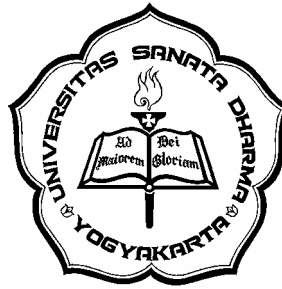


**WILLIAM FAULKNER'S VIEW
TOWARDS SOUTHERNERS' VIEWS
ON CLASS IN "BARN BURNING",
RACE IN "DELTA AUTUMN", AND RELIGION IN "RAID"**

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the Degree of *Sarjana Sastra*
in English Letters



By:

WIDIANA MARTININGSIH

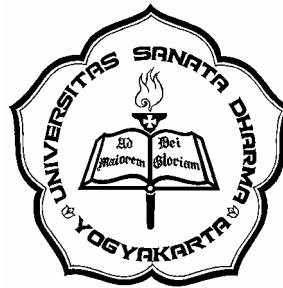
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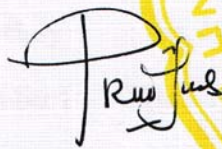
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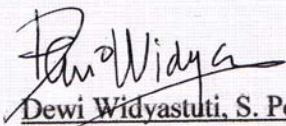
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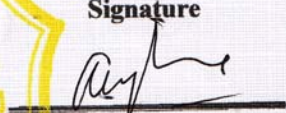
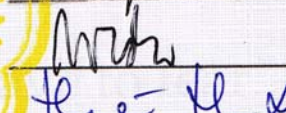
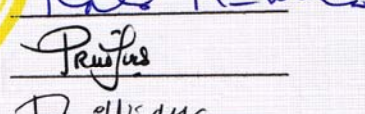
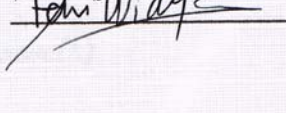
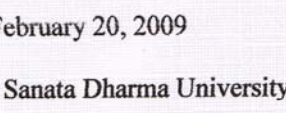
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Defended before the Board of Examiners
on January 30, 2009
and Declared Acceptable

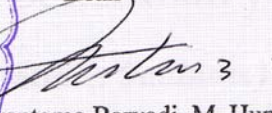
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Yogyakarta, February 20, 2009

Faculty of Letters Sanata Dharma University



Dean


Dr. I. Praptomo Baryadi, M. Hum

If God puts you to it,
He'll pull you through it.

(Anonym)

Whatever your goal is, you can get there
if you're willing to WORK.

(Oprah Winfrey)

The only thing we have to fear
is fear itself.

(Franklin Delano Roosevelt)

Try to be better than yourself.

(William Faulkner)

Lembar Pernyataan Persetujuan

Publikasi Karya Ilmiah untuk Kepentingan Akademis

Yang bertanda tangan di bawah ini, saya, mahasiswa Sanata Dharma Yogyakarta:

Nama : Widiana Martiningsih

NIM : 044214077

Demi pengembangan ilmu pengetahuan, saya memberikan kepada Perpustakaan Universitas Sanata Dharma karya ilmiah saya yang berjudul "William Faulkner's View towards Southerner's View on Class in "Barn Burning", Race in "Delta Autumn", and Religion in "Raid" beserta perangkat yang diperlukan.


Dengan demikian saya memberikan kepada Perpustakaan Universitas Sanata Dharma hak untuk menyimpan, mengalihkan ke dalam bentuk media lain, mengolahnya dalam bentuk pangkalan data, mendistribusikan secara terbatas, dan mempublikasikannya di internet atau media lain untuk kepentingan akademis tanpa perlu meminta izin atau memberikan royalti kepada saya selama tetap mencantumkan nama saya sebagai penulis.

Demikian surat pernyataan ini saya buat dengan sebenarnya.

Dibuat di Yogyakarta

Pada tanggal 20 Februari 2009

Yang menyatakan,



Widiana Martiningsih



For my parents:

in a hope

of an eternal peace

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Widiana Martiningsih

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ABSTRACT

WIDIANA MARTININGSIH. **William Faulkner's View towards Southerners' Views on Class in "Barn Burning", Race in "Delta Autumn", and Religion in "Raid"**. Yogyakarta: Department of English Letters, Faculty of Letters. Sanata Dharma University, 2009.

William Faulkner is known as one of the greatest American writers. As a Southern American who was born in Mississippi, a region in South America, he understands that the view on race, class, and religion becomes the unique characteristic of the Southerners, as well as the Southerners have their own unique view and values on them. In this thesis, the writer analyzes William Faulkner's use of characterization as the means to criticize the Southern American view on the three issues through the characterization of the major characters in his short stories: Barn Burning, Delta Autumn, and Raid.

There are two problem formulated in this thesis. The first is how the major characters of the three short stories are characterized and how they represent Southerners' view on race, class, and religion. The third is how William Faulkner views the Southerners' views on race, class, and religion and how he reveals his view within the three short stories.

The approach used in conducting the analysis is socio-historical approach. The method used is a library research.

The results of the analysis show that William Faulkner uses two contrast characters to represent the Old South and the New South, as well as to reveal his vision towards the Southern American view on race, class, and religion. The results also show that William Faulkner's vision is complex and covers both the Old and the New South, not merely evaluating one party. In "Barn Burning", William Faulkner contrasts the characterization of Abner and Sarty to criticize Southerners' view on class. In "Delta Autumn", William Faulkner contrasts the characterization of Uncle Ike and the Negro woman to view Southerners' view on race. In "Raid", William Faulkner contrasts the characterization of Granny and Ringo to show his view towards Southerners' view on religion.

ABSTRAK

WIDIANA MARTININGSIH. **William Faulkner's View towards Southerner's View on Class in "Barn Burning", Race in "Delta Autumn", and Religion in "Raid"**. Program Studi Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma, 2009.

William Faulkner adalah salah satu penulis terbaik Amerika yang berasal dari Amerika bagian Selatan, tepatnya terlahir di Mississippi. Sebagai seorang yang berasal dari Amerika bagian Selatan, ia memahami bahwa cara pandang terhadap ras, kelas sosial, dan agama, merupakan ciri khas yang menjadi keunikan masyarakat Amerika bagian Selatan, sebagaimana masyarakat Amerika bagian Selatan tersebut juga memandang dan memaknai ketiga hal tersebut dengan cara mereka sendiri. Dalam skripsi ini, penulis menganalisa kritik William Faulkner terhadap pandangan masyarakat Amerika bagian Selatan terhadap ras, kelas sosial, dan agama melalui penokohan tokoh-tokoh utama dalam tiga cerita pendeknya: Barn Burning, Delta Autumn, dan Raid.

Terdapat dua rumusan masalah dalam skripsi ini. Pertama adalah bagaimana penokohan tokoh-tokoh utama dari ketiga cerita pendek tersebut digambarkan dan bagaimana tokoh-tokoh utama tersebut mencerminkan pandangan masyarakat Amerika bagian Selatan terhadap ras, kelas sosial, dan agama. Kedua adalah bagaimana William Faulkner memandang pandangan masyarakat Selatan Amerika terhadap ras, kelas social, dan agama tersebut serta bagaimana ia menunjukkan pandangannya tersebut.

Penulis menerapkan pendekatan sosio-historis, sementara metode yang digunakan adalah studi pustaka.

Hasil analisa menunjukkan bahwa William Faulkner menggunakan dua tokoh yang berlawanan untuk mewakili generasi tua dan generasi muda masyarakat Amerika bagian Selatan. Tokoh-tokoh tersebut juga dimanfaatkan untuk mengevaluasi pandangan masyarakat Selatan Amerika terhadap ras, kelas sosial, dan agama. Hasil analisa juga menunjukkan bahwa kritik William Faulkner merupakan pandangan yang kompleks; opininya mencakup baik generasi tua maupun generasi muda masyarakat Amerika bagian Selatan, tidak semata-mata mencermati satu pihak saja. Dalam "Barn Burning", William Faulkner membandingkan penokohan Abner dan Sarty untuk mengevaluasi pandangan masyarakat Amerika bagian Selatan terhadap kelas. Dalam "Delta Autumn", William Faulkner membandingkan penokohan Uncle Ike dan wanita Negro untuk mengevaluasi pandangan masyarakat Amerika bagian Selatan terhadap ras. Dalam "Raid", William Faulkner membandingkan penokohan Granny dan Ringo untuk mengungkapkan pandangannya atas pandangan masyarakat Amerika bagian Selatan terhadap agama.

CHAPTER I

INTRODUCTION

A. Background of the Study

The history of American literature started from the very early settlement of the Englishmen in America in the 1600s. It continued until the Americans declared the independence and the birth of their nation which was then called The United States in 1776, and kept on growing up until present. Any social and historical events took places brought changes to American literature, both events inside and outside the nation. One event played the important role in the changes of the growth of American literature was the secession of the Southern American (also known as “The South”) from the Union followed by the Civil War which lasted from 1861 to 1865 (High, 2004: 245-246; Barney, 1990: 107-108). In the context of literature, the secession resulted in what is known as “Southern Literature”.

Up to now, the characteristics defining how writers and their literature might be categorized as Southern literature stays still under debate. Despite the historical fact that literature grew slowly in the South after the Civil War (High, 2004: 77), the world noticed that most of America’s best writers of the 19th and 20th century were those coming from the South, putting the name of William Faulkner, born in Mississippi, as one of them (Mizener, 1962: 545, Lauter, 1994: 1546).

Up to these days, the world acclaimed William Faulkner as the greatest American writer of the 20th century, and as one of the greatest writers through

time as well. His works were created in composition with his close reading of the Americans, especially of the Southern, Western cultures, and contemporary events taking places in his surroundings. In his novels and short stories, Faulkner often portrayed the sufferings of the whites and the blacks during and after the Civil War as well as the South's efforts to come along with its tragic history (Lauter, 1994: 1545). Typically, his works exploited many aspects and ranged over generation of Southern life (Mizener, 1962: 550).

The impression of Faulkner's works lied in the mixture of illusion and reality within his works. Faulkner was said to have done successfully in presenting his material "as the 'objective correlative' of experience and to preserve his integrity as an artist as well" (Spiller, 1957: 219). His tendency to write stories based on real experience was based on his own ideology that a writer needs three things to write: experience, observation, and imagination. While in writing a writer was trying to "create believable people in credible moving situations in the most moving way he can", consequently a writer should adopt as one of his tools an environment he knows (Perkins, 1970: 366).

Faulkner's consistency in displaying his deep understanding of the South towards his works brought him to receive Nobel Prize for Literature in 1949 for the works he created during the year. He was also awarded the National Book Award and the Pulitzer Prize in 1954 (Lauter, 1994: 1543-1546). The awards presented the world an affirmation of Faulkner's brilliance in writing impressive works, although many critics found out later that Faulkner's works could not be

measured in isolation; it should be better viewed as a part of its larger pattern in which it was integrated (Bradley, 1962: 1259).

Dealing with Faulkner's short stories, as mentioned in *The Literary Heritage*, a good short story makes the readers share in what others are feeling –including both happiness and sadness– and gives the readers “something to watch, to care about, and to think about”. It was also stated that the geographical and historical setting–both extrinsically and intrinsically–plays an important role in the development of the whole story (Guth, 1981: 729). Recalling the fact that William Faulkner had the thought that his land was worth to be written about and that he was highly inspired by the South and the life inside (High, 2004: 153), it became interesting to pay a more intense attention to the relationship between the South of his era and its portrait in his works.

In *The First New South* written by Howard N. Rabinowitz (1992), it was said that in real life, theorists said that the Southerners had their own unique characteristics that differentiated them from the Northern American or from people from other parts of The United States. What made them unique lied on the way they think of both themselves and their surroundings and the way they lived. Their view and acts on racial system, class division, and religion raised many comments, criticisms, and protests. In literary works, William Faulkner re-drew those authentic theories, covered in a mixture of actual history and characters created as models of the Southerners. He also often shared his own view on the three issues –usually revealed in the characters in his works– although he shared

more through his public statements, especially about his view on racial injustice (Lauter, 1994: 1545).

Based on the statement that race, class, and religion were the aspects determining the Southerner's uniqueness, in this study the writer tries to look closely into some of William Faulkner's works to analyze his view and criticism towards race, class, and religion in Southern life. It becomes important, interesting, and challenging as well, to study his view on the three issues since he himself was a Southerner, and he also claimed that it was only people from the South who would understand the Southern's life. This fact was explicitly stated in one of his best novels, *Absalom, Absalom!*, in which his main character gave a respond to a question about what it was that made Southerners unique as they were as follow: "You can't understand it. You would have to be born there," (Rubin Jr, 1991: 17).

