

## A Study of the Lost Generation in William Faulkner's *Soldiers' Pay* (Part II)

by  
Yoshifumi NISHIOKA\*

### Abstract

After World War I not a few Americans lost confidence in past values. Historically, religion has always been the ultimate base of values for every culture, so that the phenomenon of changing values after the war could be interpreted as a sign of the loss of religious faith. Most characters in the novel *Soldiers' Pay* lack Christian faith. The older generation, to be true, goes to church, but their religion is mostly form without meaning. Even an Episcopalian minister, Mahon, is skeptical about the tenets of Christianity as his total inability to face reality indicates. This paper is to scrutinize the two young characters in *Soldiers' Pay*, Cecily Saunders and her boyfriend George Farr, focusing on the theme of "love and sexuality and Christianity."

Key Words: lost generation, alienation, love, sexuality, Christianity

### 1

William Faulkner's first novel *Soldiers' Pay*, published in 1926, is a typical "lost generation" novel. Its milieu is an imaginary town of Charlestown, Georgia in the aftermath of World War I. The culture portrayed in the novel has lost its bearings and lost its faith in itself and in its purposes.<sup>1</sup> Its religion has finally caved in, and though Faulkner is not concerned with religion in any narrow denominational sense, he knows that a loss such as has been suffered is devastating, for historically religion has always been the ultimate base of values for every culture.<sup>2</sup> The younger generation depicted in the novel is "caught in a malaise of disillusionment."<sup>3</sup> With a strong sense of alienation, they are "rootless, confused, and insecure."<sup>4</sup> Their new sexual mores

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\* Professor, American Literature

are presented through their loose sexual behavior.

The main goal of this paper is to scrutinize Cecily Saunders and her boyfriend George Farr, depicted as the representatives of the lost generation in *Soldiers' Pay*, focusing on the theme of "love and sexuality and Christianity."

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Cecily Saunders, an eighteen-years-old, is an excellent rendition of the much-described flapper of the period.<sup>5</sup> As an epitome of the flappers in the 1920s, she possesses unique characteristics, most of which were not found among the young women before the War. First of all, she is an "epicene"; Secondly, she expresses her sexuality quite openly, which is, in most cases, not related to love; Thirdly, she is self-centered and doesn't love anybody; Lastly, she has no religious faith.

Cecily is an "epicene," as Januarius Jones calls her in the novel, and from the traditional viewpoint, she lacks femininity with her "shallow breast" (199)<sup>6</sup> and "long, virginal legs." (189) Physically, she is even asexual. These facts, however, do not mean that many men in the novel find her unattractive. The truth is quite the opposite. Cecily is very popular among the young men as Joe Gilligan admits: "Yes, she is pretty. And silly. But—but pretty." (202)

Cecily's open expression of sexuality is conspicuous, which is sharply contrasted with her asexual boyish body. She flirts with practically anybody. Although George Farr is her boyfriend, she doesn't care even if other men touch or kiss her. Immediately after meeting Jones, a sensualist, for the first time at the Reverend Mahon's, Cecily allows him to give her a kiss. She, however, regrets this act later, thinking, "Wonder why I let him kiss me?" (80) In fact, she even detests him. This episode reveals her attitude toward sexuality: Love has no place in her sexual behavior. Her boyfriend George once glimpses at Cecily in jealousy, who is "walking and talking gaily with a young married man who clerked in a department store." (141)

Cecily flirts with many other men, so that "men all seemed to want to dance with her, to touch her." (198) Even an elderly man is no exception: "Dr. Gary would dance with her, would put his arm around her, anyone could touch her." (208) This is why Mrs. Burney, whose son Dewey was killed in the war, derogatorily calls her "that boy-chasing Saunders girl." (253) "The way that girl goes on with men! ...Dewey may be dead," remarks Mrs. Burney, "but thank God he ain't engaged to her." (179)

However, we should not label her a promiscuous girl. Despite her intimacy and flirtation with

many men, she has had a sexual experience only once with George before her marriage and not with any other man. She won't allow the lustful Jones for more than a kiss. (Although she is engaged, it is rather surprising that she doesn't have a sexual relationship with him.) "Cecily's life," remarks Edmond Volpe, "is a game of flirtation; anything more serious bores her and throws her off balance."<sup>7</sup> A sexual relationship for her is probably something "more serious."

