal desire is triggered towards her. However, he finds a double love towards her, both platonic and sexual. His platonic love has nothing to do with Plato's concept of superior beauty but the influence of the patriarchal superiority of "the Law of the Father." When he tries to sleep with Caddy his very interior superego stops him of breaking the Law which maintains the

power of masculinity between men. He should not sleep with Mother to the advantage of Father, and Mother for him is characterized in Caddy. Although Father might not be that much concerned with this Law, this is under the observance of Mother which this taboo must not be broken. Unable to fulfill his desire for a sexual intercourse with Caddy, he becomes jealous of other man's desire for her. With the appearance of Dalton Ames and Caddy's love for him, the identity breakdown takes root in him. From the first moment of the loss, melancholia occupies and accompanies him. Butler (2006) explains these Freudian terms as "the melancholia of gender identification . . . [which] must be understood, then, as the internalization of an interior moral directive which gains its structure from an externally enforced taboo" (87). This morality is internalized in him through the disciplines of Catholicism strongly believed by Mother. His virtual resentment with Caddy is, in the words of Bernard De Voto, because "not only she was pregnant outside the Law but also, what seared Quentin's purity much worse, she had lost her virginity" (CLC 52: 107). In the conversation he has with his father, he prays to be the one who has lost virginity and Father says "it is because you are a virgin: don't you see? Women are never virgins. Purity is a negative state and therefore contrary to nature, it's nature hurting you not Caddy . . ." (107). Butler (2006) explains this contradiction, suggesting that the binary of "nature/culture" creates a hierarchy "in which culture freely 'imposes' meaning to nature, and, hence, renders it into an 'other' to be appropriated to its own limitless uses . . ." (50). The problem of melancholia comes to Quentin because he cannot come up with this culture that is imposed on nature. This is the culture which has barred him from his real mother and then from the identification of its lack with Caddy.

Quentin's inability to communicate with his populated culture bound environment can be read from his mind: "even the sound seemed to fail in the air, like the air was worn out with carrying sounds so long" (105), and this sound is the sound of ideology and the air is 1920s. The reaction aroused in him is that "he undertook to kill both himself and her, but ended by merely telling their Father that he had committed incest with her" (De Voto, CLC, 52: 107). Father advises him that "watching pennies has healed more scars than Jesus" (161), and sends him to Harvard. But Quentin having missed Caddy begins to identify himself with her. The questions regarding virginity are the clues to the castration of his old gender identity. From the moment of loss on, he becomes a feminine, a one to be acted upon, and henceforth no subject. After the second loss, he begins to turn to water as a maternal shelter. What rushes to his mind from the scene of Caddy's departure is "... just I see saw did I saw did I see not good-bye the marquee empty of eating the road empty in darkness in silence the bridge arching into silence darkness sleep the water peaceful and swift not good-bye " (156). This identification of water with maternal love goes on to his last moment of his life when he finally joins it. On the day of his suicide the moment he first sees the river, he says: "I could feel the water beyond the twilight, smell when it bloomed in the spring and it rained the smell was everywhere..." (154). Even his descriptions of its movement as the "curving water" reminds of a feminine body.

In most of the scenes of conflict with Caddy in addition to water there is honeysuckle which is symbolic both in color and smell. Besides its erotic smell, the color moves throughout his chapter as a symbol of decay, which is reviewed as "yellow moons" (152) and "yellow butterflies" (128). In those scenes where yellow is the significance of honeysuckle, it points to the barrenness of his love for Caddy, the failure of his basic identification of the Mother's loss with her: "until after the honeysuckle got all mixed up in it the whole thing came to symbolize night . . . where all stable things had become shadowy paradoxical all I had done shadows . . . without relevance inherent themselves with denial of the significance they should have affirmed thinking I was I was not who was not was not who" (154). This decay is the direct result of his gender trouble. Quentin's gender trouble begins when he starts to identify himself with the loss and became a feminine. Maybe the implication of Father that "pennies can cure more scars than Jesus can" (161) was a bit misunderstood by Quentin as 'penis' which led to the total miss-under-standing of his identity: Shreve is called his husband. There is also another implication of his being acted upon in the masculine world: "his hand touched my knee again I moved my knee again" (134). He does not fit his new identity either.

Butler (2006) regarding the question of identity argues that "the cultural matrix through which gender identity has become intelligent requires that certain kinds of 'identity' cannot exist_ that is, those in which gender does not follow from sex and those in which practices of desire do not

'follow' from either sex or gender" (24). When Quentin breaks the hands of his watch, he is fact trying to get rid of the "symptom of mind's function" (Sartre, pra.5). He is so strongly oppressed by those inside and outside conflicts that he cannot tolerate the mechanical workings of the ideologies of the time: "a dozen different hours and each with the same attribute and contradictory assurance that mine had, without hands at all. Contradicting one another" (80). Time, though discussed by many as the simple passing of hours and minutes, is actually a psychological time that points to the breakdown of ideologies which reign the phase of the old patriarchal and new materialistic society.

