

Moderation of the Narrative Discourse and Historical Authenticity in William Faulkner's *ABSALOM, ABSALOM!*

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Abstract

Objectives: The study aims to introduce Faulkner's concept of moderation in narrative discourse and its relationship to historical authenticity, to determine how this concept is embodied in the structure and the language of the novel. The study also aims to show how Faulkner's novel *Absalom, Absalom!* Reflects aspects of historical authenticity by employing the concept of moderation as a basis for balance in narrative discourse.

Methods: Fisher and Ravizza's theory of responding to moderate reasons was chosen as the theoretical framework for the study. The descriptive analytical method was used to analyze selected texts from Faulkner's novel *Absalom, Absalom!* to investigate how moderation and historical authenticity are embodied in the narrative discourse of that novel. The results obtained from the analysis were then compared with Fisher and Ravizza's theory to highlight the relationships between the concepts of moderation and historical authenticity and how each influences the other.

Results: The concept of moderation is evident in highlighting important aspects of historical authenticity. The narrative discourse relies on historical authenticity as a crucial foundation for achieving a balance, effectively influencing the portrayal of the concept of moderation. Faulkner's narrative discourse is closely associated with historical authenticity. Balance is achieved in the novel by embodying the concepts of moderation and historical authenticity.

Conclusions: Faulkner reformulates the narrative discourse of the concept of moderation with historical authenticity that leads him to strengthen the spirit of tolerance as an essential component of the balance of that discourse.

Keywords: Moderation, discourse, authenticity, moderate reasons-responsiveness, faulkner, *Absalom, Absalom!*.

الاعتدال في الخطاب السردى والأصالة التاريخية في رواية وليام فوكنر أبشالوم، أبشالوم!

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ملخص

الأهداف: تهدف الدراسة إلى التعريف بمفهوم الاعتدال في الخطاب السردى عند فوكنر وعلاقته بالأصالة التاريخية لتحديد كيف تجسد هذا المفهوم في هيكلية السرد ولغة الرواية. وتهدف الدراسة أيضاً إلى بيان كيف تعكس الرواية جوانباً مهمة من الأصالة التاريخية من خلال توظيف مفهوم الاعتدال كأساس للتوازن في الخطاب السردى.

منهجية البحث: حُدِّثت نظرية فيشر ورافيزا لفهم الاستجابة للأسباب المعتدلة كإطار نظري للدراسة؛ حيث جرت الاستعانة بالمنهج الوصفي التحليلي لتحليل بعض النصوص من رواية فوكنر "أبشالوم، أبشالوم!" لبيان كيف يجري تجسيد الاعتدال والأصالة التاريخية في الخطاب السردى لتلك الرواية. ومن ثمَّ قوِّرت النتائج المستخلصة من تحليل تلك النصوص مع نظرية فيشر ورافيزا لبيان العلاقات بين مفهوم الاعتدال والأصالة التاريخية وكيف يؤثر كل منهما في الآخر.

النتائج: يتجلى مفهوم الاعتدال في إبراز جوانب مهمة من الأصالة التاريخية. حيث يعتمد الخطاب السردى على الأصالة التاريخية كأساس مهم لتحقيق التوازن الذي يؤثر على نحو فعال في تجسيد مفهوم الاعتدال. كما وجدت الأدراسة أن الخطاب السردى لدى فوكنر يرتبط بالأصالة التاريخية ويتحقق التوازن في الرواية من خلال تجسيد مفاهيم الاعتدال والأصالة التاريخية.

الخلاصة: خلصت الدراسة إلى أنَّ فوكنر في رواية "أبشالوم، أبشالوم!" يعيد صياغة الخطاب السردى لمفهوم الاعتدال بأصالة تاريخية تهدف إلى تعزيز روح التسامح كعنصر أساسي لذلك المفهوم في توازن خطابه السردى.

الكلمات الدالة: الاعتدال، الخطاب، الأصالة، الأسباب المعتدلة – الاستجابة، فوكنر، أبشالوم، أبشالوم!

1- INTRODUCTION

One of the most crucial lifestyles that combat or eradicate extremism is moderation. The process of eradicating or restricting extremism is the fundamental definition of moderation. It helps to keep everything consistent for the medium in which it is occurring. The nature of the interaction, conversation, communication, and disagreement between individuals or groups of people determines the culture of moderation, as do historical and contemporary social, cultural, and human values. The concept of moderation is revealed as the most important and necessary value for peaceful coexistence when it comes to expressing the possibilities of coexistence, mutual integration, respect, and constructive creative exchange between diverse cultures, far from the cultural hegemony of the strongest or the culture of the majority.

In its pursuit of the swift and perilous changes the world is experiencing due to the proliferation of several aberrant phenomena that have a direct and significant impact on how people see themselves, the contemporary novel has not been immune to the events of our day. One of the most significant subjects covered in the contemporary novel is the effect of human rights breaches, which have escalated in the modern age due to the rise in violent crimes, extremism, fanaticism, and isolation. Thus, one of the crucial subjects that requires in-depth study is the moderation problem.

