Mr. Compson has been taken to his bed, unable to cope with the avalanche of calamities which has overwhelmed the family.

Eighteen years of the invalid life make Mr. Compson a decided liability when she rises from her bed to render a feeble protest against the latest catastrophe.

On June 2, 1910, Quentin drowns himself in the Charles River at Cambridge, and Caddy marries the banker Herbert Head.

It is only Quentin, among all the other members, that is sent to study at Cambridge as the only one capable of being educated and of retrieving the family respectability.

Quentin's father had given him a watch formerly belonging to the grandfather and with it the advice that no battle is ever won, ever fought in fact, and that 'victory is an illusion of philosophers and fools.'

At present Quentin is in a state of complete frustration. He has taken with him not only the watch and the advice, but also a haunting sense of guilt about his sister Caddy.

Caddy had had an affair with Dalton Ames, and when she told Benjy that she was going to have a child, in a frenzy he attacked the muscular Ames, to his own utter defeat.

Having known the truth, the Compson family moved quickly to secure a father for the child: a boy, and an advantageous marriage had been successful.

A sense of futility and guilt, a knowledge that he could never realize the family ambitions, and grief over Caddy's approaching marriage were too much for him, Benjy therefore prepared to commit suicide.

Quentin, unlike Jason, is hard, practical, unscrupulous, mean-spirited, and determined to win back the family reputation at any cost.
Quentin is an extrovert, trying to forget Benjy's death and to bury the past.

Fourteen years have elapsed since the death of Quentin and the marriage of Caddy. Jason's character reveals itself in the world bitch.

Herbert Head, upon the arrival too soon of Caddy's baby, nullified the promise for a post for Jason and turned Caddy out.

Caddy disappeared from Jefferson, but sent money regularly to the Compson for her daughter's support.

The money, sent by Caddy, Jason has been secreting under the floor in his room. Though he hates Miss Quentin, he tries to salvage self-respect by making her go to school.

Wild and undisciplined, unloved by the Compsons, Miss Quentin, now a girl in her teens, becomes enamored of a showman in a traveling company temporarily in Jefferson. Jason, therefore, keeps her locked in her room.

On April 8, 1928, suspicious of Quentin breaking his window, Jason rushes upstairs only to find Miss Quentin and her lover gone.

Making a mad dash by car, Jason locates the show troupe, but Miss Quentin and Benjy are not with it.

Jason, returning to Jefferson, arrives in time to see the family carriage driven by Luster careening up the street with Miss Quentin taking an airing in the back seat.

In a blind rage, Jason strikes the Negro-Luster and Miss Quentin, and turns the horse towards home.

The Sound and the Fury is mainly concerned with the deterioration of a family and of the American North.
One basic fact concerning the novel that most of the interpretations touch upon is that the novel dramatizes a deterioration from the past to the present.

A tragic sense of loss in the novel is so predominant and pervasive in each section and in almost every scene that it can be considered the basic theme of the novel—a theme similar to that of T.S. Eliot's "The Waste Land."

By and large, both T.S. Eliot and William Faulkner present modern man as a self-centered being in a society where commercial values have replaced humanistic values.

Besides, both T.S. Eliot and William Faulkner use the past to reveal, by contrast, the sterility of the present.

By juxtaposing the childhood of the Compson brothers with their present existence, William Faulkner develops the theme of deterioration and loss.

At one point, Quentin recalls that he asked his sister, Caddy, if the doctor had checked her for insanity. Caddy had said she needed no assurance.

Quentin tries to take the little girl home, but he cannot find her house; nor can she find it. He gives her a dollar and kisses her before going away.

Quentin turns and sees the little girl coming up the road. He then recalls a promiscuity experience with a girl, Natalie, of whom Caddy disapproved in spite of her own behavior.

The little girl continues to follow Quentin, who remembers that he tried to provoke Caddy to more jealousy about Natalie; he kissed Caddy hard before setting her free.

Quentin and the little girl watch the boys swimming naked. He remembers himself and Lorraine lying in the grass, muddy, himself bleeding from her scratch.
While watching the boys swimming, Quentin sees two men and a boy running up to him. The younger strikes Quentin, the elder man, a sheriff, arrests Quentin for kidnapping the little girl.

All of them go to town where they meet Mrs. Bland, Gerald, Shreve, Spoade, and two girls.

Quentin is made to pay one dollar to the little girl’s brother and six to the judge.

While in Mrs. Bland’s car, Quentin remembers Caddy’s asking him if he had ever had a sexual experience.