The writer not only feminizes Quentin psychologically but also humiliates him in Jason's chapter as being an unproductive existence which wastes the capital through his weakness of character. This humiliation does not stop here and as in Benjy's case the writer feminizes his name by giving it to his niece, a misguided girl. This exchange of names parallels Levi-Strauss's claim quoted by Butler (2006) that "the emergence of symbolic though must have required that women like words, should be things that were exchanged" (56); but here these are not women by sex but by gender identity, and because of the conventions of the time this ritual is only performed in case of their names and their identities.

Quentin's last tries for the construction of his identity ends in his total loss of it. In the last lines of his mind there exists no more the capitalized "I." He has actually lost the doer of the deed so that there is no more the deed claiming the doer but only a product of a system which has crushed the doer and the deed with one strike. Every piece of his characterization is therefore subordinated to the patriarchal hegemony which not only placed him as an unproductive being in a capitalist society but also as an unproductive sex unable to breed. In all his character the doer is belittled into a feminized being, ironically infertile to be excluded from the strong leading masculine type.

Quentin's search for a true maternal love ends in his joining Physis, the mother of all, culminating in drowning himself in the river. The river is well matched with the procession of change in his identity as if inviting him to join this eternity from the very beginning to its final draft "between silence and nothingness where lights-yellow and red and green- trembled in the clear air, repeating themselves" (155), or in other words from decay into the eternal fertility of nature giving his place to Jason the last survivor of the Campsons.

Jason has lost the maternity of Damuddy from childhood and was not able to replace it with any other human being as others did, so he tried to identify the loss with nature. But having the mind of a materialist from childhood, he mistakes Physis for the unprofitable elements of nature around him. In his idea nature is feminine, objective, and awaits a masculine like culture to come and use it, and he consequently tries to create this culture. What he realizes around himself are the numerous feminized human beings with whom he cannot and does not identify himself, but the minimum of a maternal love he wants to appease his oedipal complex with it. In order to come up with this wish, his phallus changes into a protean self to fit the object of intercourse. The most prevalent forms of this amorphous subjectivity are money and language. Butler (2006) also confirms the same point that "speech emerges only upon the condition of dissatisfaction, where dissatisfaction is instituted through incestuous prohibition; the original jouissance is lost through the primary repression that founds the subject" (58). Jason's major conflicts with the world around him are caused by the repressed desire in him for sleeping with Dammudy, the mother, who after her death was totally taken from him.

In order to come up with the situation, capitalism conflated with masculine power makes him pick language as a palpable face of phallus to appease the thirsty repressed desire. In reconsideration of Wittig, Butler (2006) remarks that "as a 'materialist', however she considers language to be 'another order of materiality,' an institution that can be radically transformed" (36). Here the feminized world around Jason becomes the bare ground ready to be the object of his subjective world. The different forms of language that are revealed through his mind are the representatives of the various sexual acts one does during an intercourse.

The consideration of the world around Jason as being 'feminine' is explained by the materialist feminist Wittig as being only "a remark imposed by the oppressor." She considers this "mark" as the "the myth of woman, plus its material effects and manifestation." In such a considering "the 'mark' does not preexist the oppression . . . sex is taken as an immediate given," a "sensible given .

. ." (qtd. in Butler, 2006: 35). This is not a long made identity used by Jason but the quick substitution in search of a mother to sleep with.

Considering the variety of feminine sexual zones, this whole feminine body around him initiates different sexual behaviors in him. In the mixture of Lacanian and Hegelian terms reconsidered by Butler (2006) Jason is the one who has the phallus, and his surrounding environment being feminine is identified with it. This 'other' feminine nature (human reconsidered) is the fairground "to which it penetrates" and "reflects the power of the phallus" (59). From this point of view, the necessity of master-slave relation summons the reign of Jason's materialistic-sexual behavior towards others. The game of money which is the most apparent aspect of Jason's chapter is enfolded with sexual give-and-takes. It makes that money and others' need to it a necessity of his being in power in this intercourse. Faulkner's art in playing such a splendid duet between the signifier and the signified, in respect to money as the chosen form of phallus, lies in the feminized surrounding he has managed around him. The catastrophe happens in Dilsey's chapter when out of the Law of the Father this phallus, the cause and the means of the master, is unwontedly exchanged and made the feminine slave its owner and subsequently its master.