B. Problem Formulations

To analyze William Faulkner's criticism towards the Southern American view on race, class, and religion, the problems are formulated as follows:

1. How are the major characters in "Barn Burning", "Delta Autumn", and "Raid" characterized and how do they represent Southerners' views on race, class, and religion?
2. How does William Faulkner reveal his view towards the Southerners' views on race, class, and religion and how does he view the three issues within "Barn Burning", "Delta Autumn", and "Raid"?

C. Objectives of the Study

The objective of this study is to figure out William Faulkner's view towards Southern American view on race, class, and religion within his short stories: "Barn Burning", "Delta Autumn", and "Raid". The objective is to be achieved by firstly trying to identify the characterization of the major characters in the stories, then moving out to find in what way the major characters represented the Southern American view towards race, class, and religion. The whole objective is to be achieved by figuring out William Faulkner's view towards the Southerners' view and the way he reveals his view towards the Southern American tradition in viewing over race, class, and religion within the three short stories.

D. Definitions of Terms

1. Race

Harry Kitano's book entitled "*Race Relation*" defined the word 'race' as "differential concentrations of gene frequencies responsible for traits which, so far as we know, are confined to physical manifestations such as skin color or hair form: it has no intrinsic connection with cultural patterns or institutions" (Gordon in Kitano, 1985: 8), while the term 'racism' was defined as "the belief that some races are demonstrably superior to others and that there is no such thing as racial equality" (Kitano, 1985: 8). In this study, the writer talks about white racism, which refers to "the perspective that the white or European culture is superior to all others" (Kitano, 1985: 8) with black people as the victim or the inferior party.

2. Class

Oxford Advanced Learner's Dictionary of Current English defined 'class' as "system of ranks in society" (Hornby, 1987: 152). In Harry H. L. Kitano's "*Race Relations*", class is defined parallel with "social stratification", which means the method and procedures used to assign individuals and groups to different roles and positions (Matras in Kitano, 1985: 34). Meanwhile, there is also a definition which mentioned class in society as a particular sectionalism in the life of a region which is dominated by the concerning sectional economics, and which also has impact in controlling the wealth and the politics of the region (Current, 1965: 318). In *Sociology of the Black Experience*, Daniel C. Thompson added the definition by mentioning that there is a system of social ranking in the socialization, including the socialization of the black people. In this study, 'class' is identified as the pattern of dividing society into ranks. Class has strong relationship with economic wealth, since the amount of what one owns, materially, might be one leading indicator to place him/her into certain class or rank in his/her society.

3. Religion

Religion refers to "belief in the existence of a supernatural ruling power, the creator and controller of the whole universe, who has given to man a spiritual nature which continues to exist after the death of the body" and "one of the various systems of faith and worship based on such belief" (Hornby,

1987: 713). In this study, religion defined here refers to Christianity since the large majority of people in Southern American hold Christianity, mostly Protestant, as their religion (Current, 1965: 320).

4. Southerners

The term ‘Southerners’ is used to refer to all people who come from or live in South America. Before the Civil War exploded in 1861, the term “Southern America” referred to the 15 states geographically located in the Southern part of the United States: Alabama, Arkansas, Delaware, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, Missouri, North Carolina, South Carolina, Tennessee, Texas, and Virginia (Current, 1965: 322). The term was then used informally –often mentioned simply as “The South”– as a popular definition to refer to the eleven states that seceded from the United States in 1860 and 1861 to form Confederate States of America: South Carolina, Mississippi, Florida, Alabama, Georgia, Louisiana, Virginia, West Virginia, Tennessee, North Carolina, and Texas (Barney, 1990: 122).

CHAPTER II

THEORETICAL REVIEW

A. Review of Related Studies

This study uses some previous studies related to the topic, the writer and/or the works under discussion as references. The previous studies are reviewed below.

In *The Heath Anthology of American Literature Volume 2, 2nd Edition*, Paul Lauter said that constantly, William Faulkner's works were a combination of his intense reading of the Bible mixed with his reading on classic and contemporary masterworks (1994: 1546). Lauter also said that Faulkner always infused his works with his other close reading of the South, the American, and Western cultures as well as contemporary events. Another statement Lauter said in the anthology was that Faulkner was concerned to racism, since he had the opinion that "the problem of the twentieth century is the problem of color line." Lauter also mentioned Faulkner's works as having a profound sense of history and tradition.

In the revised edition of *The American Tradition in Literature*, it was said that Faulkner's work was "so difficult, obscure, serious, and often disagreeable that many of his works were not widely read" (Bradley, 1962: 1259). It was also mentioned that the Nobel Prize of Literature awarded to him in 1949 (he received the 1949 Nobel Prize, but the award itself was given in 1950) was an ironic appropriateness: it was awarded for his works during the previous year, but it

unconsciously violated the fact that “Faulkner’s full stature cannot be measured in any single work”, which means that to understand Faulkner’s works, the readers have to read them closely in their relations with the larger pattern they were contained in. Faulkner’s major works was a reconstruction of the life in Yoknapatawpha County, which was believed to be his imaginary portray of his hometown, Lafayette County in northern Mississippi. He lived in Oxford, which in his novels was described as the Jefferson, which can be found in some of his novels and short stories.

The book also reviewed Faulkner’s most discussed novels –and considered as his best ones–; one of them was *The Sound and the Fury*, which was a product of Faulkner’s experimental techniques combined with psychological violence. The novel depicted the two kinds of Southerners: the elders who were sinking in a condition of decadence, and the new Southerners who had readjusted themselves to their changing social condition. The novel contrasted the Old Southerners with the Snopes clan, which represented the new spirit of the modern South. The review concluded by giving a statement about Faulkner’s characteristics in producing his works: he focused on “the human heart in conflict” while revealing to the readers that the past is something always present in human’s life (Bradley, 1962: 1260).

In *The Literature of the United States*, Marcus Cunliffe mentioned the first point being examined about William Faulkner was his use of Southern as a base for literature, mainly in his use of economic condition and its relation to class division in the society. He often placed his vision –through his characters– at one

moment as the Southern aristocrat, a plantation owner who was proud and courtly watching the fall of his plantation and the rise of the new soul of the Southerners, but at another moment he showed that the aristocrat was no better than the interlopers. He sometimes showed the victory of the poor whites, and at another moment that of the Negroes, and proved his vision that the fine Southern tradition was only a falsehood (Cunlife, 1955: 285).

Cunlife also stated that “Faulkner’s vision of the South is not merely complex: at times it is incoherent, and turns back upon itself”. However, Cunlife then explained that in the works, Faulkner usually placed his particular side of his vision, and that his position towards the issue he was talking within his works was something possible to trace and to figure out. Mostly, Faulkner depicted the South’s experience of defeat and secession which affected their economy and its implications on society (Cunlife, 1955: 285).

In *The Cycle of American Literature*, Robert E. Spiller described William Faulkner’s works as those which were “the most symbolic and purely aesthetic” in comparison to other works in the 1900s which specifically ran in realistic manner but shared both technical virtuosity and philosophical depth. One of the characteristics of Faulkner’s works discussed in this book was his brilliance technique of mixing reality and illusion that it became relatively hard for the readers to distinguish them (Spiller1957: 219-220). Faulkner used his own experience in his society as one basic element of his works while playing with his creativity and imagination in a preserved integrity as an artist. Spiller explained that by creating such illusion, Faulkner had consciously placed himself in an

autonomic state of being, from which he could observe anything in his surroundings in a manner which he called “objectively and with emotional freedom”. Another characteristic discussed was Faulkner’s sensibility of the lost values of men which caused confusions. It was a common feeling shared by writers of the early 1900s who were known as “The Lost Generation”. These writers, including Faulkner, were known for their strong dislike of the post-war world and their high appreciation of the value of art.

More than other studies about Faulkner and his works did, Spiller did not only talk about Faulkner’s use of racial and social memory but also his use of religious allegory (Spiller, 1957: 225). It could be seen in two of his novels, *Intruder in the Dust* (1948) and *A Fable* (1954). Within the two novels, Faulkner exposed a theme of the soldier and the wound of war. Spiller explained that Faulkner’s description of the triumph and the death of the soldier in war was something parallel with the passion of Christ. The one thing distinguished them was that the soldier’s power was limited while Christ’s was not. By mixing comedy with tragedy and irony with faith, Faulkner’s goal was to reveal out the essential humanity of man rather than to preach formal solution for the destructions human’s stupidity had created. However, according to Spiller, it was still hard for readers to accept Faulkner’s view as a Christian doctrine.

In his article *William Faulkner of Yoknapatawpha*, Lewis P. Simpson mentioned Faulkner’s works as a biographical mode of the Southern culture. Simpson firstly reviewed Faulkner’s novel, *Flags in the Dust*, in concern with religion. He stated that the novel was a description of human’s view about heaven,

in which human always had an illusion of his destiny and considered heaven as an ultimate illusion which became part of his destiny. However, the novel was turned down by the publisher Faulkner offered the book to, because the publisher was not able to understand Faulkner's use of biographical structure of history as the basis of the novel (Simpson, 1991: 246-248).

Giving comments on Faulkner's other novels, Simpson said that Faulkner always had one character in his work who played a role more than merely representing him as the author, but as the eyes through which he looks at the story itself. In other words, it can be said that Faulkner's views was revealed through his characters. (Simpson, 1991: 246). The ideas the characters was thinking or the actions they did was what Faulkner would have thought and did. Shortly saying, by reading closely into the characters, the readers might be able to figure out Faulkner's way of thinking towards the South that he portrayed in his works.

Little there have been critics or review on Faulkner's short stories, but there was a review on *Delta Autumn* written by Arthur Mizener. It commented on the confrontation faced by Uncle Ike for the second time: his grandfather had once taken a Negro woman as a mistress, and now their great-grand daughter—a Negro woman as well—was taken as a mistress by Roth Edmonds, who was no other than Uncle Ike's kinsman. Mizener reviewed and gave comment on how uncle Ike rejected the Negro woman, just like how his ancestor rejected to recognize the Negro's humanity, and unconsciously gave a justification for Roth Edmonds' denial to the woman's humanity as well (Mizener, 1962: 548).

By referring to the previous studies mentioned above, this study is about to discuss William Faulkner's criticism on the Southern American view on race, class, and religion. However, unlike previous studies mentioned above which focused on Faulkner's novels, this study focuses on his short stories, since his short stories were also well-known and were very often be anthologized. This study suggests that Faulkner's view and criticism towards the Southern American view on race, class, and religion is revealed not only his novels but also in his short stories.

B. Review of Related Theories

1. Theory of Characters and Characterization

According to M. H. Abrams in *A Glossary of Literary Terms* (1985: 23-25), "characters" refers to the persons presented in a dramatic or narrative work. Their speech and actions are grounded in temperament, desires, and moral nature which are called "motivation". The persons' moral, dispositional, and emotional qualities can be interpreted by the readers from their dialogue and action. The characters may remain stable during the plot—which means that their outlook and disposition stay unchanged— or experience a radical change. The changes may happen through a gradual process of motivation and development or as the result of a crisis. There are two kinds of characters: flat characters and round characters. A flat character refers to characters built in "a single idea or quality". Flat characters are generally presented without much individualizing detail, so they can be

described in a simple sentence. On the other hand, a round character is more complex in temperament and motivation, presented with subtle particularity, and has the capability of surprising the readers. They cannot be described as simply as comparing them to the model in real life.

Characterization refers to the process of establishing the distinctive characters of the person in a narrative. There are two methods to characterize a character: showing and telling. In showing, the readers are left to infer what motives and dispositions lay behind the characters speech and act from their dialogues and actions. Meanwhile, in telling, the author describes and often evaluates the characters' motives and dispositional qualities. Some critics recommend using "showing" technique rather than "telling", since "telling" technique is considered a violation of artistry. Such judgment becomes a limitation which may be appropriate only for creating particular novelistic effects. Practically, great novelists choose to use both techniques until presently.

2. Theory of White Racism

Racism is defined as the belief that a certain or some particular races are demonstrably superior to others (Kitano, 1985: 8). The judgment is based neither on intellectual quality nor on the number of the race members, but merely on the physical characteristics that distinguish people of one race from those of other races. In most case of racism, skin color becomes the most prominent distinguisher. White racism then means the belief that white people

are superior to others, in which the blacks are the inferior ones in almost all cases. Just like other racists, white racist fear and would not allow interracial marriage or “mongrelization” because the mixing of their own blood with the “inferior” blood would decline their civilization.