In *Soldiers' Pay*, Faulkner presents an impressive dance scene, in which the overt sexual expression of the post World War I generation is skillfully portrayed. "Faulkner's description of flowing melody and steady rhythm, suggestive of a blues scale and of playing between what Handy called the 'breaks,'" writes Thadious Davis, "is part of his dramatization of new sexual mores throughout the dance scene."<sup>8</sup> On the theme of sexuality, Davis points out that Faulkner "emphasizes the procreative, libidinal connotations of their music ('the rhythmic troubling obscenities of saxophones' (191)) and by implication links blacks in general to an overt sexuality heard in the music."<sup>9</sup> Faulkner also describes a sensual motion of the white dancers in the same scene: "The dancers moved, locked two and two" (193); "The couple slid and poised, losing the syncopation deliberately, seeking it and finding it, losing it again." (193) "As everyone in the 1920s was aware," suggests Daniel Singal, "mores for the young, especially those in college, had changed drastically right after the war to accommodate the open expression of sensuality in music, dancing, and fashions."<sup>10</sup> So, without doubt, Faulkner presents Cecily in the novel not merely as an individual, but as an epitome of the flappers in the 1920s as well.

Cecily's overt sexual expression also reflects in her sexy clothes, which give a shock to many people. Mr. Saunders is stunned to look at her daughter's "flimsy diaphanous robe" (126) and admonishes her, though not strongly: "Do nice girls sit around half-naked like this?" (126) Mrs. Burney hears from a friend that Cecily was downtown "almost nekkid." (258) In the above mentioned dancing scene, Cecily's transparent dress makes other people spellbound. One young woman warns, "See right through you. Stay out of the light." (201) Joe Gilligan cries out, "See your behind, the shape of it. And your whole leg, when you stand like that. Knows it, too." (202) He also says, "[Y]ou can see right through her." (204) Jones lustfully watches "the dividing soft curves of her thighs and the fleeting exposure of a stocking." (202)

Cecily is so egoistic that she has no love for anybody. Her sexuality is not based on love. Faulkner describes these points through her relationship with Donald Mahon and George Farr.

The whole town believed that the Reverend Mahon's son Donald, a fiancé of Cecily, was killed

in action, as they heard his plane had been shot down. Thinking her fiancé dead, Cecily began to go steady with George. Then surprising news reaches her ears. Donald survived and will return home. Hearing the news Cecily realizes that she will have to marry Donald as he is still her fiancé. On the other hand, she doesn't want to leave George. In the following conversation of Cecily and George, her dilemma is presented in a clear way:

“...Don't you know I'm engaged to be married? He'll probably want to be married tomorrow, and *I'll have to do it.*”

“But you can't do that. You aren't in love with him.”

“But *I've got to*, I tell you!”

“Are you in love with him?”

“Take me back to Uncle Joe's [the Reverend Mahon's]. Please.”

... “Are you in love with him?” he repeated.

She burrowed her face into his coat.

“Look at me. ... Are you?”

“Yes, yes,” she said wildly, staring at him. “Take me back!”

“You are lying. You aren't going to marry him.”

She was weeping. “Yes, I am. *I've got to*. He expects it and Uncle Joe expects it. I must, I tell you. ... Don't you see I have got to marry him?” (83-4) (Italics mine)

From her repetition of “I've got to” and equivalent phrases, we know she is thinking of marrying Donald out of obligation, not out of love. Furthermore, an idea of marrying a war hero might have played a certain role in her decision, because having heard of Donald's wound, she was fascinated with the idea of being engaged to a wounded war hero “who will be famous when he gets here.” (83) Moreover, she might have wanted him not to marry Margaret Powers. She believes that “that long black woman has been making love to him—or he to her,” (80) so that Cecily is jealous of Margaret, and her glance “flickered like a knife toward” (78) Margaret. That is why Gilligan surmises, “She won't miss a chance to marry what she calls a hero—if only to keep somebody else from getting him.” (102) So, her words, “[I]t seemed then that I did love him,” (83) are not the truth. Love has not played any role in her decision to marry Donald.

Cecily, however, doesn't want to separate from George:

"Kiss me, George."

... "That was the last time, George."

"No, no," he objected, tightening his arms. She resisted a moment, then kissed him passionately.

"Darling!"

"Darling!"