Quentin also remembers that he tried to persuade Caddy that it was really he who had slept with her all those times, not the other men.

Quentin asked Caddy if she loved him, but she violently recoiled from the idea.

Quentin recalls the episode in which Caddy had come home after having been with a man; Benjy had moaned and tried to push her into the bedroom.

Caddy had run to the creek, where Quentin found her letting the water flow over her breast.

Quentin asked Caddy whether the man had forced her. "Yes," she hated him, but would do it again.

Quentin had lied about his own experiences, put a knife to Caddy’s throat and suggested a suicide pact. She agreed, so he murdered her.

Quentin remembers the day he met Dalton Ames, and threatened him with death if he stayed in town.

During the fight between Dalton Ames and Quentin, Ames easily held Quentin, then brought out a pistol and carelessly shot some bark floating on the water.
Quentin has a fight with Gorald Bland—who reminds him of Ames—after asking Gerald if he has a sister.

Gerald easily thrashes Quentin and Spoade and Shreve wipe the blood off Quentin.

Quentin hardly got a chance to really strike a blow at Gerald.

Quentin's day, June 2, 1911, is a record of defeats and humiliations.

Quentin walks to the streetcar. Passing by the reiver, he thinks how the reflections remind him of Caddy's playing in front of the mirror.

Quentin goes to his room, hearing his watch tick, cleans off his clothes, thinks again of his mother, and burns all his love letters with the cleaning fluid.

A quarter of an hour to live, Quentin recalls his father's cynicism, remembering how he had admitted to his father that the talk of murder was a fantasy.

His father had said that Quentin would even forget that he 'had ever felt anyanguished jealousy and advised him to save his pennies for a vacation in Paris.

Quentin puts his clothes back on, opens his grip, brushes his teeth and replaces the toothbrush. He uses Shreve's brush to clean his hat.

Miss Quentin, who is about 17 years old, has been playing hooky and running around with the traveling 'show people.

With his mother's reluctant approval, Jason leaves to discipline Quentin and goes so far as to take off his belt. Dilsey stops him.

Jason receives a letter from Caddy, enclosing a check. Caddy
asks to be told that her daughter has received the extra money and an Easter dress.

If she does not receive the information, Caddy will arrive herself. She wants him to send a telegram.

Jason sends one telegram, saying all goes well. Later, he spends all money in plantation.

Jason receives a letter from Lorraine, his wife in Memphis. He burns it afterwards and remembers that he told her never to call him on the telephone.

There is also a letter to Quentin from Caddy and one from Uncle Maury, who is asking for some food.

Jason remembers a past episode in which Caddy, having furiously attended her mother’s funeral, asked him to let her see her child.

To fulfill the purpose; Caddy paid Jason $300 for the privilege; he had showed the baby to Caddy as he drove by quickly in a carriage, literally holding up his end of the bargain.

Jason feels that he has gotten some revenge for losing the job in Herbert Head’s bank by doing this to Caddy.

Caddy visits the store the next day. Jason insists she leave town. When Jason returns home he knows Caddy has visited: Benjy is screaming and petting Caddy’s slipper.

If Caddy comes again, Jason warns Dilsey, he will send Benjy to the insane asylum and let the entire Jefferson household fall apart.

For the last time, Caddy shows up, asking Jason to be good to her daughter, Quentin. She promises to increase the amount of her monthly checks.
At the store, Jason reads Caddy's letter to Quentin, who had been sent $50 in it.

As a result, Jason is angry because the money order is made out to Quentin and he cannot cash it without endorsement, whereas checks previously sent to his father involved no such problem.

Benjy enters, asks for Caddy's mail, takes the letter when Jason waits on a customer, but immediately loses it to Jason again.

Jason goes to the telegraph office for the stock market reports, angrily upbraids the official for not letting him know of the rising market, goes home, gives his mother's Caddy's letter with a trumped-up check and sees her burn it.

Jason goes to the bank to deposit Caddy's check in Miss Quentin's account.

Mrs. Compson believes that Jason is depositing his salary. At work, Earl accuses Jason of cheating his own brother.

One afternoon, Jason sees Miss Quentin in town in the company of a man with a red tie.

At about the same time while seeing Miss Quentin, Jason receives a message from the bank to tell him that his account is closed.

Quickly going home, Jason takes some money from his hiding-place and drives back to town, meeting Miss Quentin and the man driving in the opposite direction.