In America, the blacks have been the longest-suffering victims of white racism. Their history in America started in the early of 1600s when twenty slaves from West Africa were brought into America to be sold. Being slaves, they were permanently deteriorated into the lowest rank in the stratification system, since the term “slave” itself put them below even laborers and servants. Unlike white servants who still had their own freedom outside their contracts to their master, and who were not tied permanently in their rank in stratification system, black slaves could never advance, and their descendants remained at the bottom of social stratification in America (Kitano, 1985: 104-109). Even after the Civil War was won by Northern America (who suggested and supported abolishment of slavery) that then led to the Emancipation Proclamation in 1863 which abolished formal slavery, the blacks in America continued to live as labor force. The discrimination continued to last and they were declared, and treated as subhuman.

The major number of black slaves lived in the Southern part of the United States of America, that was, in the rural South. Although they were great in number, they never own more than 6 percent of the land and they stayed still as the marginalized people. W. E. DuBois in Harry Kitano’s *Race Relations* stated that white racism practiced in Southern America in the

twentieth century was a practice of power based on the combination of “high social prestige, ownership of property, and ability to disenfranchise the blacks” (Kitano, 1985: 111). The Southern whites, who were identified as the gentlemen of the South, used their power and prestige in economic interest context to own powerful control on the relation between the two races. Moreover, the relation between the two races itself included relations in economic structure, racial discrimination, segregation, brutality, and the exploitation of black labors. Daniel C. Thompson in *Sociology of the Black Experience* added a statement that the problems of the blacks were never solved totally because the whites were always solidly allied against any sign and any kind of advancement of the blacks (Thompson, 1975: 31). Hence, the blacks dreamed to gain liberation and to escape from white domination.

Agrarian way of life was the strongest reason for the Southerners to keep white racism in practice. Their need for black slaves to help them operate their plantations made it very hard for them to give up black slavery and to end up their domination over the blacks. The Southerners had long identified their conservative agrarian society with plantation aristocracy. Such aristocracy, in their view, could only be gained by the means of slavery (Current, 1965: 320).

Several laws were practically applied by Southern whites to deteriorate the blacks. The one most known law was the Jim Crow law (also known as the Black codes) which was designed to restrict the freedom of the blacks in all segments of racial contacts, including the separation of seats in public

buses and lockets in theaters or banks (Thompson, 1975: 30-31). Such law was set to maximally oppress the chance for blacks to control the balance of political power in the South. This reason was raised because Southern whites strongly intended to maintain white supremacy in order to have control upon the intelligence and responsibility of their community. The condition in which the Southern whites have control towards their community by maintaining the practice of white supremacy was known as “the Solid South”. Extremely saying, according to Richard N. Current, the Southerners devoted their lives to do efforts to keep the South as “a white man’s country” (Current, 1965: 320).

3. Theory of Class Division

Class division, also known as class stratification, was the division of the community which commonly was based on economical status, while “social classes’ was defined as “divisions of whole societies or communities within societies that represent divisions of a combination of reward” (Kitano, 1985: 36). Kitano identified variables used as bases for this stratification were income, occupation, education, and family background. The last variable mentioned might include racial background as well as the history of the family’s ancestors. However, different region or community held different system of class division. Traditional society generally held closed class division, in which people cannot move up or make any advance to climb onto higher social status, not even by marriage. People can only move inside their own class, which means that cross-class marriage is something prohibited.

Modern society, however, usually hold open class division, in which advance to higher social status is something achievable. According to *American History: A Survey*, until early of the twentieth century, the South's society was divided into eight class as follows: the major planters, the medium planters, the small planters, the farmers, the manufacturers and merchants, the professional classes, the highlanders of the mountain areas, and the Negroes (Current, 1965: 322). The highest class, the major planters, was those who were called the aristocrats of the South. They owned 800 acres of plantation and forty or fifty slaves of the least. The number of slaves owned by a farmer contributed in determining his position in the society, for farmers who owned more slaves were more likely to be classified into medium or small planters rather than just as farmers. For example, a farmer who owned ten slaves was considered medium or small planter, while another farmer owning nine slaves was classified into farmer class, although he owned more economic substances than the one owning ten slaves (Current, 1965: 322).

Medium and small planters were likely to imitate the major planters in the way they behave. They lived in very similar way as the major planters, only less lavishly. However, the planter class was those who had the most power in the South. They were said to be the ones who could almost perfectly matched the portrait of America's aristocrats. The South's planters had the highest social status, the strongest political power, and the most accepted leadership in their region (Current, 1965: 322). This was because the

economical life in the South was based on agrarian, and plantation producing cotton, tobacco, sugar, and rice, covered most part of the region. In relation with the South's economy, the class could simply be divided into planters, farmers, merchants and bankers, and a small number of manufacturers and laborers.

The Southern people were not likely to accept change, including changes in class distinction. Most of them spoke scornfully on democratic faith, and an advance to a higher class could only be reached if one was ambitious enough to do so. It was because the South was strongly influenced by an agrarian way of life which made them placed planters or landlords at the top of class distinction, which also made them the leader of other class. Since planters and landlords were not likely to accept changes in class division, for example, any advance from the lower class, the whole people in the South then adopt this way of thinking.

4. Theory of Religion

The Southern society based their life on a conservative evangelical religion which undermined many interests in their mutual relationship (Rabinowitz, 1992: 132). The devotion to conservative religion was intensified during the Civil War and the Reconstruction era, and it continued to give stress on the relationship amongst the planters in the South. It was also stated in Louis D. Rubin Jr.'s *The American South: The Continuity of Self-Definition* (1991: 6) that the Southerners were bounded to the virtue of

religious orthodoxy and general traditional pieties. The religious spirit of the South was something very strong and unchangeable, not even by the impact of urbanization and industrialization.

The religious living in the South was manifested in churchgoing that the South was then identified with churchgoing itself. They gave no place for modernism and social gospel (Rubin, 1991: 8). Few atheist might had been there in the South, but the life of the religious Southern stayed unbroken. In the later years, the liberalists said that this religious fundamental could not save the South from its end, for it dealt with racial injustice took place in the region for decades.

The religious life of the South grew from a root of the concept of “being saved” in the Christian belief. It was the concept they held tightly and they would keep it from being stained by modern thinking in religion. The conservative religion was also said to have influence on the culture of aristocracy, because theological fundamentalism was long associated with aristocratic living. To the Southerners, religious living was the kind of life which was harmonious and non-exploitative to nature. Therefore, modern living should be resisted for it destructed the relationship between man and his nature. Thomas Daniel Young in his article *Religion, the “Bible Belt”, and the Modern South* (1991: 122) added that the strong belief in Christianity, however, did not change much during the twentieth century, and the religious practice in the South continued to grow, including in literary works.

Daniel Young mentioned that practically the evangelical religion, which was known as “Romantic Christianity”, was described as a focus on preaching and less attention to other elements such as music, liturgy, and the sacraments. In literary works, it was defined as “a creed which emphasized the individual and his emotions; a gospel of love which cleansed the world”. The religious sense could be tasted in literary works from the appearance of certain quotations from religious rituals or from the descriptions of particular religious ceremonies, in which the goal was to “be saved”.

In short, the religious living in the South continued to last during the Civil War and the modern era started from the early of twentieth century. People of the South, both Catholic and Protestants, kept on holding their belief that the only means of salvation was through the redeeming grace of Jesus Christ. They also believed that man’s lost innocence could be returned only if he participated in the conviction of a slain and risen Christ. The strong belief made people of other regions called the South “The Bible-Belt”.

5. Theory of the Old South and the New South

The talk about the two generations of the South –the Old South and the New South– is broader than merely talking about the different age and era between them. The generations in the South represented the expression of a state of mind or a way of life (Current, 1965: 320). The study on the two different generations included the depiction of their way of thinking or way of life and the relationship between them. Many observers had analyzed the

mind of the South and figured out that there was a strong correlation and influence from the Old South to the new ones.

The Old South, which included those older generations mostly living in plantations in the rural area of the region. They were people who felt satisfied with things as they were. They might share different view on economic and political issues, but they were strongly engaged in that they view slavery as the foundation for their living and aristocracy (Current, 1965: 320). They were tightly bounded to the fine tradition of the South, which included the practice of class distinction, conservative religion, and white supremacy. They were also determined to keep the agrarian way of life instead of welcoming the chance of industrialization and modernization. The agrarian way of life had run into their veins so strongly that it made their culture somewhat colonial. The liberalists viewed that the South's dark age was filled by racial injustice and religious fundamentalism which proven to be unable to save the South from losing its identity after they lost the Civil War (Rubin Jr, 1991: 9).

On the other hand, the "New South" emerged as a characteristic of rapid industrialization, significant urbanization, and the diversification on agrarian sector which was no longer depended on cotton plantation (Rabinowitz, 1992: 6). The New South claimed themselves for achieving impressive urbanization and industrialization, diversified agriculture, adequate public services, and enlightened racial policies (Rabinowitz, 1992: 2). The members of this group were the new urban elite, those known as those who accepted modernization

and industrialization. Although they were considered new, they still could not totally get their way of thinking off the mind set of the past. They were still so much influenced by the thoughts and views of the older Southerners.

The New South was described as “bustling cities, prosperous manufacturers, and diversified, multi-crop agriculture” (Rubin Jr, 1991: 6). The modern generation of the South was looking forward to create the New South who should share perfect democracy, a stronger and more complex social system, and a complex industry for the society. However, although the New South was about to welcome manufacturers and capitalism, people demanded that the social and spiritual life should stay unchanged. Moreover, studies had figured out that the New South took the Northern American as the model for their changes. They were trying to get off their old fashion as the old ones had been and to resemble the North. It could be seen from the changes in their view on slavery and racism. Although some majority of the Southerners persisted to keep slavery and racism in practice, but the New South –which was also associated with the liberalists– started to wash away slavery and race discrimination from practice.

The Old South openly talked about the New South with strong scrutiny. They disliked the spirit of the New South, which they considered disgusting and “rat-like”, a representation of “low” people (High, 1994: 153). The older generation, of whom mostly lived in the rural South was very little given to change (Current, 1965: 320). They saw changes boasted by the New South were only a useless thing to do and a waste of time. They insisted to keep

holding on to the fine conservative tradition of the South and that the young Southerners should preserve the tradition. The older South persisted that the new generation of the south should be pushed to come back to the support of the Southern tradition, and to look very critically to the advantages of turning into the New South, which would mean nothing but only becoming another usual industrial community that gave no significance to their living (Current, 1965: 714). On the other side, the New South tried to convince the Old South that they could experience changes but still be true to their essential “Southernness” (Rabinowitz, 1992: 3). The New South considered the changes as a kind of evolution by saying statements such as “the New South is simply the Old South under new condition” and “The New South” is not a new South, but a revival of the old South.” Such statements conveyed a meaning that the emergence of the New South contained both change and continuity; both distinctiveness and similarity. It means that the New South might be different from the Olds South in their view on certain issues, but were still similar to the Old South in another way.

C. Review on Historical Background

The South originated from British settlement. In the 17th century, they settled mostly on the coastal regions of the South, and in 18th century they expanded to other parts of the South (High, 2004: 5-6). After 1700, African slaves were brought into the South to work as slaves in plantations producing tobacco, rice, cotton, and other staple crops. In 1800 and after, cotton became the most dominant crop. It made slavery an integral part of South’s economy.

In the first half of 19th century, two economical and political issues emerged in the South and made a strong distinction of identities between the North and the South (Current, 1965: 711-722). The first was the protective tariffs enacted to assist the growth of the manufacturing sector. It became a debate whether the state had the right to pass law on the tariff or they had to apply the law made by the federal government. In 1832, South Carolina passed an ordinance of nullification, a procedure in which a state would in effect repeal a Federal law. A naval flotilla was then sent to the harbor of Charleston. The landing of the troops caused a threat which then was used to compel the collection of tariffs. A compromise was then reached by which the tariffs would be gradually reduced. However, the argument over the states' rights left undecided until the following decades.

The second issue concerned slavery, which was whether slavery would be permitted to be kept in practice (Current, 1965: 331-333). The North suggested abolishing slavery for the reason of human right, while the South insisted on keeping slavery in practice for the reason of economical importance. In 1855, the South lost its political power to the North and was in constitutional and political battle with the North regarding states' right and the status of slavery. In 1860s, many Southerners felt it was time to secede from the union since the North was getting more powerful than the South (Current, 1965: 107-108). Seven states decided to secede and formed the Confederate States of America in 1860. These included South Carolina, Mississippi, Florida, Alabama, Georgia, Louisiana, and Texas. Four more states, including Virginia, West Virginia, Tennessee, and North

Carolina followed joined the Confederacy in 1861. The secession itself was triggered by the election of Abraham Lincoln who supported slavery abolishment (Current, 1965: 122).