... She looked over her shoulder at his stricken face. "Don't be silly, George. Of course I'll see you again. I'm not married—yet." (84)

After departing from George, Cecily goes to see Donald, but when she looks at his scarred face, she faints with a scream. Even after she is carried home, her body does not stop trembling. Asked about Donald's scar by her mother, Cecily answers in fear and disgust, "Ooooh, don't, don't, mamma! I c-can't bear to think of it" (92) and says, "If I have to see him again I'll-I'll just die. I can't bear it, I can't bear it." (92) Cecily cannot think of marrying Donald any more.

The Reverend Mahon believes innocently that his son will recover soon if Cecily supports him with her love. That is why he wishes they could get married as soon as possible. Too weak to face the realities, he believes blindly that Cecily still loves Donald despite his serious wound, both physically and mentally. His self-deception never disappears even after the incident of Cecily's faint. Since he continues to believe her unchangeable love for Donald, he asks Mr. Saunders to persuade her to come to see Donald again. At first, Cecily flatly denies her father's persuasion, her face "wrung with the recollection of a passed anguish." (127) But she soon concedes and consents to visit Donald again. However, her detestation for his scarred face makes Cecily mistakenly cling to Jones instead of Donald:

"Donald, Donald! I will try to get used to it, I will try! Oh, Donald, Donald! Your poor face! But I will, I will," she repeated hysterically. Her fumbling hand touched his sleeve and slipping down his arm she drew his hand under her cheek, clasping it. "I didn't mean to, yesterday. I wouldn't hurt you for anything, Donald. I couldn't help it, but I love you, Donald, my precious, my own."

... "Put your arms around me, Donald," she said, "until I get used to you again." (133)

This blunder brings her a humiliating experience, because Margaret stands there watching her behavior. Cecily thinks furiously, “Now she’s laughing at me!” (133)

After this Cecily sees Donald, but his failure to recognize her gives her another humiliation. She doesn’t get mad with him, “because he is sick and because of how he used to be about—about girls. You know, before the war,” (137) says Cecily. From this episode, she feels herself not wanted: “He doesn’t need me any more.” (137) When her father calls her “his best medicine,” (137) she retorts, “He brought his own medicine with him,” (137) which refers to Margaret.

After this incident, Cecily resumes seeing George, although prohibited by her parents, and then she loses her virginity by him. Edmond Volpe’s following interpretation is convincing: “When her father insists that she help Donald recover by spending some time with him, she gives herself sexually to George Farr, the boy her father has forbidden her to see. In this act of defiance, Cecily is still playing at sex, using it as a means of expressing her rebellion.”<sup>11</sup> In other words, Cecily has had a sexual relationship with George not necessarily out of love. That is probably why Cecily, even after this sexual experience, doesn’t go out with George so often, which gives him consistent frustration. Furthermore, Cecily, as we have seen, enjoys dancing with many other men; whereas, George, tormented by jealousy, just watches her dancing.

Although Cecily has no intention of marrying Donald, she is still jealous of Margaret, because, as already explained, she believes that “that long black woman has been making love to him—or he to her.” (80) When Jones becomes Cecily’s partner at the dance, he intentionally tells a lie that Donald is dancing with Margaret. In fact, Donald is in a car accompanied by Gilligan and Margaret, listening to the dance music. It is impossible for him to dance; Cecily, however, believes Jones’s words and goes to find Donald. This is, of course, not out of love, but in jealousy.

Discovering that Donald is not dancing, but is in the car very sick, Cecily confesses to Margaret: “Mr. Jones told me you and he were dancing. And I believed him: I seem to know so much less than other people about him.” (202) As Gilligan comments, “She can’t even imagine herself getting old, let alone imagining anybody she is interested in dying. I bet she believes they can even patch him up so it won’t show” (102) and as she herself admits it in the above speech, Cecily knows—or tries to know—nothing about Donald. She has no sympathy with him, let alone love for him. So when Margaret urges her to see Donald in the car, she, at first, declines that offer, saying, “No, no: if he likes the music I’d only disturb him. He had much rather sit with Mrs. Powers, I know.” (202) But she finally gives in and sees him very reluctantly:

"Donald, sweetheart," she said, putting her arm about Mahon. From here she could not see the scar so she drew his face to hers with her hand, laying her cheek against his. Feeling her touch, hearing voices, he stirred. "It's Cecily, Donald," she said sweetly.

"Cecily," he parroted.