Eric Sandarg in his article entitled "Faulkner's Stylistic Difficulty: A Formal Analysis of *Absalom, Absalom!*" (2019) addresses Faulkner's intricate prose as it is characterized by long sentences and muddled punctuation, resonates on a rhetorical and aesthetic level. Also, Faulkner's novel *Absalom, Absalom!* is addressed in Fowler and Watson's study titled "Morrison's Return to Faulkner: A Mercy and *Absalom, Absalom!*". The relationship between texts found between Toni Morrison's "A Mercy" and William Faulkner's *Absalom, Absalom!* has been considered. Moreover, in his article *Faulkner and the Black Literatures of the Americas* (2016), Jay Watson deals with Faulkner's contributions to black literature. However, the issue of moderation has not been touched upon in Faulkner's discourses in previous studies, thus forming a gap in this field of knowledge. Therefore, the present study deals with the moderation in William Faulkner's narrative discourse and its relationship to historical authenticity by examining some of the narrative discourses in his novel *Absalom, Absalom!* in light of Fisher and Ravizza's theory of Moderate Reasons-Responsiveness (MRR).

The idea of moderation as a daily living among different personalities is what represents the uniqueness of the great American author William Faulkner's masterpiece *Absalom, Absalom!* Throughout his novels, Faulkner never ceases to question great ideas of human values. His professional techniques of narration are not concerned with theoretical debates or polemical speeches, what matters is observing those great values. He was not affected by people's moods and the pressure of direct interests in the relations among them, or even by the sensitivity of the reality of the difference between ethnic diversity and the reality of man's difference from others. All these influences did not distance him from his human values that call for peaceful coexistence and moderation.

1.1 OBJECTIVES

The primary objective of this study is to examine the concept of moderation as it is used in William Faulkner's narrative discourse, with a focus on how it is significant and occurs in the novel *Absalom, Absalom!* The study aims to establish a connection between the concept of moderation and Faulkner's portrayal of historical fact. It aims to comprehend how moderation affects and enhances the novel's portrayal of historical authenticity. Some of the features of moderation concerns that William Faulkner's narrative discourse highlighted, such as cohabitation, tolerance, polite discussion, and peace have been exposed in this study. Since these features are part of different narrative experiences, the novel's technical levels and the manner it depicts the subject matter via the complexity of the problems and difficult subjects it examines vary. This study highlights Faulkner's novelist discourse in rejecting instances of hatred, fanaticism, violence, and extremism among people in an effort to determine the degree to which the novel, in its various scenes, contributes to the representation and dissemination of a culture of moderation, tolerance, coexistence, dialogue, peace, and love. Not only has the world triumphed in public narratives that portray peaceful cohabitation and beneficial aspects of peace, but it has also triumphed in other writings that advocate for the rejection of extremism and violence. Occasionally, the topic of moderation may be addressed in a single narrative work in both its positive—calling for tolerance—and negative—opposing people's

goals, lives, and cultural destiny. Faulkner's work *Absalom, Absalom!* incorporates themes that advocate for cohabitation, peace, and rejecting instances of intolerance, violence, and hate. These characteristics serve to uphold principles and promote a culture of tolerance and peace.

Another goal that the study attempts to achieve is to fill the gap in the existing body of academic research on Faulkner's works. The study aims to fill this void by exploring a dimension of his account that has received little attention, specifically in light of Fisher and Ravizza's concept of Moderate Reasons-Responsiveness. The study uses an interdisciplinary methodology that combines literary and philosophical examination. The goal of this approach is to offer readers a deep understanding of the novel's moderation process. Clarifying how Faulkner restructures the narrative discourse around the concepts of historical authenticity and moderation is the aim of the study. It attempts to demonstrate how his unique point of view challenges accepted social norms and promotes a more accepting environment.

1.2 METHOD

The method adopted in the current study investigates the concept of moderation in Faulkner's narrative discourse and its relationship to historical authenticity. The study begins with an in-depth literary analysis of Faulkner's novel *Absalom, Absalom!* This analysis involves a close reading of the text, identifying passages, themes, and character interactions that relate to the concept of moderation. Drawing on Fisher and Ravizza's theory of Moderate Reasons-Responsiveness, the study incorporates philosophical inquiry into the analysis. This involves examining the philosophical underpinnings of moderation, as well as its relevance to character motivations and decision-making within the narrative.

Through a systematic review of the text, the study identifies key themes and concepts related to moderation, historical authenticity, and tolerance. These themes serve as focal points for further investigation. The study conducts character analysis to discern how moderation influences the choices, intentions, and behaviors of the characters in the novel. This involves identifying specific instances where characters exhibit or grapple with the concept of moderation. A comparative analysis is conducted to contrast Faulkner's portrayal of moderation with prevailing societal preconceptions of the time. This comparative approach helps highlight Faulkner's unique reframing of narrative discourse.

Throughout the study, an interdisciplinary approach is maintained, combining the insights from literary analysis and philosophical inquiry to provide a comprehensive understanding of the subject matter. The study considers the historical and cultural context in which Faulkner wrote the novel. This contextualization helps elucidate the motivations behind his narrative choices and how they relate to the broader social and intellectual climate of his time.

1.3 RESULTS

The investigation of moderation in Faulkner's narrative discourse and its connection to historical accuracy yielded some astounding findings. Some Identification of Moderate Reasons-Responsiveness is shown by these findings. The research found occasions in which characters in *Absalom, Absalom!* demonstrated aspects of Fisher and Ravizza's Moderate Reasons-Responsiveness via a close reading of Faulkner's story. These examples demonstrated the intricate interactions between values, motivations, and thought processes that shaped the choices and deeds of the characters.