The United States government refused to recognize the seceding states and kept in operation its second to last fort in the South. The Confederacy captured the fort in April 1861 at the Battle of Fort Sumter which then triggered the Civil War (Current, 1965: 135-141). During the four years of the war (1861 – 1865), the South retained low tariff for European imports but imposed new tax on imports from the North. On the other hand, the North blocked most of their commerce from entering the South. The Union Navy also shut down river and coastal traffic, on which the Southern transportation depended on. The small railroad system in the South also collapsed that the internal travel was crippled and impacted on the difficulty in the Southern's economy. At the end of the war, the North devastated the South. The South suffered a great deal since most of the battle took places in the South.

The lost of the war made the South suffered not only in its population but also in its infrastructure and economy. Then came the Reconstruction era, with military troops directly controlled the politics in the South. The Union then created the passage of the 13th Amendment of the Constitution of the United States which outlawed slavery (Current, 1965: 229) and the 14th and 15th Amendment which granted full United States citizenship and the right to vote for to African Americans(Current, 1965: 245-246). These laws opened a gate of freedom for the African American. Nevertheless, the whites in the South

developed a political backlash against these rights (Thompson, 1975: 30-31). By the 1890s, organizations such as the Ku Klux Klan used some kinds of violence and intimidation to perpetuate white supremacy and to oppress the African American from exercising their political rights. The Southern whites also created Jim Crow law to legally do the same violence. The discrimination was continually practiced until it was undone by the American Civil Right Movement in the late 1960s.

The South had also experienced the Great Depression which started in 1929 (Current, 1965: 709-718). It was the years of great economic collapse happened in countries participated in the World War I, since both side fighting suffered some loss, no matter whether they win or lose the war itself. Especially in America, however, it was not clear enough whether the depression was caused by the war or by a serious defect in the economy which could not easily have been remedied. The defect was caused by the rising prices of stock from 1926 to 1929 which made many speculators used the New York Stock Exchange a great national gambling casino where they could speculate and win every day (Current, 1965: 712-713). On October 1929 the speculation caused the stock market to drop sharply and worsen the economic condition. The stock collapse impacted on banking and business and caused a great deflation in the country. The government reacted by concentrating upon balancing the budget and keeping the nation upon the gold standard. These were wrong steps because it made the deflation even worse. In 1931, the condition got even more terrifying because European gold was withdrawn from American banks and European holdings of American securities

dropped in the market (Current, 1965: 715-716). American trade declined sharply because other nations America was trading with devalued their currency in going off the gold standard.

In January 1932 the Congress created the Reconstruction Finance Corporation which gave giant loans to banks, railroads, and businesses in order to stop deflation and increase employment (Current, 1965: 716-717). The corporation was hard to reach its goal, and it became even harder when in 1934 until 1939 a disaster of severe wind and drought (known as the “Dust Bowl”) caused an exodus from Texas and Arkansas and eventually made the economics in the regions collapsed. The efforts to relief the condition had not met success before the 1940s after the World War II ended.

The Great Depression impacted not only in the economy but also in the social life of the American (Current, 1965: 718). The American, mostly the Southern American, was living a humiliated and devastated life that they remained idle for years. As they were in danger of losing their skills, they were also threatened by moral erosion.

D. Theoretical Framework

The theories explained above are used to analyze the problem formulations in this study. Theory of characters and characterization is used to analyze the characterizations of the characters in the short stories under discussion. Respectively, theory of race, class, and religion help the writer to reveal the Southern view on the three issues as implied in “Barn Burning”, “Delta Autumn”, and “Raid”. Theory of the Old South and the New South is used to figure out the

distinction and or the similarity of the Southern view on race, class, and religion from the point of view of the Old South and the New South. This theory is also used to analyze William Faulkner's criticism towards the Southern view on race, class, and religion as revealed by the characters in the short stories. The analysis on the criticism is based on the previous studies which mentioned that William Faulkner often define his views through the characters in his works. Meanwhile, the theory of the historical background is also used in the analysis to understand the time setting of the short stories and what historical background the story is set up in.

CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this study is three short stories written by William Faulkner. The three short stories are “Barn Burning”, “Delta Autumn”, and “Raid”. “Barn Burning” was written and published in 1938. It was then anthologized in *The Heath Anthology of American Literature* (1994). *Delta Autumn* was published in 1940 and was republished in 1942 in *Go Down Moses, and Other Stories*. In 1962 it was then reprinted in *Modern Short Stories: The Use of Imagination* as one example of William Faulkner’s works, added with an introduction by Arthur Mizener. Together with “Delta Autumn”, “Raid” was also firstly published in 1940 and 1942 in *Go Down Moses, and Other Stories*, and then reprinted in *Modern Short Stories: The Use of Imagination*. All the three short stories are ones of Faulkner’s most anthologized and most discussed short stories, since they were the short sequence of Faulkner’s novels and told about Faulkner’s most famous characters: the Snopes (“Barn Burning”), Isaac McCaslin (“Delta Autumn”), and Bayard Sartoris (“Raid”).

“Barn Burning” told a story of a poor white man who burned a landlord’s barn as a refusal of the landlord’s superiority over him and his family. “Delta Autumn” told a story of an old white man who refused to admit his nephew’s affair with a woman since he found out that the woman is a Negro. Respectively, “Raid” told the story of a white family trying to get their livestock which was

captured by a military troop before. All the three short stories were written during the post-Civil War era, in which most writers, including William Faulkner, wrote their works in their dislike of the post-war world and in their appreciation of the value of art (High, 2004: 152).

B. Approach of the Study

This study used socio-historical approach, which places a literary text within the context of its social and historical background to search for its meaning (Barry, 2002: 17). It studies and analyzes the significance of the social and historical background towards the literary text as well as its relation with the text. This approach moves from the literary text under discussion to its larger context in which it was contained in, that is, its biographical, social and historical background (Abrams, 1985: 196). It analyzes the text firstly, and then moves out to find out the relationship between the text and its segment of society it represents.

This approach was used regarding the facts revealed by previous studies which stated that William Faulkner was very much inspired by his hometown, the South America, in writing his works. He nearly always presented stories about the South, which was a mixture of historical events and his creativity and imagination. Therefore, socio-historical approach is the most suitable to apply in this study to analyze William Faulkner's criticism towards the Southern American view on race, class, and religion.

C. Method of the Study

This study is a library research, means that the research is done on primary and secondary literary sources. The primary sources are three short stories written by William Faulkner: “Barn Burning”, “Delta Autumn”, and “Raid”. Some of the references used included *The First New South* by Howard N. Rabinowitz, *American History: A Survey* by Richard N. Current, T. Harry Williams, and Frank Freidel, and several articles compiled in *The American South: Portrait of A Culture* edited by Louis D. Rubin Jr.

This study placed close reading upon the literary texts under discussion. The problem was then formulated and supported by references on previous studies. Relevant theories were used as a basis in analyzing the texts. Close reading upon the texts was then redone, followed by the analysis on the next stage.

CHAPTER IV

ANALYSIS

To answer the two questions formulated in problem formulation, the writer divides the analysis into two main sub-analysis. The first part analyzes the characterizations of the major characters within the three short stories and how the major characters represented the characteristics of the Southern American. The second part also analyzes how William Faulkner views the issues on race, class, and religion in Southern America through the major characters in his short stories, as well as how he reveals his view within the three short stories.

The whole analysis is conducted generally within the frame of theories stated in the related studies, especially the review by Lewis P. Simpson (Simpson, 1991: 246). Within the three short stories under discussion, it is revealed that William Faulkner views the conservative life of the Southerners—which very often and mainly dealt with race, class, and religion—by smoothly contrasting two contradictive characters. Within the three short stories, he has one major character representing the Old South and how they view and value race, class, and religion; on the other hand, he also has another major character representing the spirit of the new generation of the South—known as the New South. William Faulkner's characterization towards his major characters is quite simple: the older characters come to represent the Old South, while the younger ones come to represent the New South. It is in the same way as the theory mentioned that the older generations of Southerners stand for the Old south, while the new younger men

and women promote the New South (Current, 1965: 320; Rabinowitz, 1992: 2-6). **Abner** represents the Old South in “Barn Burning”, while the New South is represented by **Sarty**. Respectively, the Old South in “Delta Autumn” and “Raid” is represented by **Uncle Ike** and **Granny**, while the New South is represented by the **Negro woman** (in “Delta Autumn”) and **Ringo** (in “Raid”). Further analysis on the characterization of these characters and how William Faulkner uses the characters to view Southerners’ view on race, class, and religion will be discussed in both parts of the below analysis.

A. **The Characterization of the Major Characters and the Representation of the Southerners’ View on Race, Class, and Religion**

1. **“Barn Burning”**

The short story is told in the third person’s narrative. The story was written in 1938, in the period of The Great Depression. The Great Depression becomes the historical background of the story, where the Southerners were experiencing an economical devastation which also led to moral corruption. “Barn Burning” tells the story of the Snopes, a family who work in landlords’ farms or fields until harvest time then regularly move out to another farm approximately after eight months of working. The major characters are **Abner Snopes** –Sarty’s father– and **Sarty** himself. Although they are white, they live in poverty because they own no land. It is revealed when Abner gets into Major de Spain’s house and the Negro servant tries to get them out.

The door opened so promptly that they boy knew the Negro must have been watching them all the time, an old man with neat grizzled hair, in a linen jacket, who stood barring the door with his body, saying, "Wipe yo fooks, white man, fo you come in here. Major ain't home nohow."(Faulkner, 1938: 1557).

Abner Snopes is the head of the family. He is a cold and quiet man for he seldom talks nor answers any question addressed to him. He only talks when he thinks he needs to talk or to answer certain question. As the head of the family, Abner takes the responsibility of leading his family. With a family consisted of four women (his wife, his sister-in-law, and his two daughters) and two sons, he has to make sure they stay in the same path while they are working and living together, and then regularly moving from one farm to another. He also uses his authority to make rules over them. He tends to use physical power to govern the whole family. It makes him a ferocious man, despite the purpose of his actions. His ferocity can be seen in the below quotation.

He (the father) always did. There was something about his wolflike independence and even courage when the advantage was at least neutral which impressed strangers, as if they got from his latent ravening ferocity not so much a sense of dependability as a feeling that his ferocious conviction in the rightness of his own actions would be of advantage to all whose interest lay with his (Faulkner, 1938: 1555)

Abner uses physical strength over the whole family, both on the women and the sons, both on the persons and the animals they own. For him, it has no difference how he should treat the persons or the animal because the main reason is to make them obey him.

“You were fixing to tell them. You would have told him.” He didn’t answer. His father struck him with the flat of his hand on the side of the head, hard but without heat, exactly as he had struck the two mules at the stores...(Faulkner, 1938: 1556)

The family do live in poverty, but Abner has a high and stiff self-esteem that he will not let anyone look down on him or his family. When he is accused of burning a barn before the moving, he chooses to leave the farm and move to another part of the country instead of staying there, letting people humiliate the family and calling them “barn burner”. In the below quotation, Abner’s statement “*I don’t figure to stay in a country among people who...*” shows that he prefers to leave off from where he stays rather than to stay there and let people say bad things about him.

“This case is closed. I can’t find against you, Snopes, but I can give you advice. Leave this country and don’t come back to it.”

His father spoke for the first time, his voice cold and harsh, level, without emphasis: “I aim to. I don’t figure to stay in a country among people who...” he said something unprintable and vile, addressed to no one.

“That’ll do,” the Justice said. “Take your wagon and get out of this country before dark. Case dismissed.”(Faulkner, 1938: 1554).

In the end of the story, Abner finally decides to burn the barn of Major de Spain as a sign of his refusal to pay one hundred dollars (which will be taken from the coming crop) for leaving dirty footsteps on Mrs. De Spain’s rug. He refuses to pay because the family has washed the dirt away and he has returned the rug to De Spain’s house, although De Spain argues that Abner will still have to pay because

he “did not carry the rug back in the same condition it was in”. in the quotation below, Abner’s statement “*He brought the rug to me and said he wanted the tracks washed out of it. I washed the tracks the tracks out and took the rug back to him*” which he utters as a justification of his refusal to pay twenty bushels of corn also reveals his high self-esteem. He does not want to pay because he thinks he has done what he is asked to and therefore he thinks he does not to pay for anything.

“And you claim twenty bushels of corn is too high for the damage you did to the rug?”

“He brought the rug to me and said he wanted the tracks washed out of it. I washed the tracks out and took the rug back to him.”

“But you didn’t carry the rug back to him in the same condition it was in before you made the tracks on it.”(Faulkner, 1938: 1561).