"Yes. Put your arm around me like you used to, Donald, dear heart." She moved nervously  
.... (203)

Cecily seldom goes out with George, but when they meet she sometimes kisses him passionately, the way he feels that she "damn near killed" (210) him. But her intimate attitude toward him changes very quickly and becomes rather cold. When George pleads that he wants to see her more frequently, Cecily admonishes him: "Sweetheart, I can't, I simply can't. Don't you know I want to see you as badly as you want to see me; that I would come if I could?" (212) Cecily is probably just using George for her own selfish purpose—for example, as means of getting off steam—and we can hardly feel her love for him. Cecily sees him when she needs him, and not more than that.

Once when Cecily and George are at a drug store, she finds out that Jones is there overhearing their conversation. This makes her get into a panic, because she believes Jones has obviously discovered their sexual relationship and that he will expose it. So to prevent it, she even tries to offer her body to him sexually. But her seduction fails, and Cecily becomes desperate, imagining that Jones will reveal her secret. As the last measure, she makes up her mind to marry Donald. The following scene is even a caricature of a love scene:

"Donald, Donald! It's Cecily, sweetheart. Cecily. Don't you know Cecily?"

"Cecily," he repeated mildly. Then she stopped his mouth with hers, clinging to him.

"I will marry you, I will, I will. Donald, look at me. But you cannot, you cannot see me, can you? But I will marry you, to-day, any time: Cecily will marry you, Donald. You cannot see me, can you, Donald? Cecily? Cecily?"

"Cecily?" he repeated.

"Oh, your poor, poor face, your blind, scarred face! But I will marry you . They said I wouldn't, that I mustn't, but yes, yes, Donald my dear love!"

Mrs. Powers, following her, raised her to her feet, removing her arms. "You might hurt

him, you know," she said. (241)

This way Cecily is determined once again to marry Donald without love. Gilligan is sensitive enough to detect Cecily's motivation behind the above conduct: "I think she's scared of something. She acts like she might have got herself into a jam of some kind and is trying to get out of it by taking the loot [Donald] right quick. Scared Flopping around like a fish." (246) Gilligan is also amazed how changeable Cecily is: "It just frets me to see her change her mind every twenty minutes." (246)

Cecily's conversation with her mother about her intention of marrying Donald reveals that her decision of marrying Donald is not based on love, but on fear, as is seen in her words "I have just got to marry him":

"I don't care. I am going to marry him."

... "Listen, honey. If you marry him you are throwing yourself away, all your chances, all your youth and prettiness, all the men that like you: men who are good matches."

"I don't care," she repeated, stubbornly.

... "I don't care. I am going to marry him."

"But, why? Do you love him?"

"Yes, yes!"

"That scar, too?" (255)

"... You must have some reason."

... "I haven't. I just want to marry him. Let me go. Please, mamma."

... "I can't tell you. I *have just got to* marry him."

"*Got to* marry him? What do you mean?" She stared at her daughter, gradually remembering old rumors about Mahon, gossip she had forgot. "*Got to* marry him? Do you mean that you—that a daughter of mine—with a blind man, a man who has nothing, a pauper—?" (256) (Italics mine)

Her words "I have just go to" are different from the equivalent phrases she used earlier. This time she is trying to use Donald to conceal her secret. Her conduct is totally selfish, and there



is no love in it. However, her determination to marry him wavers again. Faulkner introduces Cecily's monologue: "Yes, yes, Donald. I will, I will! I will get used to your poor face, Donald! George, my dear love, take me away, George!" (258) She regrets her decision of marrying Donald: "George, my lover, my poor dear.... What have we done?" (259) So she desperately wants to see George and calls him to come to see her all at once: "Come to me, now. At once." (266); "Come, George, darling. Hurry, hurry...." (266) Then Cecily, as Margaret predicted, finally runs away with George.

"In spite of the fact that Cecily is completely self-centered," states Cleanth Brooks, "she is nevertheless completely 'other-directed.'"<sup>12</sup> Brooks also says, "Cecily's vacillating actions are impulsive...she is constantly trimming her sails to take account of every fitful breeze—constantly veering and tacking. ...she is, from the very beginning, steadily making for a definite port: her own selfish well-being."<sup>13</sup>

### 3

George Farr is a representative of the men of the new generation. He is a rootless man, mentally weak and "other-directed." His sexual behavior, however, is no difference with that of young men in earlier periods. He is non-religious just like Cecily.

He looks madly in love with Cecily. In his relationship with her, Cecily is always out of his control, and he never takes an initiative. Instead, her flimsy and selfish behavior keeps bothering him. While the female characters in the novel are mentally strong, the male characters are rather weak. George is one of the weakest. Through Cecily and George, Faulkner describes this new relationship between men and women in this period.

