

Faulkner (4): “Art is no part of southern life”

Faulkner didn't first conceive this orderly plot, then shuffle it like a pack of cards; he couldn't tell the story any other way.

Sartre, “On *The Sound and the Fury*,” 17.

Faulkner thus helped a primitive and rural world that until then had seemed to demand a codified and descriptive realism to achieve novelistic modernity: in his hands, a violent, tribal civilization, impressed with the mark of biblical mythologies, opposed in every respect to urban modernity...became the privileged object of one of the most daring exercises in style of the century.

Pascale Casanova, *The World Republic of Letters*, trans. M.B. DeBevoise (Cambridge: Harvard University Press, 2004), 337.

Dilsey reveals an absolutely passive resignation in the face of injustice and emotional insanity. This resignation and its fulfillment in religion implicitly admits to a social powerlessness and ultimately reveals a complete alienation from the social system and any of the rights and freedoms that this system might extend to black Americans.

Kevin Railey, *Natural Aristocracy: History, Ideology, and the Production of William Faulkner* (Tuscaloosa: University of Alabama Press, 1999), 66.

Faulkner's vision falters because he is unable to show how the Negro's experience might have meaning or bearing on the white-centered world that is his subject.

Thadious M. Davis, *Faulkner's “Negro”: Art and the Southern Context* (Baton Rouge: Louisiana State University Press, 1983), 110.