The second major character, **Colonel Sartoris Snopes (Sarty)** is Abner’s youngest son. He is an obedient son, which is revealed in how he obeys his father, not because his father is ferocious but more because he values the family bound between them. It is his father who teaches him to stick to his own family, but Sarty himself is also aware of it and pays respect to the family bound. It is shown when he attends the court with his father, in which he considers the man who accused his father for burning his barn as both his father’s enemy and his own enemy, too.

He could not see the table where the Justice sat and before which his father and his father’s enemy (*our enemy* he thought in that despair; *ourn! mine and hisn both! He’s my father!*) stood, but he could not hear them...(Faulkner, 1938: 1553).

Sarty also adores his father. He sometimes feels afraid of his father but he still considers his father's actions as the right ones although he actually knows his father has done wrong. Sarty takes her father's decision to burn Major de Spain's barn as a proof of his bravery, not as a crime as other people would have thought of it. He has already understood that it is unfair for such a high price charged to a little damage his father made on Mrs. de Spain's rug. At first he intends to stop his father from burning the barn by trying to tell Major de Spain about it, but then he thinks that his father is only doing what he should have done to people who look down on their family. Thus, he views the burning not as a crime but more as a sign of bravery by which his father bravely 'punishes' Major de Spain for charging such a high cost for the little damage he has done and unfairly keeps on adding the cost in their contract although he actually has washed the rug. The quotations below shows and gives a summary of Sarty's characterization as an obedient son who only obeys his father as well as he adores him.

Suddenly the boy went toward him, fast, stopping as suddenly. "You done the best you could!" he cried. "If he wanted hit done different why didn't he wait and tell you how? He won't git no twenty bushels! He won't git none! We'll gether hit and hide hit! I kin watch..." (Faulkner, 1938: 1560).

Father. My father, he thought. "He was brave!" he cried suddenly, aloud but not loud, no more than a whisper (Faulkner, 1938: 1565).

Although it seems that Sarty justifies Abner's burning the barn, it does not mean that he does not know whether what his father has done is something right or wrong. He has in himself a feeling and thought of justice from both his father's

point of view and the offender's. It can be seen when he reveals his thought about what the court actually wants when his father is first accused for burning his neighbor's barn in the beginning of the story, and also when he tries to prevent his father from burning Major de Spain's barn in the end of the story. The two quotations of the beginning of the story below show that Sarty has already understood that his father has done wrong and that the court is not trying to beat him down but only to make justice, but his father has taught him to stick to his own blood despite any illegal deeds he has committed, so that Sarty chooses to prepare himself for giving false testimony if the justice asked him to.

...He aims for me to lie, he thought, again with frantic grief and despair. And I will have to do hit (Faulkner, 1938: 1554).

...”You’re getting to be a man. You got to learn. You got to learn to stick to your own blood or you ain’t going to have any blood to stick to you... Don’t you know all they wanted was a chance to get at me because they knew I had them beat? Eh?” Later, twenty years later, he was to tell himself, “If I had said they wanted only truth, justice, he would have hit me again.” But now he said nothing...(Faulkner, 1938: 1556).

In the end of the story, Sarty also tries to prevent his father from burning Major de Spain's barn because he understands that that is not the right thing to do. At first he tries to prevent his father's plan to burn the barn by reminding him how he should have sent a black man to Major de Spain before he burns his barn, just the way he did when he burned his neighbor's barn in the beginning of the story. When his effort pays no result, Sarty rushes to Major de Spain's house and tries to tell him about the burning before it is going to be too late. It reveals that Sarty

does not want his father to do the same illegal deed for the second time. He understands that Major de Spain's charging his father for the damage on the rug and adding it to their contract is injustice, but he also understands well that his father burning the barn is an illegal and injustice deed as well.

“Ain't you going to even send a nigger?” he cried. “At least you sent a nigger before!” (Faulkner, 1938: 1563).

...He did not knock, he burst in, sobbing for breath, incapable for the moment of speech; he saw the astonished face of the Negro in the linen jacket without knowing when the Negro had appeared.

“De Spain!” he cried, panted. “Where's...” then he saw the white man too emerging from a white door down the hall. “Barn!” he cried. “Barn!”

“What?” the white man said. “Barn?”

“Yes!” the boy cried. “Barn!”

“Catch him!” the white man shouted (Faulkner, 1938: 1564).

The representation of Southern American view on class can be figured through the characterization of Abner Snopes in “Barn Burning”. Abner is described as the head of a poor white family who work in a landlord's farm. Abner is the representation of the second lowest class in the Southern American worker's class division. In general division of the class of planters in Southern America, Abner should be included into the group of small planters, exactly one level above black laborers and slaves. Regarding to the theory of class division which defines class division in society as “since the higher class has more authority and power upon him. divisions of whole societies or communities within

societies that represent divisions of a combination of reward” (Kitano, 1985: p. 36), Abner then comes as the lower part of the class who gets rewards from the higher class for his services, as well as oppression

The medium and small planters are said to be likely to imitate the higher class (Current, 1965: p. 322). Abner is not an exception. Although he comes from the lowest class of planters and lives in poverty, he manages to keep his pride high. It is revealed when he sends a Negro to tell his neighbor that his barn is going to be burnt down, as well as when he ignores the Negro servant who works in Major de Spain’s house.

“...That evening a nigger came with the dollar and got the hog. He was a strange nigger. He said, ‘He say to tell you wood and hay kin burn.’ I said, ‘What?’ ‘That whut he say to tell you,’ the nigger said. ‘wood and hay kin burn.’ That night my barn burned...” (Faulkner, 1938: 1553).

The door opened so promptly that they boy knew the Negro must have been watching them all the time, an old man with neat grizzled hair, in a linen jacket, who stood barring the door with his body, saying, “Wipe yo foots, white man, fo you come in here. Major ain’t home nohow.”

“Get out of my way, nigger,” his father said, without heat too, flinging the door back and the Negro also and entering, his hat still on his head...(Faulkner, 1938: 1557).

The first quotation reveals how Abner is trying to preserve his pride by sending a Negro to tell his neighbor about the burning that he is going to commit. It shows how he tries to keep himself clean by avoiding meeting his neighbor, the one he does not like, and chooses to send a Negro to the neighbor. It signs that

Abner looks down on his neighbor because he does not like him, and the one who should be sent to the neighbor is not a man of high pride like himself, but it will be better to send a Negro, a man who comes from the lowest class. Abner also ignores the Negro servant who works in Major de Spain's house and does not hear him preventing Abner and Sarty from entering into the house. It is shown in the second quotation that Abner tells the Negro to get out of his way and that then he continues to walk into the house, by the risk that he then leaves dirty footprints on the rug. The way Abner ignores the Negro reveals that he refuses to be commanded or to receive instruction from a man who comes from the lower class than himself.

Abner's pride can be analyzed both from the positive and negative point of view. Abner's pride can be said positive because he does not let other people (either who comes from higher or lower class than him) look down on him. It is true that he is only a small planter and is oppressed economically by his landlord, but he will not tolerate when the landlord uses the economical superiority to treat him in an unjust way. On the other side, his commitment to his pride ironically makes him imitate the landlord –as the higher class above him– in the way they behave. It can be figured out through Abner's attitude towards the Negro man –as the lower class below him–, both when he sends a Negro man before he burns his neighbor's barn and when he ignores the Negro servant in Major de Spain's house. As mentioned before that Abner's preserving his pride is in a way an imitation of the higher class' behavior (Current, 1965: p. 322), the way he looks down and ignores the Negro men is a concrete manifestation of his imitation of

the behavior of the major class, within the context of his effort to keep on holding his pride high. In a higher level, Abner's sense of pride is mixed with his ferocious behavior, leading him into burning Major de Spain's barn.

2. "Delta Autumn"

The short story is told in the third person's narrative. It tells the story of a group of men who went on a hunt in a delta. The major characters are Isaac McCaslin, who is also called by the name **Uncle Ike**, and the **Negro woman**, the mistress of one of Uncle Ike's kinsmen. In the story, it is said that actually Uncle Ike is not supposed to join such hunting expedition since he is almost eighty. The story itself does not really tell about the hunt but more about the conversation among the men.

Old man is generally supposed to be wise, but **Uncle Ike** is an inconsistent one. Consistence means that someone is in the state of always being the same in thought or behavior (Hornby, 1987: 182). Uncle Ike is not a consistent man because he mentions one concept and declares his opinion on it but his concrete reaction towards the concept shows a contradiction to his opinion. It is revealed when he talks about mankind and the changes in his circumstances, as well as when he talks about men and women. The first quotation below shows Uncle Ike's opinion about his circumstances, men, and women. The quotation reveals his characterization as if he is an open-minded man.

"Times are different now," another said. "There was game here then."

"Yes," the old man said quietly. "There was game here then."

.....

“I didn’t say that,” the old man said. “There are good men everywhere, at all times. Most men are. Some are just unlucky, because most men are a little better than their circumstances give them a chance to be. And I’ve known some that even the circumstances couldn’t stop.”

.....

“I see,” Edmonds said. “You prefer Uncle Ike’s opinion of circumstances. All right. Who makes the circumstances?”

“Luck,” the third said. “Chance. Happen-so. I see what you are getting at. But that’s just what Uncle Ike said: that now and then, maybe most of the time, man is a little better than the net result of his and his neighbors’ doing, when he gets the chance to be (Faulkner, 1962: 592-593).

The quotation above presents an image of Uncle Ike as if he were an open-minded old man who welcomes changes and believes that every man can do things better than what other people in his circumstances do if he has got a chance. It means he agrees that it is not a must for a man to stick into his circumstances and restrains himself from doing better things, and he also thinks that every man can make changes in their circumstances if there are any chances to. In other words, it can be said that Uncle Ike accepts changes in the circumstances a man is living in. However, his concrete reaction when he figures out that Roth Edmonds’ mistress is Negro reveals a contradiction against his stated opinion. His inconsistency can be seen in the quotation below, where his statements reveal that he does not really welcome changes in race relations in his circumstances.

...Now he understood what it was she had brought into the tent with her, what old Isham had already told him by sending the youth

to bring her to him—the pale lips, the skin pallid and dead-looking yet not ill, the dark and tragic and foreknowing eyes. *Maybe in a thousand or two thousand years in America*, he thought. *But not now! Not now!* He cried, not loud, in a voice of amazement, pity, and outrage: “You’re a nigger!”

.....

“Then go,” he said. Then he cried again in that thin not loud and grieving voice: “Get out of here! I can do nothing for you! Cant nobody do nothing for you!”...(Faulkner, 1962: 603).

Based on the quotation, Uncle Ike’s inconsistency can be figured out from the way he reacts in a negative way when finding out that the woman who comes to her—Roth Edmonds’ mistress— is Negro. He is a racist, and he insists to refuse the assimilation and unity between the whites and the blacks. When the woman comes to him, he does not reject her or tell her to get out. He asks her about her affair with Roth Edmonds and gives her the envelope Roth had asked him to give her, but he does not ask her to get out. When he examines the woman more carefully and learns that she is Negro, he directly tells her to leave him and says that he could not do anything for her. His thought— *Maybe in a thousand or two thousand years in America, but not now! Not now!* —reveals that he has already known that there is a chance for a change for a better relationship between the whites and the blacks, but he refuses to accept the chance. Here a contradiction is found: he said that a man could do better things than his circumstances if he has got a chance, but he himself denies what he has said and refuses to take the chance to make a better relationship between the two races by rejecting the woman.

Uncle Ike’s inconsistency on a concept is also revealed when he and the other men in the hunting group talk about men and women. While the younger

men look down on women and say cynical things about them, he declares his opinion against them—he seems to praise women and place them in the same place where men are. Shortly saying, he presents himself as a non-sexist man. He also gives comment on the kind of relationship a man and a woman can be from his religious view. Nevertheless, in contrast, he himself looks down and is cynical to the Negro woman who comes to him.

“Haven’t you discovered in—how many years more than seventy is it?—that women and children are one thing there’s never scarcity of?” Edmonds said.

.....

“According to Roth yonder, that’s one thing we wont never have to worry about,” the old man said. “He said on the way here this morning that does and fawns—I believe he said women and children—are two things this world aint ever lacked. But that aint all of it,” he said. “That’s just the mind’s reason a man has to give himself because the heart don’t always have time to bother with thinking up words that fit together...” (Faulkner, 1962: 587, 593).

“I think that every man and woman, at the instant when it don’t even matter whether they marry or not, I think that whether they marry then or afterward or don’t never, at that instant the two of them together were God...” (Faulkner, 1962: 594).