When Cecily declares in George's car that their intimate relationship is over, because Donald has returned home and she will have to marry him, all George can do is to plead with her: "Darling, you can't. Don't you love me? You know you do. You can't marry him." (83) When Cecily gets out of the car and goes out to meet the returned Donald, George just "stare[s] at the empty maw of the house in hope and despair and baffled youthful lust." (85)

Then Cecily stops going out with him, because her parents, as Donald has returned, forbade her seeing him any more. Not knowing why she dares not see him for such a long time, George desperately calls "her vainly five times in thirty hours." (139) Then he runs into her in downtown. However, "her surprise was so perfect, her greeting so impersonal, that he began to

doubt his own ears.” (139) Then they exchange these words:

“Be careful,” she said quickly, “Daddy’s downtown to-day. I am not supposed to see you any more. My folks are down on you.”

“Why?” he asked in startled vacuity.

“I don’t know. Perhaps they have heard of your running around with women, and they think you will ruin me. That’s it, probably.”

Flattered, he said: “Aw, come on.” (140)

Then she promises to see him again on the same day at the drug store. Believing her words, George sits in the drug store waiting for her. He has waited there for a long time when he finally sees her coming. However, she “passed, walking and talking gaily with a young married man who clerked in a department store. She looked in as they passed, without seeing him.” (141) “He waited, wrung and bitter with anger and jealous,” writes Faulkner, “until he knew she had turned the corner. Then he swung the door outward furiously. He cursed her again, blindly....” (142) When George, in despair, finally decides to give up on her, a black boy comes up and gives him a note from Cecily. It reads, “Come to-night after they have gone to bed. I may not get out. But come—if you want to.” (142) This note drastically changes his mood for the better, and he becomes a man badly in love again:

He read and reread it, he stared at her spidery, nervous script until the words themselves ceased to mean anything to his mind. He was sick with relief. Everything, the ancient, slumbering courthouse, the elms, the hitched somnolent horses and mules, the stolid coagulation of negroes and the slow unemphasis of their talk and laughter, all seemed some way different, lovely and beautiful under the indolent noon.

He drew a long breath. (142)

To his great relief, he can see Cecily on the same night. “When he remembered (remember? Had he thought of anything else?),” writes Faulkner, “how she had run into the dark house in her nightgown, weeping, he felt quite masculine and superior and gentle....” (143) But his confidence is again shaken after he “tried twice unsuccessfully to get her over the ’phone.” (143)

Furthermore, his confidence is "completely shattered when late in the afternoon she drove serenely by him in a car with a girl friend, utterly ignoring him. She didn't see me. (You know she did.) She didn't see me! (You know damn well she did)." (143)

Faulkner then describes George Farr's ordeal as a man in love as follows:

By nightfall he was on the verge of his possible, mild unemphatic insanity. Then this cooled away as the sun cooled from the sky. He felt nothing, yet like an unattached ghost he felt compelled to linger around the corner which she would pass if she did come downtown. Suddenly he knew terror. What if I were to see her with another man? It would be worse than death he knew, trying to make himself leave, to hide somewhere like a wounded beast.

...It was her brother that he first recognized, then he saw her and all his life went into his eyes leaving his body but an awkward, ugly gesture in unquicked clay. He could not have said how long it was that he was unconscious of the stone base of the monument on which he sat while she and her brother moved slowly and implacably across his vision, then his life flowed completely, emptying his eyes and filling his body again, giving him dominion over his arms and legs, and temporarily sightless he sprang after her. (144)

Then Faulkner introduces George's monologue: "Yes! Yes! She was a virgin! But if she won't see me, it means somebody else. Her body in another's arms.... Why must you? Why must you? What do you want? Tell me: I will do anything, anything...." (148) This way George experiences despair and happiness alternately in his relationship with Cecily. As mentioned before, he can't take any initiative, but he does whatever Cecily tells him. This is, of course, because he is in love with her. But at the same time, it betrays his weakness and shallowness as a person as well.

At the party Cecily never dances with George, and he, in despair and jealousy, just watches her dancing with many other men in a very sexy manner. George once again decides to give up on Cecily when she doesn't see him for long:

At last George Farr gave up trying to see her. He had 'phoned vainly and time after time, at last the telephone became the end in place of the means.... So he slunk about the streets like a criminal, avoiding her, feeling his very heart stop when he did occasionally see her unmistakable body from a distance. And at night he lay sleepless and writing to think of her,

then to rise and don a few garments and walk past her darkened house....