Jason's play of language goes with four characters: Mother, Quentin, Luster, and Benjy. Having lived as an aristocratic slave owner, he sees Luster and his family only as a kitchen full of Negroes to feed. The amusing play of words he makes with Luster for a ticket is a complete show of linguistic sexuality. The role the phallus plays in this scene, disguised in the form of a ticket, attracts the feminine and lust with her but does not let her through. Jason behaves Luster as a mere Negro whore who may enjoy the flirtation for free but must pay for the touch. This disguised phallus is finally burnt in the fire, ruining all the hopes of the mistress, and Jason ends the show with a male gaze of superiority which he cast upon the innocent Negro boy.

His other object of language is Benjy, the last shadow of the White masculine family whom he himself had castrated. Benjy for him is the Looney who in spite of his total disabilities could attract Caddy's attention from childhood. In the scene when Jason cuts up Benjy's dolls, a symbolizing act of Benjy's own castration, Caddy fights him and threatens him that she will "slit his gizzel" (64), but Caddy's word is later on performed by her daughter's hands in rubbing Jason of all his money which is his source of power, his phallus. The reasons he keeps Benjy until 1933 are the jouissance he gains through him in Mother's bewailing and admitting his own superiority as the only savior of the family name. He is the masculine who is still in power, the only embodiment of the Law of the Father.

Jason's use of language considering Mother is totally different from that of others. She is the one with whom he wished to have slept after Dammudry or even in her presence, and basically for her absence in life and consequently the misled search for her he could never experience the true jouissance. In this way, he needs to see her bewailing her mistakes and praying his power as a sign of her total call for him. For this reason he causes every now and then a kind of resentment in her to see her beg for his cherishing power over her, symbolically a kind of request to have him in her bed.

In Quentin's conflicts, his whim is portrayed in a clearer way. In the scene Jason takes Quentin into the hall, he not only profits from language as a sexual act but also uses his physical power and male gaze towards her naked body which means to him as Caddy and Quentin together. But the Law of the Father forbids him of having a physical intercourse with her, so his repressed phallus changes into violence in language and physical touch. The scenes of chase are another form of intercourse in this case in which his superiority is put into question by being defeated shouting "yahhhhhhhhhhhhhhhhhhhhh" watching the object of intercourse escaping from his hungry phallus. The cause for this very last blow lies in his previous sexual play of power with her using his money-phallus. The fact that Quentin is aware of the sum of money in the checks and the way Jason makes flirtation with her knowledge and her need to that money emphasizes Jason's resentment towards Caddy. The psychological cluster in which Quentin is placed, as being the object of the past moral bearing about her mother which now considers her a bitch and the materialistic ideology which considers her an unprofitable being, makes a fare ground to signify Jason's power.

Jason's trait of capitalism can be followed from his childhood. He had always been concerned about the profitability of things and bargain. Even his sexual resentment against Caddy and Quentin sometimes goes parallel with it. In the scene of children's play in the water Caddy and Quentin play in water. When Jason threatens to tell on them, "Jason won't tell. Quentin said. 'You remember that bow and arrow I made you Jason' 'it's broke now.' Jason said" (25). The broken arrow, not being profitable any more, is no more worth a bargain, and his resentment won't be cured until telling on them. Furthermore, in this scene which is synchronized with Dammud's death ceremony he misses both the pleasure of his revenge with his father's indifferent reaction and the only source of maternal attention, Dammud. The resentment that grows in him parallels to materialistic virtue up to the time his mind is revealed.

Caddy's story told by others lies in every part of the novel as a reigning power which causes many reactions in others: Benjy's bewailing, Quentin's suicide, and Jason's resentment manifested in his behavior toward her and her daughter. In fact the power of her existence and acts prevails the whole story. From the scene of children's play in water, her subjectivity so much associated with masculinity is apparent. When she finds herself threatened to be told on, she says "'I don't care whether they see or not'. Caddy said. 'I'm going to tell, myself'" (25). This subjectivity with an emphasis on 'I' in the affirmative subject position of all her deeds is the sign of her power. Quentin reminds her as always a king not a queen and this is her being a king that threatens the Law of the Father: she claims being the doer. In the water play scene in which she somehow stripteases in the water and the mud on her bodice summarizes under the Law of the Father her future scandal for standing in the subject position. Her illegitimate pregnancy becomes a deed of dubious doer because she never considers any doer except herself, and in that patriarchal society the subjectivity of a woman is not acceptable.