When talking about man and woman and what relationship they could be in, Uncle Ike seems not to be a sexist: he does not degrade or look down on women, he cares and matters nothing about what kind of relationship a man and a woman could have as long as they are together. However, his opinion on the concept contrasts to what he does to the Negro woman. Learning that she has an affair without marriage with Roth Edmonds, he looks down on her and comments on her cynically. He views her as being like a Northerner, like people who are free

with no boundaries. He even compares the Negro woman with the South's women and says that they are better than her. In the first quotation below, Uncle Ike's question "*You have known him long enough or at least often enough to have got that child on you, and you don't know him any better than that?*" reveals his judgment on the Negro woman. It reveals how he looks down on the woman because he judges the woman as not intelligent enough to know Roth Edmonds. His judgment is based on the thought that the woman should have known Roth Edmonds good enough because she has got a child from Roth Edmonds. Meanwhile, in the second quotation, the way Uncle Ike calls the Southern women as "*draggle-tailed women*" reveals his degrading the quality of women by comparing it to the quality of tailed animals.

"That's just money," she said.

"What did you expect? What else did you expect? You have known him long enough or at least often enough to have got that child on you, and you don't know him any better than that?" (Faulkner, 1962: 601).

..."Never mind that too. You," he said. "You sound like you have been to college even. You sound almost like a Northerner even, not like the draggle-tailed women of these delta peckerwoods. Yet you meet a man on the street one afternoon just because a box of groceries happened to fall out of a boat. And a month later you go off with him and live with him until you got a child on you; and then, by your own statement, you sat there while he took his hat and said goodbye and walked out. Even a delta peckerwood would look after even a draggle-tailed better than that..." (Faulkner, 1962: 602).

The other major character, the **Negro woman** who has become Roth Edmonds' mistress, is a middle-aged woman who has an affair with Roth until she gets a baby from him. She comes to the tent where Roth and Uncle Ike and the other men camp to meet Roth to ask for something. It is not mentioned what she would ask from Roth, but it seems to be something Roth has got to do with her or the baby she brings with her when she comes. Whatever it is, the story tells that Roth has no courage to meet her and that he is going to refuse to give her what she would ask.

The Negro woman, in contrast to Uncle Ike's characterization, is a consistent woman. She knows what she wants, and she would not take another thing to substitute what she has already wanted when she could not achieve it. She refuses the money Roth asked Uncle Ike to give her because it is not what she wants. When Uncle Ike insists on making her take the money and says cynical comment on her, she keeps on refusing it.

“That's just money,” she said.

“What did you expect? What else did you expect? ...” (Faulkner, 1962: 601).

Now she looked at the money, for the first time, one brief blank glance, then away again. “I don't need it. He gave me money last winter. Besides the money he sent to Vicksburg. Provided. Honor and code too. That was all arranged.” (Faulkner, 1962: 603).

The Negro woman's consistency can also be seen in her statement about her affair with Roth Edmonds. She knows the risk for what she would do, and when she comes to take the risk, she takes it without any needs to regret, to blame

anyone or anything else, or to find any alternative solution. It is proved when Uncle Ike comments on her affair with Roth Edmonds, where her answer states that she has known the risk for having such affair and that she does not matters about it because she has already prepared herself for the risk.

“But not marriage,” he said. “Not marriage. He didn’t promise you that. Don’t lie to me. He didn’t have to.”

“No. he didn’t have to. I didn’t ask him to. I knew what I was doing. I knew that to begin with, long before honor I imagine he called it told him the time had come to tell me in so many words what his code I suppose he would call it would forbid him forever to do. And we agreed. Then we agreed again before he left New Mexico, to make sure. That that would be all of it. I believed him...” (Faulkner, 1962: 601).

The quotation reveals that the Negro woman has already known that there would be no marriage for such an affair she and Roth Edmonds are in. Having known that, she does not expect for any marriage or any promise of marriage from Roth. When Uncle Ike assumes that she is trying to say a lie (about the marriage), she does not turn to blame Roth Edmonds. She comes to the tent to meet Roth, however, but not in a purpose of asking Roth for marriage, nor for money.

The Southerners’ view on race is represented in “Delta Autumn”. It is represented through the characterization of Uncle Ike. As mentioned in the analysis of the major characters, Uncle Ike holds the view on race shared by most Southerners. According to the theory of white racism, a supporter of white racism believes that the whites are superior to the blacks (Kitano, 1985: 8), which is represented through the characterization of Uncle Ike, who drastically looks down on the Negro woman as he learns that she was black. The theory also mentions

that white racist would prevent any chances for interracial marriage (known as “mongrelization”), which would be an open gate for assimilation between the two race. Therefore, Uncle Ike insists on preventing the Negro woman from marrying Roth Edmonds—or even from talking or thinking about marriage.

“But not marriage,” he said. “Not marriage. He didn’t promise you that. Don’t lie to me. He didn’t have to.” (Faulkner, 1962: 601).

“That’s right. Go back North. Marry: a man in your own race. That’s the only salvation for you—for a while yet, maybe a long while yet. We will have to wait. Marry a black man. You are young, handsome, almost white; you could find a black man who would see in you what it was you saw in him, who would ask nothing of you and expect less and get even still less than that, if it’s revenge you want...” (Faulkner, 1962: 604).

The quotation reveals how Uncle Ike thought that the Negro woman is not good enough for Roth Edmonds. She may be good only for a man of her own race. Uncle Ike will not let the Negro woman becomes part of his kinsman, just like other Southerners will not have Negro in their houses except to work as their laborers or even slaves, since the Southern whites will give anything to ban any kind of advancement of the blacks (Thompson, 1975: 31). Uncle Ike’s inconsistency also contributes his reaction to the Negro woman. He denies his own opinion about changes in his circumstances by insisting in keeping himself and his kinsman away from assimilation with the blacks. The presence of the Negro woman actually gives him a chance to make a change in his circumstances by accepting the Negro woman, but his thinking that he will not have any Negro as his relatives draws him to sweep the chance from him. By thinking *Maybe in a thousand or two thousand years in America, but not now!*, he tries to justify

himself by thinking that there would be such a change, but the chance for the change does not belong to him.

In a more specific manner, Uncle Ike's representation of the Southerners can also be drawn from his forcing the Negro woman to take the money Roth Edmonds tells him to give her, and then telling her to go away.

“...He left you this. Here.” He fumbled at the envelope...extending the envelope at last, saying again, “Here. Take it. Take it.”...

...

“Yes,” he said. “But never mind that. Here. Take it...”

...

“That's just money,” she said.

“What did you expect? What else did you expect? ...” (Faulkner, 1962: 600 – 601).

The quotation above specifically shows the representation of Southerners' view on race through the characterization of Uncle Ike, since the theory of white racism also states that Southern whites use their economical power and prestige to control the relation between the whites and the blacks (Kitano, 1985: p. 111). Uncle Ike's insisting on making the Negro woman take the money shows how he tries to use money, as an economical power, to keep the Negro woman away from him as well as from his kinsman. It can be analyzed that Uncle Ike expects the Negro woman to leave and forget her affair with Roth Edmonds after receiving the money, so that his kinsmen can be kept clean from close relationship with any black. Furthermore, it can also be analyzed that Uncle Ike strongly holds the principle of the relation between the two races –that the whites would only have

blacks in their neighborhood no other than as laborers or slaves. Uncle Ike's offering the money under Roth Edmonds instruction can be parallelized with a white landlord's paying his black slave.

3. "Raid"

The story is told in the first person point of view, from the narration of Bayard Sartoris. The major characters are **Granny**, Bayard's grandmother, and **Ringo**, Bayard's brother. It tells the story of how Granny tries so hard to get her owning—silver, mules, and her Negro workers—which has been taken by the military cavalry when her house is burnt down in a war before.

Granny is a very religious woman. She obeys religious principles and holds it as her guide whenever she comes to do something. It can be seen from Ringo's saying about her when he comments on her effort to get her owning back. Although Ringo's saying is somewhat cynical, it reveals how Granny strongly held her religiosity in anything she does.

"I reckon I will," Granny said. "I've got to get the silver anyway."

"And the mules," Ringo said; "don't forget them. And don't yawl worry about Granny. She 'cide what she want and then she kneel down about ten seconds and tell God what she aim to do, and then she git up and do hit. And them that don't like hit can git outen the way or git trompled..." (Faulkner, 1962: 616).

Since Granny is strongly religious, she tries to do the best according to what her religion tells her to do. It makes her a honest woman. She does not accept what is not hers although other people tell her to take it. When Colonel Dick—the one she met to get her owning back—offers her to take the mules and

Negroes of a bigger number than what she actually owns, she refuses it. She does not want to take them because she considers taking what is not hers is just the same as stealing.

“We ain’t got a hundred and ten Mississippi mules,” the sergeant said.

“Get what we have got. Hurry.” He turned to Granny. “And there are your niggers, madam.”

Granny was looking at him with her eyes wide as Ringo’s. She was drawn back a little, with her hand at her chest. “But they’re not—they ain’t—” she said.

“They ain’t all yours?” the lieutenant said. “I know it. The general said to give you another hundred with his compliments.”

“But that ain’t—We didn’t—” Granny said (Faulkner, 1962: 628).

In the end of the bargaining, it is Ringo who finally decides to take the extra mules and Negroes with them. At first, Granny says nothing about Ringo’s decision, but she still thinks that they are not supposed to do that. She considers Ringo’s decision as a fault against what her religion tells her to do or not to do, so she felt regretful for it. She tells the Negroes to go back to their homes, and at the end of the story she shows her regret for what Ringo has done.

...We got out of the wagon. She looked at us. “We have lied,” she said.

“Hit was the paper that lied; hit wasn’t us,” Ringo said.

“The paper said a hundred and ten. We have a hundred and twenty-two,” Granny said. “Kneel down.”

“But they stole them ‘fore we did,” Ringo said.

“But we lied,” Granny said. “Kneel down.” She knelt first. Then we all three knelt by the road while she prayed....(Faulkner, 1962: 632).

Contrast to Granny’s honesty, **Ringo** is a dishonest boy. He insists that they are doing nothing wrong when he decides to accept the extra mules and Negroes. He justifies himself with a reason that the military has taken their owning, so it is not wrong if they get more than they own as a compliment.

We went on until midnight before we stopped. This time it was Ringo that Granny was looking at. “Ringo,” she said.

“I never said nothing the paper never said,” Ringo said. “Hit was the one that said it; hit wasn’t me. All I done was to told him how much the hundred and ten liked; I never said we liked that many. ‘Sides, hit ain’t no use in praying about hit now; ain’t no telling what we gonter run into ‘fore we gits home...” (Faulkner, 1962: 630).

The quotation above shows Ringo’s dishonesty. It also reveals that he does not really pay respect to what the religion tells him to do. Unlike his grandmother who tries to obey their religion’s principles, Ringo does not take the principles as an absolute guide in doing things. He tries to be a little more realistic than his grandmother, and to adjust what their religion teaches them with the particular situation they are in.

The third short story, “Raid”, represents the Southerners’ devotion to their religion. The theory of religion mentions that Southerners are said to be tough and faithful holders of Christianity (Rubin, 1991: p. 8). It is revealed through the characterization of Granny, who always places her religion as a base for her in

doing anything. This conservative religious living manifests in every aspect of her life, but is mostly seen in her honesty when she comes to accept the extra mules and Negroes offered by the colonel who took her owning before. Granny's religiosity made her refuse the offering—although she finally takes them because her grandson, Ringo, decides them to take what is offered—and feels sorry and regretful for Ringo's decision.

Granny got out slow and turned to Ringo. "Get out," she said; then she looked at me. "You too," she said. "Because you said nothing at all." We got out of the wagon. She looked at us. "We have lied," she said.

"Hit was the paper that lied; hit wasn't us," Ringo said.

"The paper said a hundred and ten. We have a hundred and twenty-two," Granny said. "Kneel down." (Faulkner, 1962: 632).

Granny believes that when there is something that is not the same way as it should have been, then someone must have lied. When they get more mules and Negroes—it counts the mules only, to be exact, for she then asks the extra Negroes to go back to their homes—than what has been said in the paper from the General, she considers that she and the two grandsons have lied. She insists that they have lied because they get more than what they actually own, and they have also stolen the mules because receiving them from the colonel means they take what is not theirs. In the context of Granny's religiosity, it can be analyzed that she believes that both lying and stealing will decrease the innocence of her faith. Moreover, as the theory of religion also states that the loss of innocence can only be returned through the salvation by Christ (Young, 1991: p.122), Granny then feels guilty and fears that her grandsons and she will not be saved, so that she insists in letting

go the extra mules and Negroes given by the colonel, followed by her asking the two grandsons to pray for mercy for the mistakes they has done.

