

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ



HOSSAM MAGHRABY



شبكة المعلومات الجامعية التوثيق الالكتروني والميكروفيلم



HOSSAM MAGHRABY

جامعة عين شمس

التوثيق الإلكتروني والميكروفيلم
قسم

نقسم بالله العظيم أن المادة التي تم توثيقها وتسجيلها
علي هذه الأقراص المدمجة قد أعدت دون أية تغييرات



يجب أن

تحفظ هذه الأقراص المدمجة بعيدا عن الغبار



HOSSAM MAGHRABY



بعض الوثائق

الأصلية تالفة



HOSSAM MAGHRABY



بالرسالة صفحات

لم ترد بالأصل



HOSSAM MAGHRABY

B147V.

Ain Shams University
Faculty of Arts
Dept. of English Language and Literature

**A Textual Approach to
Selected Novels by
William Faulkner**

M.A. Thesis

Submitted by

Rehab Kaddah Shaker Mohamed

Under the supervision of

Prof. Dr. Nadia Seliman Hafez

Prof. of English Literature
English Department
Faculty of Arts
Ain Shams University

2002

Acknowledgement

With great gratitude and respect, I acknowledge the intellectual and moral support given to me by my great supervisor Dr. Nadia Seliman Hafez in the progress of this study. I truly believe that if it were not for her generous help and valuable suggestions which reflect her versatile knowledge and academic excellence, this thesis would not have been accomplished in this present form. I will never forget her guidance and support.

Finally, I would like to thank all those who in any way contributed to the completion of this thesis especially my father, mother and husband as they encouraged me a great deal to fulfill my thesis.

For any deficiencies or mistakes, I claim all responsibility.

Contents

	<u>Page</u>
Introduction	1
Chapter 1: Faulkner's Political Vision	8
Notes	60
Chapter 2: Faulkner's Technique	61
Notes	121
Chapter 3: Faulkner's Moral and Social Views	123
Notes	149
Conclusion	150
Selected Bibliography	159

INTRODUCTION

It goes without saying that, the textual studies are considered one of the most important features of language analysis. Text can be defined as “Language that is functional”. The word “Functional” means language that is doing some job in some context. Text is made up of meanings not only words and sentences. In other words, the text is essentially a semantic unit. Because of its nature as a semantic entity, a text more than other linguistic units, has to be considered from two perspectives at once; both as a “Product” and as a “Process”.

The text should also have a relation with its context of situation. The “Textual” features enable the discourse to cohere not only with itself but also with its context of situation, which is defined as “The immediate environment in which a “Text is actually functioning”. It is worth mentioning that, the relationship between text and context is a dialectical one: the text creates the context as much as the context creates the text. Meaning arises from the friction between text and context.

This means that, part of the environment for any text is a set of previous texts. Any text is characterized by coherence; it hangs together. At any point after the beginnings, what has gone before provides the environment for what is coming next. For example the Bible (Itself admittedly an intertextual nexus) may be considered as well – nigh inextinguishable source of intertextuality in the field of English and American Literature: the biblical connection is even one of the most outstanding characteristics of American Literature.

It is important to state the fact that, intertextuality is part and parcel, of culture in general. It is not only useful, it is also necessary to state from the start that no quotation is innocent of a meaning which, though it may escape the writer's conscious mind, in no way escapes the cultural web. Indeed, the Bible can be held as the fountain of all intertextuality.

Each text is an intertext; other texts are present in it, at variable levels, in more or less recognizable forms: the texts of the previous culture and those of the surrounding culture; every text is a new fabric woven out of bygone quotations. Scraps of code, formula, rhythmic patterns, fragments of social idioms, are absorbed into the text and distributed in it, for there is always language prior to the text and language around it.

A prerequisite for any text, intertextuality can not be reduced to a problem of sources and influences, it is a general field of anonymous formulas whose origin is seldom identifiable. The ideal Text as described by Roland Barthes as; the text which is a galaxy of signifiers not a structure signifies; it has beginnings; it is reversible; the codes it mobilizes extend as far as eye can read, they are interminable.

There are also likely to be "Coded" expressions that are carried on from one text to another, more or less formulaic sequences that may signal what is happening or what is going to happen next. Any text is a context for itself. Each text is free to enter into relation with all the other texts, which come to take the place of circumstantial reality referred to by living speech.

It is well – known that the principle that language is understood in relation to its environment is nowhere more evident than in the activities of language education. This principle was explicitly recognized when scholars first began observing spoken language, since it was impossible to interpret spoken text in isolation from its context; but it is equally true of all text, spoken or written. It is true also of the linguistic system that lies behind the text.

In the course of education, language figures in three different modes: as Substance (Learning language: mother tongue, Second as Instrument (Learning through language: School subjects such as science, history ...etc), and as object (Learning about language: grammar, styles / registers, history words ...etc). If the context is theorized in linguistic terms as another stratum in the organization of language itself, this enables us to model its variation and complexity taking into account the differing situational contexts for different levels and kinds of teaching / learning activities.

William Faulkner's work is distinguished by its performance. In other words, Faulkner's early works explore how the writer embodies himself in his art, how objects of representation acquire presence through the mediation of language and how writing implicates the writer in an economy of losses, the loss of the original idea or of completed meaning, for example. The truth of a story emerges from the play of its language. To become a writer for Faulkner, is to negotiate an economy of losses; ecstasy replaces innocence and cold repetition ecstasy.

Faulkner always confirms the idea of writing as “a destruction or loss of original presence on several occasions”. Earlier in his novels, he says that the “approach to language” is like the approach to “Dynamite” and “Women”. In the modern textual studies the notion of intertextuality comes to take the place of inter-subjectivity. The intertextual impact dominates the majority of the modern writings in the twentieth century; and all literature becomes a huge intertext. Indeed, intertextuality is considered not only as the basis, but as the very essence of literature.

Intertextuality can be classified into two kinds; the Internal and External; and both types are impossible to dissociate. Indeed, intertextuality seems to have been woven into Faulkner’s writing from the very beginning. Faulkner was not only one of the most daring practitioners of intertextuality; on one occasion at least, he even went so far as to anticipate our present – day literary theoreticians. The nature of intertextuality in Faulkner’s fiction is like a “Network” which is not static at all but it is always kinetic and dynamic.

The element of time or the idea of development and growth in events is remarkable. Faulkner himself never completely abandoned a chronological coherence in his works, although he destroyed and disorganized the chronology itself uncompromisingly. It is significant as well as curious, that the more he tried to destroy the chronological order in his novels the more obsessed he seemed to be with it. Faulkner believes that life must be motion and that the work of art should contain the motion including its characters and events.