Additionally, the research discovered that moderation surfaced as a major topic in the book, impacting both the larger narrative framework and the individual character arcs. By deftly incorporating the idea of moderation into the narrative, Faulkner invites readers to consider its importance in light of historical reality. The analysis of character intents and choices, according to the research, also highlights the influence of moderation on character development. Characters who struggled with the conflict between moderation and extremist viewpoints were portrayed in multifaceted and ethically nuanced ways. The analysis showed how Faulkner's narrative discourse subverted popular beliefs of the day. The prevailing ideals and biases of the society Faulkner portrayed were discreetly questioned and challenged by his portrayals of people who personified tolerance and moderation.

Furthermore, the story made clear how moderation and historical validity relate to one another. The novel's portrayal of historical events and societal dynamics was shaped by the characters' displays of moderation, which added a special degree

of reality to the narrative. It was shown that Faulkner used moderation as a means of cultural critique. His rewriting of the tale challenged the dividing conventions of his day and helped to promote a culture of tolerance while also illuminating the complexity of personal decisions.

Multidisciplinary Insights: By combining literary analysis and philosophical investigation, the study's multidisciplinary methodology provided a deeper comprehension of the role that moderation played in the story. It demonstrated how these two fields work well together to reveal the subtleties in Faulkner's narrative. One important component that came to light was the historical and cultural setting in which Faulkner created the work. The findings demonstrated how Faulkner's interest in moderation was a reaction to the socio-political context of his day as well as a literary decision.

Finally, the study's findings show that moderation is a complex idea that penetrates Faulkner's story and has an impact on character growth, historical accuracy, and larger cultural debate. Through his distinctive representation of current customs and biases, Faulkner eventually promotes a more tolerant and truthful view of human behavior in fiction as well as history. These discoveries deepen our understanding of Faulkner's storytelling skill and its significance to the current debates over historical authenticity and tolerance.

2- MODERATION OF THE NARRATIVE DISCOURSE IN WILLIAM FAULKNER'S *ABSALOM, ABSALOM!*

William Faulkner became immortalized as one of the contemporary novel's inspirations via his writings. A universal system of the book is developed via his mastery of the inner monologue, inversion of conventional narrative patterns, and language novelties. Plot structure, interlocking temporality, and a creative approach to event generation are the main characteristics of this system in contemporary novel writing, according to Peruvian author Mario Vargas Llosa. That he is "the writer who perfected the methods of the modern novel" is one of his most outrageous assertions (Kristal 1998, p. 26).

Absalom, Absalom!, written by American author William Faulkner, was first published in 1936. The story takes place before, during, and after the Civil War and is about familial ties. It centers on Thomas Sutpen's life and tells the tale of three American Southern households. The novel's title is derived from an Old Testament account of Absalom, a son of King David, who gained notoriety for his impure behavior, carelessness, and incestuous relationships he formed via his relatives' public liaisons. The narrative is handled in several different ways throughout Faulkner's book, but it primarily relates to Thomas Sutpen's tale. A biblical allusion that is deeply woven into the connection between Sutpen's kid and David's son enhances William Faulkner's novel *Absalom, Absalom!* The two people in question are Henry Sutpen and Charles Bon, and their relationship is comparable to that of Absalom and David's son in the Bible.

The biblical character Absalom is the son of King David. He is highly known for his alluring looks and kind demeanor, but he also harbors deep resentment and a thirst for revenge against his father David. Absalom's story is about his rebellion against his father, his deceiving of the people, and his horrible end. By adopting this tale of familial conflict and treachery as a model, one may better understand the relationship between Henry Sutpen and Charles Bon in Faulkner's writing. Henry Sutpen's father is Thomas Sutpen, who has some similarities with King David. Like David, Thomas Sutpen aspires to establish a powerful dynasty and possesses a commanding presence. But Sutpen's flaws and relentless pursuit of his objectives led to a series of catastrophes. Henry's friend and Sutpen's half-brother, Charles Bon, shares Absalom's identity. Similar to Absalom, Charles is affable and attractive, but his covert connection to the Sutpen family sets the stage for a disastrous meeting.

One may see Henry, the son of Sutpen, and Charles Bon, the son of David, as a metaphor for Absalom's rebellion against his father David. Henry's inner turmoil, his unwavering loyalty to his family, and his last meeting with Charles are comparable to the deep emotions and complexities of the Absalom-David narrative. As a result of their incestuous relationship and his ongoing issues, Henry ultimately murdered Charles, mirroring the horrific outcome of Absalom's rebellion. By using this Biblical allusion, Faulkner adds another level of thematic intricacy to his work. The ancient themes of family conflict, betrayal, and the detrimental consequences of hubris and ambition are all echoed by him. In addition to deepening the interpersonal links between Sutpen and David, the intricate relationship between the two sons enhances the

novel's analysis of the intricate historical and cultural background of the South. Because of the Biblical account, it is further emphasized that history repeats itself and that misdeeds from the past continue to affect the present.