Furthermore, Granny's consistency in praying comes along with the theory that says that the religious living in the South is manifested in churchgoing – which contains religious rituals such as praying and preaching– that the Southern American is then identified with the churchgoing itself (Rubin, 1991: p. 8). Some quotations from “Raid” show how Granny is totally faithful in praying, that she is then able to strengthen her will only by praying. In short, it is shown that praying has become an aspect which cannot be separated from her.

“I reckon I will,” Granny said. “I’ve got to get the silver anyway.”

“And the mules,” Ringo said; “don’t forget them. And don’t yawl worry about Granny. She ‘cide what she want and then she kneel down about ten seconds and tell God what she aim to do, and then she git up and do hit. And them that don’t like hit can git outen the way or git trompled...” (Faulkner, 1962: 616).

...We got out of the wagon. She looked at us. “We have lied,” she said.

“Hit was the paper that lied; hit wasn’t us,” Ringo said.

“The paper said a hundred and ten. We have a hundred and twenty-two,” Granny said. “Kneel down.”

“But they stole them ‘fore we did,” Ringo said.

“But we lied,” Granny said. “Kneel down.” She knelt first. Then we all three knelt by the road while she prayed.... (Faulkner, 1962: 632).

The two quotations show how Granny is strongly engaged to praying that she is identified with the praying itself. As other Southerners whose religiosity is very strong and unchangeable (Rubin, 1991: 6), Granny also stayed to maintain her engagement with her religiosity which is manifested in her prayers, although her grandson, Ringo, sometimes makes a cynical jokes about it or even refuses to do the same thing.

B. William Faulkner's View towards the Southerners' Views on Race, Class, and Religion and His Method of Revealing His View

Based on the analysis of the characterization of the major characters in the three short stories under discussion, the writer tries to do further analysis on how the major characters represent Southerners' view on race, class, and religion. The analysis is also based on the theories explained in the theoretical review.

1. Class

Within "Barn Burning", William Faulkner contrasts Abner Snopes with his own son, Sarty. Abner's value for pride is contrasted with Sarty's value for justice. Abner decides to burn the barn of Major de Spain—almost in the same way he burns his neighbor's—because Major de Spain has suppressed him and insulted his pride. Abner's pride does not allow him to be told what he should do by other people and to be treated unjustly. He also looks down on Negroes as people of the higher class will also do, since he proudly puts himself one level above them. These two actions are the imitation of how the higher class behaved. Generally, in

the whole South America, such kind of imitation can also be analyzed as an effort to make such advance in class division, at least by making one looks or sounds as if he comes from a high social class.

In contrast, Sarty values justice firstly, then he moves to value the pride. This is what makes him does not really agree with his father's burning de Spain's barn. He places both pride and justice at the same level; he understands that Major de Spain has hurt his father's pride, but he also understands that his father's burning the barn is something against the law; something of the same quality as what Major de Spain has done to him.

Through Abner and Sarty, William Faulkner is trying to view the Southerners' view on class division which is closely related to pride or honor and self-esteem, and which also creates such kinds of oppression and respectively causes feeling of strong dislike among the classes. Theory of class division mentions that the Southern people are not likely to accept changes including changes in class division (Current, 1965: 322) and that such advance could only be achieved when someone is ambitious enough to do so. The analysis finds out that William Faulkner presents Abner within such a characterization to show how old people of the South are mad for and because of class division in the region. Specifically, Faulkner reveals out how oppression from the higher class will very possibly cause a strong dislike from the lower class –which is shown through Abner's dislike of Major de Spain– which will grow to be a deeper dislike between the two classes. Furthermore, by presenting Abner with the characterization of a poor, uneducated, and ferocious small planter, Faulkner is

trying to view how such oppression from a higher class is very capable in making the lower class mad for any advance in their social class, and how their ambition for the advance may lead them to commit violence or even anarchy towards the higher class or the oppressor, just the way the oppressor used to violate the lower class.

William Faulkner does present Abner as a means of portraying the image of the Old South who is bounded to the class division, and who becomes mad for and because of the division itself. However, Faulkner also shows his own vision towards the issue by evaluating the Old South's view on class division through the characterization of Sarty, Abner's own son. While the Old South insists to keep holding on to the fine conservative tradition and is very little given to change in the way of thinking and living including about the class division (Current, 1965: 320), Sarty's presence becomes Faulkner's weapon of comparison to the older generation's view. Abner's strong sense of pride which comes as an effect of the social stratification system in a such strong agricultural society is contrasted to Sarty's sense of justice.

In "Barn Burning", Sarty's value of justice is stronger than his engagement to the class division. As it has been mentioned that the New South is more open and democratic in dealing with social condition, Sarty's disagreement of his father's burning the barn (both his neighbor's and Major de Spain's) shows how the New South are trying to view class stratification and the effects it may cause in a relatively more open-minded frame of value, as well as they are trying to adjust themselves to the condition or to readjust to the possible changing in the

social condition itself. Sarty, then, does not agree with his father decision to burn Major de Spain's barn. It can be analyzed that his disagreement emerges because he is aware that such kind of oppression is a consequence of being the lower party in the class division, as well as because he considers burning the barn as a violence and injustice action. Sarty's awareness is used by Faulkner to transmit his own vision on how the Southern should have viewed class division: that they should be aware of the system and its consequences, but they should also appreciate and preserve other values –such as justice– rather than merely sticks into the class stratification and its pride.

Moreover, Faulkner's vision towards the Southern American view on class division as revealed through the characterization of Abner and Sarty is something complex. Between Abner and Sarty who represent the Old South and the New South respectively, Faulkner does not bluntly state which one is right or wrong, or which one is better than the other. Faulkner's vision towards the theory of the Old and the New South which says that both the Old South and the New South has distinctiveness and similarity (Rabinowitz, 1992: 3) is revealed in Sarty's dualistic opinion about his father's burning Major de Spain's barn.

...”You’re getting to be a man. You got to learn. You got to learn to stick to your own blood or you ain’t going to have any blood stick to you...” (Faulkner, 1938: 1556).

Father. *My father*, he thought. “He was brave!” he cried suddenly, aloud but not loud, no more than a whisper (Faulkner, 1938: 1565).

The Old South persists to push the New South back to the support of the Southern tradition (Current, 1965: 714), while the New South answer by saying that they could experience changes without losing the essence of being Southerners (Rabinowitz, 1992: 3). By using the two quotations above, Faulkner shows how the older generations insist in pushing the New South back to their blood –to the fine conservative tradition of the Old South, and he also views how the New South still cannot completely get rid of the influence of the Old South. Faulkner’s complex vision can be analyzed deeper in Sarty’s dualistic opinion about his father: in one hand he disagrees with his father’s burning Major de Spain’s barn, but in the other hand he considers the burning as a sign of his father’s bravery. Proceeded by Abner’s statement that Sarty should stick into his own blood, Faulkner then seems to use Sarty’s dualism to view how the New South are trying to make such changes in the way of living and thinking which may differ them from the older generations, but ironically they are still strongly influenced by the older generations’ thinking. The New South is boasting changes, but they still sometimes turns back into the tradition of the Old South.

2. Race

In “Delta Autumn”, William Faulkner views the Southerners’ view on race which is represented by Uncle Ike by contrasting Uncle Ike’s racist thinking with the Negro woman’s firm and consistent thoughts and doings. William Faulkner views the Old South’s view on race which closes any chances for changes to a better relationship with the blacks. As the theory of the Old South says that the older generations of the South are strongly bounded to the view that black slavery

is needed as the foundation for their living and their aristocracy (Current, 1965: 320), Faulkner presents Uncle Ike as an old Southerner who has already read the sign of changes in race relations from merely slavery into a more humane relation, but sticks himself into the common view shared by almost all of the old generations in the Southern America. He is determined to keep himself and his kinsmen clean from deep relation with the blacks, except to have them as his laborers or slaves. With the agreement of the old generations of the South who devote their live to keep the South as “a white man’s country” (Current, 1965: 320), Faulkner also presents Uncle Ike as the one who agrees with the devotion. It can be figured out through Uncle Ike’s telling the Negro woman to go back North, which means he refuses to recognize the woman’s presence in the South: a country where she does not belong into, since it is the country for whites only.

To the contrary, Faulkner presents the Negro woman as the counterpart for the characterization of Uncle Ike. She represents the spirit of the New South which heads forward to changes for any advance to a better relation between the whites and the blacks. She does not matter about the difference in race when she is in the affair with Roth Edmonds. Uncle Ike mentions her to be “sound like Northerners” to comment on her decision of having inter-racial relationship. He does not like the idea of race assimilation, let alone for such inter-racial relations which is not built under the roof of marriage. The sentence “*You sound almost like a Northerner even*” implies the meaning that actually the Negro woman is a Southerner herself, but she has the characteristics shared by the Northerners.

...”Never mind that too. You,” he said. “You sound like you have been to college even. You sound almost like a Northerner even, not like the draggled-tailed women of these Delta peckerwoods...” (Faulkner, 1962: 602).

...he had neither intended it nor could stop it: “That’s right. Go back North. Marry: a man in your own race...” (Faulkner, 1962: 604).

William Faulkner uses the contrast characterization of Uncle Ike and the Negro woman as a comparison to give a description of how the two generations differently view race relation between whites and blacks. In the story, William Faulkner views the conservative view on race which closes any chances for a better kind of relationship between the whites and the blacks through Uncle Ike’s saying that the Negro woman sounds like a Northerner, because the Northerners are taken as a model of change by the New South (Rubin, 1991: 6), and because they are moving farther than the Southerners in the case of race relations. By making Uncle Ike says that the Negro woman sounds like a Northerner, Faulkner simply reveals that the Northerners are better at looking forward to changing for a better race relation, and he directly uses it to view the Southern; to make them aware that the Northerners are better than them.

Faulkner also reveals his vision towards the old generations who hold a strong scrutiny about the new generation of the South. As the theory mentions that the old generation see the New South as “rat-like” and “low” (Current, 1965: 320), it can be traced from Uncle Ike’s saying that the Negro woman “sounded like have been into college”, which means that Uncle Ike considers the Negro woman as “low people”. From Uncle Ike’s consideration, it can be analyzed that it

may be this consideration that leads him to think that what the Negro woman wants is money or marriage, that then he insists on making the woman receive the money offered to her. It can be money that she wants, because Uncle Ike believes that black people used to and are supposed to be slaves or “low” people who would not refuse money. It can also be marriage that she wants, since marriage will directly lead to interracial relation and promises an advance in the relation. However, Faulkner’s vision towards the Old Southerners’ view on race is strengthened by the presence of the Negro woman, who surprisingly refuses both money and marriage.

Furthermore, the presence of the Negro woman contributes to the complexity of Faulkner’s vision. The characterization of the Negro woman is not designed to make the readers justify her as the right one contrasted to Uncle Ike. He presents her as a woman who does not really matter about race difference in a relationship or about the assimilation to be achieved by the two races through marriage, but at one point he uses the Negro woman herself to smartly tell the readers that she has deep in her heart, although only a little, a thought of assimilation, which perhaps can be gained directly by marriage, since marriage is an unarguable way to open a chance for interracial relation which will also promote an advance in the race relations. The new spirit of the South is supported by young manufacturers and is welcomed by black people, especially in the Northern America. In this case, Faulkner uses the Negro woman to reveal his view on how they sometimes misread the meaning of liberty and how they

actually has a fear for the risk or for the possibility of failure in achieving the freedom they are struggling for.

“...I must have believed it. I don’t see how I could have helped but believe it, because he was gone then as we had agreed and he didn’t write as we agreed, just the money came to the bank in Vicksburg in my name but coming from nobody as we had agreed. So I must have believed it. I even wrote him last month to make sure again and the letter came back unopened and I was sure. So I left the hospital and rented myself a room to live until the deer season opened so I could make sure myself and I was waiting beside the road yesterday when your car passed and he saw me and so I was sure.” (Faulkner, 1962: 601).

The quotation shows how the Negro woman has already had an agreement with Roth Edmonds that they are not supposed to meet or to have any communication again, but she still tries to make sure about the agreement just to make herself able to believe that the agreement has come to be done. William Faulkner uses this to show his vision on how the New Southerners struggle for freedom and that they do not really matter about race assimilation as long as there are equality and no discrimination—just the way the Negro woman does not expect for marriage—but in fact they are longing for a race assimilation since it will be the easiest and farthest way of achieving race equality.