Jason turns, follows them, pauses, chases both Miss Quentin and her lover on foot, hears their car start up, goes back to his own car and finds every tire flat.

Jason arrives home late. At home Jason, instead of giving pass to the show, drops the passes into the fire.
Jason will not sit down to supper until the family has arrived. Both Mrs. Compson and Jason must bow to Quentin's imperious demand.

Dilsey is going to church. From her house she goes to the main house where Mr. Maury asks for a hot water bottle. Dilsey gets for him, starts breakfast, and sends Luster to take care of Benjy.

Benjy eats in the dining room while all the others use the kitchen.

Jason, complaining about the lost money, thinks Luster and Benjy are responsible.

Jason decides that Miss Quentin must eat alone, but Dilsey objects.

Jason, firm and determined, sends Dilsey up to get Miss Quentin. There is no answer to Dilsey's calling.

Jason, immediately suspicious, leaps up, runs to Miss Quentin's room, and attempts to break down the door.

Jason asks Dilsey for her keys; they are refused; he gets the keys from Mrs. Compson, calling her an 'old fool.' The room is empty and the bed unslept in.

In a frenzy, Jason returns to his own room and finds that he has been robbed.

Jason calls the sheriff and goes directly to the official's home, asking him to leave immediately. The sheriff forces Jason spell out the entire story and asks him for proof of Quentin's guilt.

Getting none from Jason, the sheriff inquires about the puzzling presence of $3,000 in Jason's horde, and finally sends Jason away.
In the house, Luster tells Dilsey that he had seen Miss Quentin leave her room, not only the previous night but at other times too.

Dilsey goes to church with Luster, Frony, and Benjy. Frony complains about Benjy's presence in church; but Dilsey says that God doesn't care if Benjy is an idiot.

Dilsey reacts with great sympathy to the sermon of a visiting minister, who at first sight had seemed unimpressive, and leaves the church with tears in her eyes. She has, she thinks, seen the beginning and ending.

Jason, meanwhile has driven to the nearby town, hoping to find the show and Quentin. Getting there, he asks a stranger about Quentin's whereabouts. Receiving no answer, he accuses the man of holding back the truth and calls him a liar.
PART THREE. Put a check mark (✓) in front of the meaning (a, b, c, or d) which best fits the numbered word or phrase according to the story.

1. They were hitting little, across the pasture. I went back along the fence to where the flag was. It flapped on the bright grass and the trees.
   a) fluttered
   b) created
   c) motivated
   d) died

2. Let's go down to the branch and find that quarter before them niggers find it.
   a) urchins
   b) Negroes
   c) beggars
   d) mischievous boys

3. Wait a minute. You snagged on that nail again. Can't you never crawl through here without snagging on that nail.
   a) arresting
   b) jumping
   c) crouching
   d) being caught

4. I know, I know. You must keep your strength up. I'll make you a toddy.
   a) a drink mixed with hot water, sugar, and usually spices
   b) takila
   c) wine
   d) whisky

5. She opened the gate and came in and stooped down. Caddy smelled like leaves?
6. Can’t you shut up that moaning and slobbering, Luster said. Ain’t you shamed of yourself making all this **racket**.
   a) anger  
   b) temptation  
   c) noisy confusion  
   d) nonsense

7. Do you want to get that damn **loony** to bawling in the middle of the square. Drive on, T.P. .
   a) dirty  
   b) lousy  
   c) impressive  
   d) crazy  

8. Me. You reckon I be found anywhere with him, time he start **bellowing**.
   a) bellowing  
   b) talking  
   c) dozing  
   d) crying  

9. He said he was going to **tell on** Caddy and Quentin, and then Quentin and Caddy- began to splash water at Versh. He got behind a bush.
   a) ordering  
   b) rebuking severely  
   c) commanding  
   d) comforting  

10. When Quentin came back Versh stopped and **hollered** that he was going to tell. Caddy told him that if he wouldn’t tell, they’d let him come back.
    a) hauled  
    b) crawled
11. Caddy was all wet and muddy behind, and I started to cry and she came and squatted in the water.
   a) swam
   b) played
   c) bathed
   d) sat on the heels

12. Let him tell. I don't give a cuss. Carry Maury up the hill, Versh.
   a) curse
   b) coin
   c) cylinder
   d) toy

13. He'll make a wart on you. The frog hopped away.
   a) scratch
   b) small, hard growth on the skin
   c) hurt
   d) damn