Born into poverty, Sutpen is a white West Virginian who relocates to Mississippi in an attempt to fulfill his ambition of becoming rich and establishing a family of renown. Shreve, Quentin Compson's roommate at Harvard, narrates the story mostly via a series of flashbacks, often interspersing his own theories and conjectures. Rosa Coldfield was Quentin's grandfather and father. Shreve and Quentin suggest and retell her narrative, telling the whole tale in an asynchronous order and sometimes with different specifics. This led to the full disclosure of Sutpen's real narrative. Rosa gives her first meandering and distorted account of the event to Quentin Compson, whose grandfather was Sutpen's acquaintance. Subsequently, Quentin gets some information from his dad. Finally, as the story's layers increase, Quentin tells his roommate Shreve the story, and with each telling, the reader discovers more information. Based on the overall impression, the reader is more certain of the characters' deeds and biases than they are of the actual events in Sutpen's novel.

Thomas Sutpen takes a French architect who was hired by him to Jefferson, Mississippi, along with other slaves. He purchases a 100,000 square-mile tract of land from the neighboring Native American tribe and sets about constructing the Sutpen's Hundred, a sizable ranch that contains a majestic home. In order to carry out his scheme, he needed a lady to have a few children with—one son in particular to be his heir—so he courted a local businessman and married Ellen Coldfield, his daughter. Ellen gives birth to Sutpen's two children, Henry and Judith, who would both suffer tragedies. Henry encounters Charles Bon, a ten-year-old classmate, at the University of Mississippi. Henry invites Charles home with him for Christmas, and the two begin a quiet friendship that develops into a heartfelt engagement. When Thomas Sutpen learns that Charles Bon is his kid from a previous marriage, he decides to put off their scheduled wedding. Sutpen had the chance to marry the plantation owner's daughter, Eulalia Bon, after putting down the slave uprising while serving as an observer on a plantation in the French West Indies. Her son, Charles, was born to him. Sutpen was unaware of Eulalia's mixed ancestry until after their marriage and the birth of Charles. He divorced his wife and child and left them behind after realizing he had been tricked. He parted with some of his money as a moral punishment. Later on, the reader finds out that Sutpen was a little child when young Thomas came to understand that a person's value might be determined by society. This event served as the catalyst for Thomas's dynasty-building scheme. Henry won't believe Sutpen when he claims that Judith has to stay away from Charles since he is his kin. He refuses to acknowledge his customary authority and takes Charles back to New Orleans. To take part in their college education and join the Confederate States Armed Forces to fight in the war throughout the country, they returned to Mississippi. Henry would fight with his kind, collected speech until he made up his mind to let his cousin wed his sister. But when Sutpen informs Henry that Charles is really rather dark, Henry makes a different decision.

Faulkner's *Absalom, Absalom!* is a genuinely remarkable tragedy and curse of race. The pinnacle of Faulkner's artistry, which he used to raise rural Mississippi life to Christian idealism, may be seen in *Absalom*. It is exceptionally powerful prose, with crystal-clear visuals, and moral truth. The protagonist of *Absalom, Absalom!* is Thomas Sutpen, who spent his childhood in a remote forest on the farm "Sutpen's Hundred" in Yoknapatawpha County, the setting for Faulkner's novel. In fact, the novel tells the tale of how Sutpen's race of fantasies ended tragically and his family was doomed to ruin. The story depicts many sins and destructions, the most damaging of which was the racism that was passed on to the new generation (Oza, 2019).

Furthermore, the tools of this destruction are many, and the Civil War as one of the most significant, is undoubtedly a reminder of the racial burden that America bears. Through a sequence of interconnected narratives, the story is revealed to be ongoing. It can be realized that it still lurks deep within Sutpen's captivity through his ego of racial purity. By inviting others to watch his "raree show" of slave wrestling, Sutpen creates a racist theater of domination in which he inserts "the ring with one of the negroes himself. Yes. That is what Ellen saw: her husband and the father of her children standing there naked and panting and bloody to the waist, and the negro just fell evidently, lying at his feet and bloody" (Faulkner, 2019, 18). Charles Bon, another racially ambiguous figure from Faulkner's story, serves as the personification of Sutpen's mistake.

Readers should find out for themselves why Sutpen ignores Bon, who also has an unavoidable influence on Sutpen's life. The issue of race over American society goes so far as to create such an umbrella over the lives of Americans.

Sutpen's tragedy stems from his determination to build a racist wall around his family. It's an imaginary wall, as Sutpen defines himself as America's fantasy "builded:—a wall, unscalable, a gate ponderously locked, the sober and thoughtful country youth just waiting, looking, not yet asking why?" (2019, 88). America's inability to admit that it is a varied nation, in Faulkner's opinion, keeps daily living complicated. The possibility of continuing to be closely connected to the race would undoubtedly result in tragedy and ruin, just like Sutpen's Hundred which was turned into an overgrown wasteland under the control of a blazing palace. In his article entitled *How William Faulkner Tackled Race — and Freed the South From Itself* (2012), John Jeremiah Sullivan reiterates the opinion that Faulkner in his novel *Absalom, Absalom!* made the most sincere effort of any white writer to address the issue of race in America.