3. Religion

In “Raid”, William Faulkner views the conservative religiosity of the Old South through the characterization of Granny. As the theory of religion gives a statement that the Southern is bounded to the virtue of religious orthodoxy and general traditional pieties (Rubin, 1991: 6), Faulkner presents Granny with a

contrast to Ringo who represents the spirit of the New South. He presents Granny as a religious woman who tries her best to be as honest as she can be, and then contrasts her to Ringo who pays less respect to religious norms. He aims to view the strong and conservative religiosity the Old Southerners hold which makes them inflexible to face the particular circumstances they are in and which also makes them less realistic. Through the counterpart characterization of Ringo, William Faulkner tries to reveal his own view on the spirit of the New South, which is considered as “low” and “rat-like” by the Old ones, but in fact the spirit is more flexible to apply and more realistic when it comes to face particular situation. William Faulkner presents Ringo’s accepting the extra mules as a realistic action to take in respect to the situation they are in, and by considering that there is nothing wrong with it because it will be normal if they get more than they expect to get back because the military has taken their owning before.

However, similar to his vision on the Southern American view on class division as revealed within “Barn Burning”, Faulkner does not instantly give a direct statement about who is right or wrong between Granny and Ringo. Again, he gives a complex vision on the circle of influence between the Old South and the New South. He views the traditional religious piety of the Old South by the presence of Ringo’s less respect for the piety in which Granny sticks into, but he also views Ringo’s inability to completely set himself apart from Granny’s influence. Through Ringo’s obeying Granny’s instruction to pray for mercy in the end of the story, William Faulkner shows how the old generations of the South tries so hard to stir the new generations back to the traditional custom, as well as

he views the New South's inability to completely set a new different way of thinking and living, since they are still strongly influenced by the older generations, despite how strong their will to change the tradition.

CHAPTER V

CONCLUSION

William Faulkner was a Southerner, and he had once stated that no one would have known any better how and why the Southerners could be the way they were—their unique characteristics, including their view on three major issues: race, class, and religion—except the Southerners themselves. Based on the review of related studies on William Faulkner and his works, it is revealed within the three short stories under discussion that William Faulkner presents his own view on race, class, and religion to the readers. He transmits his view and how he values it to the readers through the major characters in his short stories. However, theories stated that the major characters are not *him*, they are only the representation of him in a combination with their own uniqueness.

William Faulkner was concerned to the three issues—race, class, and religion—that in the three works he reveals his vision on the common view that had been shared by most Southern American for a very long period of time. By the means of his literary techniques, he reveals his vision towards the Southern American view on the three issues. Within the three short stories under discussion, the literary technique used is the characterization. In a specific way, he uses the contradiction and the similarities of the Old South and the New South to give an emphasis on his vision.

In “Barn Burning”, William Faulkner contrasts Abner Snopes with his own son, Sarty. Abner’s value for pride as an effect caused by the social stratification in the South is contrasted with Sarty’s value for justice. Abner decides to burn the barn of Major de Spain—almost in the same way he burnt his neighbor’s—because Major de Spain has suppressed him and insult his pride. Abner’s pride does not allow him to be commanded by other people and to be treated unjustly. Therefore, he chooses to burn Major de Spain’s barn rather than to obey him and will have to pay the cost charged for the damage on the rug because he feels that he has already washed the rug clean. In short, Abner values his own pride first, and then he puts justice in the second place. It means that how he views justice is influenced, or even determined, by how he values his pride at the first rate. In contrast, Sarty values justice firstly, and then he moves to value the pride. This is what makes him does not really agree with his father’s burning de Spain’s barn. He places both pride and justice at the same level; he understands that Major de Spain has hurt his father’s pride, but he also understands that his father’s burning the barn is something bad; something of the same quality as what Major de Spain has done to him.

Through Abner and Sarty, William Faulkner tries to view the Southern American view on class division which is closely related to pride or honor and self-esteem, and which also creates such kinds of oppression and respectively causes feeling of strong dislike among the classes. Faulkner’s vision becomes more complex as he presents Sarty’s dualism

when he comes to value his father's burning Major de Spain's barn. He disagrees with it because of his awareness of the consequence of the class division as well as his value for justice, but in the other hand he considers it as a bravery because he is in a way stuck into his own blood, which means that he is stuck into the old tradition.

In "Delta Autumn", William Faulkner contrasts Uncle Ike's racist thinking with the Negro woman's firm and consequent thoughts and doings. William Faulkner views the Old Southern view on race which closes any chances for changes to a better relationship with the blacks. He presents Uncle Ike as an old Southerner who has already read the sign of changes in race relations, but sticks himself into the common view shared by almost all of the old generations in the Southern America, that they would have them in their neighborhood only as their laborers or slaves. To the contrary, Faulkner presents the Negro woman as the counterpart for the characterization of Uncle Ike. She represents the spirit of the New South who heads forward to changes for a better relation between the whites and the blacks. She does not matter about the difference in race when she is in the affair with Roth Edmonds.

William Faulkner also uses the characteristics of both the Old South and the New South to strengthen his vision. Uncle Ike's scrutiny consideration on the Negro woman about money and marriage is broken by the Negro woman's rejecting the money offered to her and the marriage she is supposed to be in with Roth Edmonds. It seems that the new spirit of

the South is not totally “rat-like” or “low” just like the older generations thought. Nevertheless, Faulkner also uses the characterization of the Negro woman to view the New South’s misreading of liberty, by presenting her deep-in-the-heart thought of race assimilation.

In the third story, “Raid”, William Faulkner views the conservative religiosity of the Old South which is represented by the honest Granny, which is contrasted to Ringo who represents the spirit of the New South. Through the counterpart characterization of Ringo, William Faulkner tries to reveal his own view on the spirit of the New south, which is considered as “low” and “rat-like” by the old ones, but in fact the spirit is more flexible to apply and more realistic when it comes to face particular situation. William Faulkner’s vision shows its complexity as he also views how the Old South still strongly influence the New South, which makes them can not completely set up a new different way of thinking and living apart from the old tradition. William reveals the vision in the end of the story when Granny tells Ringo and Bayard to pray with her because they have done wrong for taking the extra mules with them. Although he does not want to, Ringo can do nothing but to argue Granny, and in the end he cannot escape from Granny’s command for him to pray with her.

Generally talking about William Faulkner’s vision towards the Southern American view on race, class, and religion, the writer figures out that William Faulkner is not only viewing the view on race, class, and religion shared by the Old Southerners, but he views the New Southerners

as well. He views their new spirit which aim to do better than the old ones, but in fact they still stick themselves—although not as a whole—to the custom of the old Southerners. They promote the new spirit on the view on race, class, and religion, but they has not so big courage enough to make them leave the old custom fully and move out to the new one. They still inherit some aspects of the old custom, and they still even share and preserve it inside of them, together with their spirit for a new custom.

As William Faulkner intended to reveal his view and not to criticize the Southerners' view on race, class, and religion, he did not take side on one out of the Old South and the New South. He did not state which is better between the older and the younger generation. All the characterizations of the characters in the three short stories are used to reveal the similarity and the distinctiveness of the two generations, and to tell the readers that that is the characteristics of the Southerners, and that he himself views their views on race, class, and religion as a Southerner will do.

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APPENDICES

Appendix 1: Summary of the William Faulkner's "Barn Burning"

Having been accused of burning his neighbor's barn, Abner Snopes decided to take his whole family to leave the country and move to work on another landlord's farm. When he was about to meet his new landlord, Major de Spain, he made a dirty foot tracks on Mrs. Major de Spain's rug. Major de Spain's man told him to wash the rug clean and to bring it back to the house in the same condition it was in before he made the dirty tracks. Abner's daughters washed it, and at night Abner and his youngest son, Sarty, brought the rug back into de Spain's house. Nevertheless, de Spain thought that Abner did not bring the rug "in the same condition it was in", so he charged a number of money which would be taken from the crop Abner got for him. Major de Spain also asked a justice to add the cost in their contract. Abner gave no comment, but in the night he took Sarty with him and burn Major de Spain's barn. He got shot, but Sarty made it to run away.

Appendix 2: Summary of the William Faulkner's "Delta Autumn"

Uncle Ike, an old man, joined his young kinsmen to hunt in a delta. He did not take part in the hunting itself, but he talked a lot with the other men. The morning the men were about to hunt, Roth Edmonds, his grand-grand-nephew, gave him an envelope and told him that there would be a woman looking for him. He told Uncle Ike to give the envelope to the woman. Just like what Roth told him, a woman came into the tent where Uncle Ike slept, looking for Roth. The woman carried a baby in her arms. She was just about to meet Roth, and she refused the envelope (which contained money) Roth asked Uncle Ike to give her. From their conversation, Uncle Ike found out that the woman was Roth's mistress. Then, when figuring out that the woman was a Negro, Uncle Ike drastically reacted negatively towards her. He said he could not help her, and he told her to forget Roth and to marry a man of her own race. The woman then went away without meeting Roth.

Appendix 3: Summary of the William Faulkner's "Raid"

When there was war, Granny lost her livestock: her box of silver, her mules, and her Negro workers, taken away by the military cavalry. She decided that she would get them back. Going in a wagon with her grandsons, Ringo and Bayard, she intended to meet Colonel G. Dick, the one whom she believed would help her to get her owning back. On their way, Granny and the two boys were troubled because a military cavalry was raiding Negro people on a bridge. Granny got hurt, but she got the chance to meet Colonel Dick. She asked him to give what she own. Colonel Dick gave her more than she actually wanted. She wanted to refuse it, but Ringo made her receive it. On their way, she was given another more mules and Negroes. She actually did not want them because she considered taking what she did not own means stealing, but Ringo took the decision and took what the military gave them. They went home, but granny felt guilty that she told the Negroes to go back to their home. Then she punished Ringo and also Bayard for lying by asking them to pray with her.

Appendix 4: Review on the Biographical Background of William Faulkner

William Faulkner (born William Cuthbert Falkner) was born in 25 September 1897 in New Albany, Mississippi, United States. When he was four years old, his family moved to Oxford where he spent the rest of his life. He came from a well-known family; his great-grandfather, William Clark Falkner, was a colonel in the Confederate Army who founded a railroad and gave his name to the town of Falkner near Tippah County. William Faulkner might get his literary tradition from his great-grandfather who also wrote several novels and became the model for Colonel John Sartoris in his great-grandson's works.

After being rejected in the United States Army because of his height, William Faulkner joined the Canadian Air Force and then moved to the Royal Air Force. It was said that he possibly changed his name from Falkner into Faulkner when he entered the Royal Air Force to make it sound more British and therefore would come across as more aristocratic.

William Faulkner was famous as one of the most important Southern writers together with Mark Twain, Tennessee Williams, and Truman Capote. Nevertheless, he was relatively unknown before receiving the 1954 Nobel Prize for Literature although his works had been published from the mid 1920s to the late 1940s. After receiving the Nobel Prize, the world widely acknowledged him as one of the greatest

American writers of all time. His works, including novels, short stories, film scripts, and poems, were said to be the representation of his native state of Southern America. He wrote his first novel, *Soldier's Pay* in 1925 when he was trying to write fiction with the influence of Sherwood Anderson. In 1929 he married Estelle Oldham and continued to live in Oxford (Lauter, 1543-1546).

In writing his works, Faulkner remarked, "Let the writer takes up surgery or bricklaying if he is interested in techniques. There is no mechanical way to get the writing done, no shortcut. The young writer would be a fool to follow a theory. Teach yourself by your own mistakes; people learn only by error. The good artist believes that nobody is good enough to give him advice. He has supreme vanity. No matter how much he admires the old writer, he wants to beat him." He was famous for his use of "stream of consciousness" techniques, and many critics mistakenly said he was the one who invent the technique although other writers such as Henry James, James Joyce, and Edouard Dujardin had used this technique before him.

Faulkner's most famous novels included *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), *Absalom, Absalom!* (1936), and *The Unvanquished* (1938). He also published his collection of short stories, *These 13* (1932) and a collection of crime-fiction short stories, *Knight's Gambit*. Most of his works was set in Yoknapatawpha County which was identical to his hometown in Oxford, Mississippi. His other novel, *Sanctuary* (1931) was a sensational novel which converted a Greek tragedy into the detective story. He also published a play entitled

Requiem for A Nun (1951), a sequel to Sanctuary. Besides, he also wrote two volumes of poetry published in small printings: *The Marble Faun* (1924) and *Green Bough* (1933).

Faulkner received numerous awards for his works. The Nobel Prize for Literature was given to him in 1949 for his “powerful and artistically unique contribution to the modern American novel.” He also received two Pulitzer Prizes: one was awarded in 1955 for his novel *A Fable*, and the other was awarded in 1962 for *The Reivers*. Two National Book Awards were awarded to him: first was awarded for his *Collected Stories* in 1951, and the other one was for his *A Fable* in 1955. In 1946, he was one of the three finalists for the first *Ellery Queen Mystery Magazine Award*.

William Faulkner died in 6 July 1962 when he was 64 years old.