14. Quentin was coming slow. His shirt was a white blur.
   a) print
   b) impression
   c) blot
   d) dirt

15. Don't you come pestering at me boy. I got to get supper for all them folks soon as you all get done eating.
   a) teasing
   b) quarreling
   c) attacking
   d) bothering

16. The calf was in the pig pen. It nuzzled at the wire, bawling.
   a) rubbing with its nose
   b) raising its tail
c) pushing against with its thigh

d) lying down

17. Don't need no trance. Aint the sign of it laying right there on that bed. Aint the sign of it been here for folks to see fifteen years now.

a) a condition of forgetfulness
b) a condition unable to predict its result
c) a condition of great mental concentration
d) a state of oblivion

18. Luster had some spools and he and Quentin fought and Quentin had the spools.

a) toys
b) paper dolls
c) dollars
d) cylinders

19. Maury says he's going to shoot the scoundrel. I told him he'd better not mention it to Patterson before hand.

a) villain
b) knave
c) ruffian
d) hooligan

20. If you begrudge Maury your fool, why aren't you man enough to say so to his face. To ridicule him before the children, behind his back.

a) showed dissatisfaction
b) showed pleasure
c) responded
d) collided
21. I admire Maury. He is invaluable to my own sense of racial superiority. I wouldn’t swap Maury for a matched team.
   a) swoon
   b) sympathize
   c) tear
   d) exchange by barter

22. Of course. Bad health is the primary reason for all life. Created by disease, within putrefaction, into decay. Versh.
   a) chief
   b) obligatory
   c) past oral
   d) sinister

23. "All right." Caddy said. She snuggled her head beside mine on the pillow.
   a) hung
   b) nestled
   c) pushed
   d) collapsed

24. "Getting Quentin all riled up." Dilsey said. "Why can’t you keep him away from her. Don’t you know she don’t like him where she at."
   a) tamed
   b) wild
   c) irritated
   d) careful

25. How can I lie there, with him bawling down here. Benjamin. Hush this minute.
   a) talking
   b) murmuring
   c) dozing
   d) weeping noisily
PART FOUR. Answer the following questions in good English.

1. Describe one of the following characters in detail. Use information in the book to support your answer.
   
   Benjamin          Caddy 
   Quent in           Jason

2. What is the real reason that Mrs. Campson does not allow Caddy to carry Benjy and to sleep with him? Explain.
3. Quite often Benjy says that Caddy smells like trees. What does it mean? Explain.

4. How does the clock have a great effect on Quentin’s life? And how does he feel when he asked the time from the jeweller?
5. Why did Quentin tell his own father that he had committed incest with Caddy? Did his father believe him? Why?

6. What did Jason do with Caddy’s money? What happened to that money at last?

8. Between Hester Prynne and Caddy, which one do you feel more sympathetic? Explain.
9. What happened to Miss Quentin at the end of the story? Do you blame her for her behavior or do you agree on her action? Explain.

10. Why does Jason always nurse a grudge on Caddy? Explain. Do you think he has a right to? why?

12. Faulkner's complexity does not bypass humor. Find examples of his comic writing and his bawdiness in this novel. How do they relate to the characters involved in the comic situations?
13. Write an essay developing the differences in style between each section of the novel. How do the differences tie in with the personality of the main protagonist in the first three sections?

14. What is Faulkner's attitude towards the Negro? Is it possible to make any general statement? Prove your answer by referring to the passages involved.
15. Faulkner's use of theme-words (water, watch, time...) are vividly shown in the novel. Find two more such words and explain their function in the relevant passages and sections.

16. "It is...insufficient to say...that Faulkner is a traditional moralist drawing his creative strength from the Southern myth; the truth is that he writes in opposition to his tradition as well as in acceptance, that he struggles with the Southern myth even as he acknowledges and celebrates it." Write an essay on this statement by Irving Howe.
17. In which section of *The Sound and the Fury* does Faulkner communicate to the reader the greatest number of concrete and sensory impressions? Is there any special reason for finding these impressions there?

18. In his Nobel Prize address, Faulkner said, "I believe that man will not merely endure; he will prevail." Does this statement seem relevant to the themes of this novel? Discuss in detail.
19. “This organic quality of Faulkner’s style, sustaining through essentially poetic devices an orchestration of meaning, makes it impossible to judge him adequately by brief quotation.” (Warren Beck). Discuss this statement, with special attention to the concept of “orchestration.”

20. What have you gained after having read this novel? Do you consider Faulkner one of the greatest writers? Explain fully.