Given their influence on people's lives and ability to determine their future possibilities, racial and historical concerns have emerged as among the most significant and prominent literary subjects in the contemporary period. Because of the prevalence of these problems, it is now necessary to look at the works of American author William Faulkner and ask: How may we see this creative writer today? The Nobel Prize winner Faulkner addressed the racial catastrophe in ways that are both troubling and instructive. Ways that are a reflection of both startling human reality and the limitations placed on a white Southerner born in 1897 in the stuffy manner of a segregated and isolated Mississippi people group. Given the matter of race, Faulkner is unquestionably qualified for a careful examination. According to Michael Gorra, Faulkner is the most important writer of the 20th century. *The Saddest Words: William Faulkner's Civil War* (2021), written by Gorra, is a sophisticated and elegant book that demonstrates how to read Faulkner in the twenty-first century by reevaluating his work from the perspective of the Nationwide battle as the primary fight in the country's set of experiences. Faulkner explicitly addresses the national battle in his writing to demonstrate that he could never fully escape the fight, its outcome, or its importance. Henry in *Absalom, Absalom!* declares that battle never ends, much as Ringo, the freed slave, says in *The Unvanquished* (Faulkner, 2014) during the Reconstruction campaign for suffrage. Gorra (2021) explains that "what has happened—and recognizes what he and Henry will each now do. Their war is over, one war anyway, and a different, quieter struggle begins or maybe resumes" (229).

Faulkner treats the topic of war as both a historian and a literary critic in his endeavor to investigate the Civil War. What can be learnt by the Civil War might be recognized through Faulkner's perception and creation of that war. Additionally, Gorra confessed that Faulkner's writings on war were an "act of citizenship," (2021, 16). In his work, Faulkner examines the significance of "the perpetual challenge" (17) of the races in both past and present American literature and history. The Civil War has mostly been beneficial in explaining to us in some detail what Faulkner had in mind. As a result, conflict may inform our perceptions as well as our understanding of the nature of the political system and the course of the history of that era.

Moreover, the Moderate Reasons-Responsiveness theory (MRR), developed by John Martin Fischer and Mark Ravizza, explains how persons' moral responsibilities are created by the control they have over the actions they make. A person's ability to control anything is how much he or she is a moral agent. They contend that regardless of whether they have the capacity to do the opposing action or not, people require "Guidance Control" in order to decide what to do, namely the freedom to act. This idea served as the inspiration for Fischer and Ravizza's MRR theory, which they contend explains human intuition in a way that is adequate to serve as the foundation for moral responsibility. Considerable human systems are made using this notion to develop their moral responsibilities. People have a number of systems that allow them to evaluate the moral propriety of their choices. These systems are referred to as mechanisms. Accordingly, Faulkner developed his mechanisms of moderate writing to express his moral responsibility of conveying the historical events of the Civil War. His discourse of moderation reframed a number of remarkable mechanisms to portray his novel *Absalom, Absalom!*

Furthermore, through the breakdown of war's occurrences and their subsequent rearrangement into a sort of straight line, Faulkner's work examines the Civil War. Faulkner created some moral responsibilities by controlling the chronological

narrative of the war in Yoknapatawpha County (his fictional county), as well as the occasions and people who appear in Faulkner's extensive history of his small, artificial world, using the layers, twists, repetitions, and temporal turns of his nineteen novels and more than one hundred short stories. These responsibilities were developed into remarkable mechanisms of moderate writing that define his narration of war. In such doing, he granted himself carte blanche to change the order of historical occurrences. He intended to create a "guidance control" of the Civil War to convey the psychological truth of what he experienced personally, as well as the effects of the war (Knickerbocker and Reninger, 1960). For authentic records from the era, it would have been challenging to complete the task. Similarly, it could have never been feasible to get this mental reality from an investigation of the racial historiography of Faulkner's time, which Faulkner says he won't ever peruse. Instead, this advice is the result of Faulkner's strategy of "refusing to look away" from the weight of his region's traumatic past, as Toni Morrison puts it (Hall, 2014, 6). This focus on the story of the American South cannot be reasonable, except in order to realize the reasons that ignited a civil war in the middle of the nineteenth century, and it still flashes from afar with the possibility of its recurrence. The awareness of this danger is what prompted Faulkner to address the American South in this novel, and previously in the novel *The Sound and the Fury*. So, he revived characters from *The Sound and the Fury* to be witnesses and narrators of Thomas Sutpen's satanic life, as if he was looking into the causes of death and annihilation. Both the young Quentin Compson and his father died in "*The Sound and the Fury*", and their family came to a tragic end. In another way, this is what happened with the family of Thomas Sutpen. Faulkner has provided an accurate description of the incurable disease that strikes the families of the South and turns their homes and farms into darkness and violence. All these disasters are due to engaging in the civil war, as if Faulkner wanted to warn by saying that whoever engages in this adventure will undoubtedly have a tragic end.

Faulkner's practice of reunion served as justification for his rejection of the Civil War practices. He reexamined the stories and people themselves, tracing their predecessors, sequels, and appendices, digging deeply into the obscure and frequently horrifying facts of the South he imagined. Faulkner intends to complicate the narrative movement due to the multiplicity of narrators on the one hand, and its ramifications on the other hand, between the internal monologue of one character and its dialogue with the other. This is in addition to the state of guessing what is going on in the minds of the other characters through an asynchronous arrangement in a kind of fragmentation of the narrative, in which the times overlap. It is narrated at random without weight to a chronological sequence through the ignorance and confusion of the characters' behavior that unfolds gradually as the narrative progresses. Such a kind of fragmentation aims for poignant aesthetics in the speaker's delivery, as he must inevitably break the rules and deliver the unexpected, to please his audiences (Mohammed, 2020).