When her note came at last, he knew relief, sharp and bitter as the pain had been. ...I won't go, he told himself, knowing that he would, and he re-read it, wondering if he could bear to see her, if he could speak to her, touch her again.

He was ahead of the appointed time.... (209)

Meeting her again, George proposes, "Now, we'll have to get married." (210) But she doesn't answer honestly. To George who asked, "But aren't you going to marry me?" (211) Cecily answers as follows: "Darling, aren't we already married, now? Do you doubt me, or is it only a marriage license will keep you true to me?" (211) And her pretence continues: "Only that if you won't marry me, you don't love me. ...You were just—just passing the time with me, then? ...That's all men ever want of me, anyway. ...I thought you were different." (211) Her make-belief goes on further: "Why do you treat me like this? ...Saying I don't love you. What other proof do you want? What other proof can I give? What do you consider proof? Tell me: I'll try to do it." (212) What George can do is just give her an apology. And again she tells him she can't see him that afternoon.

Despair, including sexual frustration, visits him far more frequently than happiness. That is why there are many words concerning them. George watches Cecily "with faint *lust*." (Italics mine)<sup>14</sup> He stares at the house that Cecily has entered "in hope and *despair* and baffled youthful *lust*." (85) "He gloated, fondling her in his eyes with a slow *sensuality*." (139) "He waited, wrung and bitter with *anger* and *jealousy*...." (142) At the party he feels "the passionate *despair* of spring and youth and *jealousy*." (191) When George sees Cecily dancing with Januarius Jones, his face is "wrung and *jealous*," (213) and he is "in a sick, dull *rage*." (214) Faulkner writes as "George's dull and *jealous* intelligence." (214) When George can't see Cecily at night, "he turned homeward himself in cooled *anger* and bitter *disappointment* and *desire*." (238)

Finally, George and Cecily get married, but "George receives nothing; he cannot possess her love."<sup>15</sup> The following scene of their return from the honeymoon, witnessed by Joe Gilligan and Margaret Powers, clearly shows that George will lose Cecily before long:

It was Mr. and Mrs. George Farr: they saw Cecily's stricken face as she melted graceful and fragile and weeping into her father's arms. And here was Mr. George Farr morose and

thunderous behind her. Ignored. (302)

4

As the representatives of the lost generation, both Cecily and George are “rootless, confused, and insecure.” They are always moving around both physically and psychologically. As Gilligan says, Cecily changes her mind “every twenty minutes.” George, as we have seen, constantly experiences happiness and despair alternately in his relationship with her. Cecily is “superficial, selfish, and silly”<sup>16</sup> and, as Brooks points out, “completely ‘other-directed,’”<sup>17</sup> and so is George. Although there are some scenes showing their intimacy, they don’t know love, in the strict sense of the word. Their sexuality is not based on love, and they have no religious faith. This is William Faulkner’s interpretation of the lost generation, which he presents in *Soldiers’ Pay* through Cecily Saunders and George Farr.

Notes

1. Cleanth Brooks, *William Faulkner: Toward Yoknapatawpha and Beyond* (New Haven: Yale University Press, 1978) 76.
2. *Ibid.*, 76-77.
3. *Ibid.*, 93
4. Edmond L. Volpe, *A Reader's Guide to William Faulkner* (New York: The Noonday Press, 1974) 50.
5. *Ibid.*, 53.
6. William Faulkner, *Soldiers' Pay* (New York: Liveright Publishing Corporation, 1997) All subsequent references to this novel are from this edition.
7. Volpe, 53.
8. Thadious M. Davis, “From Jazz Syncopation to Blues Elegy: Faulkner’s Development of Black Characterization.” Fowler, Doreen and Ann J. Abadie. eds. *Faulkner and Race: Faulkner and Yoknapatawpha 1986* (Jackson: University Press of Mississippi, 1987) 79.
9. *Ibid.*
10. Daniel J. Singal, *William Faulkner: The Making of a Modernist* (Chapel Hill: The University of North Carolina Press. 1997) 63.
11. Volpe, 53.
12. Brooks, 74.
13. *Ibid.*
14. Italics in this paragraph is all mine.
15. Volpe, 54.
16. *Ibid.*

17. Brooks, 74.

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