As in *Antigone's Claim*, a review of the same problem of the doer and the deed, Butler affirms that "in fact, the deed itself seems to wander throughout the play, threatening to become attached to some doers who could not have done it, disowned by those who might have done it" (7). The frustration of Caddy's breaking the Law, regardless of the deed, is caused by the doer, the one feminine who could have threatened the throne of patriarchy. This is why her name is forbidden to be mentioned after her run. Not only she confirms through the language as a leader of a child play to confess her sin but also she becomes a source of power by money. Her power therefore parallels that of Jason's but her sex is inferior. She is kept outside the story and her mind is never revealed, fearing that it would defeat the reign of the Law and humiliate the masculine subject by replacing its grammatical position. Contrary to the stability of her subjectivity, she is the feminine object to be exchanged in a patriarchal atmosphere as a mistress of all from one man to another like a tie which binds them to power.

The only feminine character who survives up to the end is Dilsey. Cowley (1966) also declares her character as one of the "Negro cooks and matriarchs who hold a white family together..." (390). Dilsey's presence is felt from beginning to the end as the one who plays the role of the mother and even the father, bearing all the children of the family and even their grandchild. As she is cooking beside the stove, she says "I seed de first en de last" (264). She is the only witness of the change of values that takes place during the course of time which led to the breakdown of the Campsons. This change is artistically shown through the youngest generation, Luster, while trying to take Benjy to the grave yard from the contrary direction. This change of direction symbolically stands for the change of values and patterns in the course of time through the black and white relationships of 1920s. As Joseph Gold also argues "growing out of the old south, [he] is to destroy the pattern that has fortunately immerse since then . . . the result of attempting to retrogress, of adapting false doctrines . . ." (qtd. in Bassan, 2009: pra3). The two striking points in the scene are direction and destination. As Murice Bassan (2009: pra3) remarks "the Benjy Luster relationship at the close in some respect resembles that of the opening scene, thus giving the last scene a structural function rounding the novel . . ." The last scene is actually the following day of the first scene, thus closing the long span of the time reviewed. Contrary to what is expected throughout the novel about the enslaved Blacks in the Campson family, this scene in addition to other hints touched here and there in the novel establishes the idea that maybe the Whites are enslaved. The Luster-Benjy scenes are nothing more than a Black and White relationship in which the white is bewailing his past, present and future while the black is building upon the white's history the new basis of his future.

Maybe the reasons of molding the last chapter in third person point of view, with the focus on Dilsey as the choral character, is that in fact 1920s was the beginning of the abolition of slavery in south America and the blacks were observing the breakdown of the white's rules. At this point the significance of these two ongoing characters comes to attention: Luster is the resemblance of the new generation of blacks won victory over the naïve white society emasculated from within which because of being unproductive is going to decay. Faulkner has been very conscious here for interrupting this belief by forcing Jason, the young materialist, into the scene with the aim of controlling the current change of power and not letting blacks to rule whether the resentment might cause the white or the black injured. When Luster goes through the wrong direction, from left to right, the innocence and awake awareness of Benjy symbolically smells the change not only of a simple direction but also the whole situation of the society. It is again Benjy who conceives the order of this abnormality out of a mere chaos of lights and shadows, the fact that 1920s society collapsed from within.

3. CONCLUSION

The crowded party of the novel becomes desert in the end keeping only a winner and a loser and a bunch of blacks who survived because they were not allowed in that power game. But between these two parties, namely Jason and Quintin the daughter, there is a nice name game calling back whatever has already been lost. Faulkner in the final chapter elucidates that the last person to endorse the power is Quintin the daughter, the one who steals Jason's money. This simple shift of power portrays a paragon of word-play where the names are the actors. Where changing the name of the idiot child from Murray to Benjy can keep the reverence, name are supposed to carry identity. Therefore, the girl's win in the end exculpates the former carriers of that name. What makes even more interesting is the fact that Quintin the girl is caddy's daughter who has inherited her name from his suicidal uncle, both exiled from the active power in the patriarchal society long ago.

The Miss- Under- Standing plays paradoxical in the two iconic points of view that are carefully handled throughout the novel. During the first three chapters, as discussed, identities of the characters gets misunderstood and castrated, and they are physically banished from the scene. Benjy gives up his name unwillingly, Caddy becomes an incestuous whore and leaves the place, and Quintin kills himself; the reader is relieved that nothing out of ordinary is possible in the reign of the father. What the ordinary reader of that time, 1920s, could not have foreseen was the change in the order of society. Capitalism brought about the fall of the white society as it left the black one intact. However, what Faulkner portrays is the resurrection of his favorite characters by mixing them up in the one who wins the money in the end. Here comes the second miss-understanding on the part of the reader who could not have read between the lines. Quintin is the portmanteau of the two former characters who survives the persistency of patriarchy and stars the new era. The paradox remains a paramount.

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