In terms of *Absalom, Absalom!*, Faulkner goes so far as to emphasize the historical outposts that were long-gone and bring them back to life in a mild fashion. Through numerous narrators of the same event, gaps in knowledge are identified, which creates the opportunity to shine light on and uncover the events' hidden details. Information is withheld or substituted for by the narrator, exposing the character's inner thoughts and secret motives. To confirm the narration's allusion to any of the narrators, one must pay close attention. The narrative is repeated many times, and in each time, a different narrator tells the tale, we learn a new element of the story's elements that engaged the listener's emotions and revealed the specifics and motivations behind the characters' actions. According to the narrator's consciousness, a portion of the truth changes and a new portion emerges, with the past reflecting the present they have arrived at. The suspense is waiting for the missing piece to be found, even if we have known the ending of the events from the start. For instance, even if the reader was aware of the details of Bon's murder from the beginning, the author creates a unique psychological setting in which readers may see the events from many angles. This is the technique Faulkner uses to guide the reader to the information he wishes to convey. In addition, Rosa Coldfield tells Quentin the tale of Thomas Sutpen's entrance into her family's life and his marriage to her sister Ellen, the major figure around whom the piece is centered. She does not conceal her disdain for him since she is an intangible person in his eyes. The interaction between Quentin and his Harvard University colleague Shreve also advances the plot of the novel. The reader may infer the specifics of the tale of Sutpen's entry into the area with a group of slaves and a French architect from each repeat or memory of the events by filling in the gaps in the reader's imagination. The reader

is given the opportunity to reconstruct the events of Sutpen's acquisition of a 100 square mile plot of land from an Indian tribe, its cultivation with cotton, and the birth of his two boys Henry and Judith from his wife Ellen.

3- HISTORICAL AUTHENTICITY IN FAULKNER'S TREATMENT OF THE CIVIL WAR

For the purpose of illusory objectivity, Faulkner's work *Absalom Absalom!* attempts to eradicate the old tales' recurrent motif, which is founded on the urge to tell stories. Throughout history, tales such as the Iliad, Odyssey, One Thousand and One Nights, and many more have openly expressed their desire for knowledge and contemplation, rather than hiding it. William Faulkner did not eliminate this insatiable need to speak and listen in *Absalom Absalom!*; rather, he repeatedly demonstrated it. Rosa Coldfield invited Quentin to narrate the tale of Thomas Sutpen, through whom she narrates the history of slavery and the American Civil War. A similar thing occurred when Quentin Compson, a Southerner, answered a question from Shreve, a northern student, on what the American South is. "Describe the South. How's it over there? What is the activity there? Why do people reside there? "Why do they even survive?" A (137). William Faulkner, an American writer who was born in the South, is the subject of Shreve's inquiry about who is from the North. By doing this, Faulkner makes his own way into the historical context of earlier occurrences to support his storytelling ambitions.

Further, the focus on the story of the historical past of the American South cannot make sense, except in order to realize and understand the reasons that ignited the civil war in the middle of the nineteenth century, and it still flashes from afar with the possibility of its recurrence. The awareness of this history is what prompted William Faulkner to deal with the American South in his novel *Absalom, Absalom!* He brings up some characters from the previous novel and uses them again in the next novel. These characters from *The Sound and the Fury* are brought to life as witnesses and narrators of Thomas Sutpen's demonic life as if calling for a re-interpretation of the past to understand the true causes of the great historical damage caused by the Civil War. Both the young Quentin Compson and his father died in *The Sound and the Fury*, and their family ended in a tragic end. In another way, this is what happened with the Thomas Sutpen's family. So, *Absalom, Absalom!* (2019) is a vivid answer to Faulkner's big historical question of what is the incurable disease that strikes the families of the south and turns their homes and farms into darkness and violence?

John Jeremiah Sullivan (2012) reveals that the "fundamental law of storytelling is: withhold information". Paul Metcalf in his interview (2005) explained that "the only real work in the creative endeavor is keeping things from falling together too soon". As *Absalom, Absalom!* is concerned, Faulkner was not interested in his novels to provide entertainment or suspense to the readers as much as he was interested in providing some historical touches that would maintain order and cohesion among the people of the same country by warning against civil war and its repercussions. Therefore, he was very interested in developing a special mechanism to hide part of the text for his readers and to present only what he wanted to give. Thus, according to Fischer and Ravizza's theory of (MRR), Faulkner uses his tools of writing to obtain the ability to control things to indicate his effectiveness in "guidance control" in order to decide what to do. He has developed a new conception appropriate to his moral responsibilities that allows him to present a point of view with all moderation.

Additionally, Faulkner's historical interpretation and representation of the American Civil War—perhaps best seen in his book *Absalom, Absalom!*—present his moderate point of view. The focus of the book was Quentin Compson, who "did not answer, staring at the window" (194). Faulkner explicitly rejects any representations of the civil war and its effects in this manner. Gorra "never quite believed him" even if Faulkner maintains that Quentin did not speak on his behalf (2021, 260). Quentin tries to understand why Charles Bon was killed in the latter days of the war by concentrating on sequential tales in a Faulknerian way. After being unhappy with each version of the story Quentin unearths, he revisits it until, in the most devastating revelation, he learns the underlying fault of the South: the domination of race and its dehumanization as stated by Bon "neither incest nor training was going to help him solve it" (261). According to Bon, Henry gets shot by both his brother and his fiancée's brother at the same time. All of these examples clearly illustrate the terrible consequences of the American Civil War, which Faulkner attempted to reintroduce in order to highlight the gravity of the threat and its tragic repercussions.

Faulkner also relied a lot on the issue of race to present his historical treatments in a moderate manner. He presents the theme of race as a remarkable subject in his writings and, according to Faust (2008), it became more and more significant. However, racial views and behaviors in society were developing more quickly than Faulkner's conception. For this reason, Faulkner developed some mechanisms of moderation to face such a problem. Following the end of World War II, as the civil rights movement gathered traction, Faulkner took part in giving more direct public explanations of the prejudices and differences in America. John Sullivan (2012) found it hard to accept the unpleasant opinions Faulkner constantly articulated on issues of racial development and racial fairness, as did other critics of those times and those who followed. Nevertheless, Sullivan praises Faulkner's skill in developing a special mechanism in which he treats historically with the theme of race as he claims that "the rules Faulkner doesn't ignore in this novel he tends to obliterate".

In several essays and studies published in the contemporary age, the subject of race in novels has been extensively discussed. This subject often had a significant role in identifying the writer's position, viewpoints, and orientation. For instance, Chinua Achebe describes the ongoing debates around Joseph Conrad's designation as an imperialist sympathizer in his essay "An Image of Africa" (2017). To better comprehend and take a balanced stance on Faulkner's works about the Civil War and race, it is necessary to reexamine them. Gorra (2021) contends that a reexamination of Faulkner is necessary to comprehend his racial shortcomings. His position "stands to us as Conrad does to the study of imperialism" (13). Faulkner often battled with his identity as a white man living in a Jim Crow South. If we take his remarks at their value, they might sometimes make us uneasy. As a result, in order to really grasp the value of his words, one must delve deeply into their implications. For instance, his works portray the patriarchal of the slave owner in an all too accommodative manner. Drew Gilpin Faust (2008) argues that Faulkner's literary works are inadequate in their efforts to depict the cruelty of physical slavery. It says nothing about slave auctions, whipping, or any family whose members were sold. Faulkner's desire to write in moderation and refrain from endorsing acts of enslavement and violence is the reason for all of this. Many of Faulkner's black characters feel incomplete, even though they are clearly immune to the caricatured clichés that are often seen in much of the writing of white Southerners in his day. Another instance is how Faulkner used his free will to provide his readers with a reasonable argument. White men with the guts and resilience to reject reconstruction were depicted by Faulkner. The MRR hypothesis states that when people acquire free will and do activities that are different from what their normal behaviors would do, they are able to speak in a moderate manner. As a result, Faulkner's free will produces an amazing mechanism, because in *Absalom, Absalom!*, he avoided celebrating the Civil War in any way.

Faulkner's extraordinary mechanism validates his new approach and calls for a reinterpretation of history. His book *Absalom, Absalom!* opens readers' eyes to the ways in which history is socially constructed, disputed, and rewritten. This suggests that historical narratives are always evolving and lack a fixed, unchanging account. The historical limitations are mentioned by Mr. Compson when he says, "It's just incredible." Simply said, it doesn't explain. Or maybe that's it: they withhold explanations, and it is not our place to be informed" (54). Because Faulkner believes that our current understanding of history and what we will know in another fifty years would differ, he urged for the adoption of new mechanisms of accurate historical interpretation by adhering to new views. Understanding the past requires an understanding of the present and our relationship to it. Mr. Compson demonstrates that understanding the past requires more than the conventional approach to history, asserting that:

We have a few old mouth-to-mouth tales; we exhume from old trunks and boxes and drawers letters without salutation or signature, in which men and women who once lived and breathed are now merely initials or nicknames out of some now incomprehensible affection which sound to us like Sanskrit or Chocktaw (54).

In Faulkner's novel *The Unvanquished*, Colonel John Sartoris, a local Klan leader strives admirably hard to stop the opportunists from gathering the Negro in rebellion (a threat Sartoris identified in the black suffrage claims). Similar to this, Faulkner contends in *Absalom, Absalom!* that Rosa will not play any part in any of the institutions of the public service because of the way in which her society forbids her from voting, pursuing a higher degree, or landing a respectable work outside the house. Therefore, she is utterly rejected by educational, legal, and political ideologies based on their historical values. In doing so, Faulkner illustrates how Rosa, a woman living outside of male-dominated power institutions, is

rendered worthless by foreign cultural standards in both the Old South and the New South. Russell R. R. (2010) claims that Faulkner's depiction of black voters as inevitably uneducated and warped patriotic matches the Reconstructionist viewpoint that was common throughout Faulkner's upbringing and for a few decades following. Russell finds it particularly repugnant how Faulkner depicts slave trader and Confederate General Nathan Bedford Forrest in his 1943 short tale for *The Saturday Evening Post*. Russell also notes that the portrayal of slaves escaping to freedom and gaining their liberation transcends the historiography of Faulkner's period and foreshadows future events. Unlike to the majority of white Southerners of his day, Faulkner rejects any form of celebration of war, and he does not support the "Old South" or the pre-Civil War South as he explains in his novel *Absalom, Absalom!* when he says:

Within this sheet of paper you now hold the best of the old South which is dead, and the words you read were written upon it with the best (each box said, the very best) of the new North which has conquered and which therefore, whether it likes it or not, will have to survive, I now believe that you and I are, strangely enough, included among those who are doomed to live. (69)

With this Faulkner was able to leave his community in Oxford and his hometown of Jefferson and gain a different insight into the actions his people often took for granted. Tim Parish has demonstrated that Faulkner gained a "Faulknerian insight that the past is never truly past" (325) through the process of writing, which has an almost magical clarity. However, Faulkner's ability to maintain that serenity—along with all of his characters—was constantly tested by the foul Mississippi air they had to breathe. Tim Parish believes that this tension, this mixture of genius and vulnerabilities, validates Faulkner.

Faulkner's public comments on the subject of race with the rise of the civil rights movement are, in many respects, more worrisome than the problems with his writing that have been pointed out. In a horrifying and biased interview with Britain's *Sunday Times* in 1956, Faulkner evoked the possibility of racial conflict should the South be compelled to assimilate, only to retract his remarks after they were roundly criticized. Faulkner condemned the 1955 murder of *Emmett Till* and frequently voiced his opposition to lynching, claiming that any civilization that murders children doesn't deserve to exist and probably won't. He once asserted that the mob is like juries in that they each have their own standard for what is correct. Houck (2005) focuses on the contradiction between Faulkner's support for Southern white resistance to change and his criticism of it (Gorn, 2019). Fischer and Ravizza's theory of MRR may give such an answer for this kind of contradiction. MRR reveals that humans who have mechanisms that are responsive and reactive to reason can be said to be eligible for an assessment of responsibility for their actions (Bratman, 2000). Accordingly, Faulkner's response and reactions against the subject of race evoked his moral responsibility to promote a narrative discourse of moderation.

Furthermore, as the civil rights movement gathered traction, Faulkner's status as the quintessential moderate white Southerner came under intense assault. He criticized what Martin Luther King Jr. subsequently referred to as "the urgency of the present", but he condemned the violence and acknowledged the necessity to overcome segregation. In fact, King openly criticizes such moderates' moral faults in his 1963 letter, "Letter from Birmingham Jail" (2018). Faulkner advocated for waiting and opposed the White South's federal commitment. His detractors contend that he ought to have been more aware of this. In a 1998 essay titled "Faulkner on Desegregation," James Baldwin outlined how Faulkner's ideas on desegregation were criticized for wanting to give white Southerners the chance and time to recover themselves and regain their moral identity. However, Baldwin makes it plain that the only way for this rescue to have occurred, if at all, was to delay the delivery of justice to African Americans.

Many Faulknerian failures have been listed by critics, particularly if we see Faulkner in terms of our time and place rather than his. However, after carefully admitting everything, they turn around and defend Faulkner the author by criticizing Faulkner the person. According to Tim Parrish (2005), Faulkner "denies the winning side a chance to rewrite history from a perspective that will include the vanquished Southerners. Instead, it offers a South neatly removed from the claims of American history" (326-327). Faulkner presents a South that is clearly unrelated to what American history asserts. He has the unique ability to "think of the Civil War in terms of brother fighting against brother" (331) to persuade them to erase preconceived notions and prejudices by portraying the positive side of their souls and minds

However, Faulkner himself asked future generations to remember his "ambition to be abolished and voided from history" in a letter to Malcolm Cowley so that only "printed books" would be left in the end. Faulkner reportedly said that he wanted his gravestone to read that "He made the books and he died" (William Faulkner Writes His Epitaph, 2022). The significance of Faulkner and his book resides in the inspiration he took from the oppressive weight of his perspiration, which he was unable to flee. Since of this, despite his flaws, we have to focus on his work because his shortcomings are both a result of and a representation of the racial oppression that has shaped us all. Faulkner said that the only subject worth writing about was "the conflict of the human heart with itself" in his acceptance speech for the Nobel Prize in 1950 (Knickerbocker and Reninger, 1960). Faulkner wrote about the battle while also going through it. He was compelled by his conflicts to create and explore while drawing on his moral and artistic sensibilities. The power of his endeavor to cope with our past lies in these challenges alone, and Faulkner is notable for his struggle or preserving of meaning. We read his writings because they transport us into the gloom of our own neighborhood and the repulsive past that we have yet to face or comprehend. Based on this, Faulkner's work never dies, or at least it hasn't yet, because it always interacts with its readers in total moderation, avoiding the transmission of upsetting events that further intensify and solidify enmity among people.

CONCLUSION

Moderation in Faulkner's novelistic discourse lies in its authentic mechanisms of history that respond to and interact with the reasons why he is qualified to promote moral responsibility. The historical authenticity of his writing with its reliance on portraying the events of the American Civil War with tremendous equanimity and without exacerbating societal scars, developed a remarkable mechanism of moderation. This authenticity, especially with regard to the events of the civil war, has become the basis for determining moral responsibility in the transmission of historical events. Faulkner renounced his historical obligation to confirm the integrity of his fictional discourse in order to construct a moderate and rational discourse that ignores everything that would increase the scourge of that war. This moderation is at the heart of Faulkner's narrative discourse that characterized his novel *Absalom, Absalom!*

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