

Research on Biblical Archetype in *Absalom, Absalom!*

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Abstract—William Faulkner is one of such writers. Greatly nourished in the Christian tradition and strongly influenced by modernism, Faulkner makes use of the biblical resources largely in his own and unique way. Faulkner uses character prototypes, character relationship modes, plotting modes, images and so on in the Bible extensively in his works to look for parallelisms between the Bible and his stories. By making use of those archetypes, Faulkner makes his stories surpass the South, surpass the USA, represent pan-human history and present, have the manner of the epic. Faulkner's works, *Absalom, Absalom!* is his masterpiece, which has some particular characteristics. It depicts a whole process of the rise and falls of a family and involves the longest time span. In this work, Faulkner touches upon some universal topics deserving historical period. In this novel, both the structure and plot display a kind of programmed characteristics. Narrative pattern of the Bible is U-shaped while that of the novel is an inverted U-shaped pattern, which is just contrary to the Bible's. There are parallel correspondences between the Biblical narratives and the plots of *Absalom, Absalom!* Besides, there is one major archetypal theme that can be found in this novel—the falling of the Garden of Eden and it is closely relevant to the novel's written theme-moral degeneration of human beings. William Faulkner, by making use of recurrent archetype, enables us to connect and appreciate these eternal human conditions in the specific Southern background.

Index Terms—Archetype, the Bible, William Faulkner.

I. INTRODUCTION

William Faulkner (1897-1962) is one of the greatest modern writers in the history of American Literature, a very important representative of Southern Renaissance and a winner of the 1950 Nobel Prize for literature. Faulkner is deeply influenced by the southern tradition and his most novels are tied to southern region, so he is known as "regional" novelist. Of the nineteen novels and seventy-five short stories, many of his stories are about people from a small region in Northern Mississippi, Yoknapatawpha county, which is actually an imaginary place based on Faulkner's childhood memory about the place where he grew up. With his rich imagination, Faulkner turned the land, the people, and the history of the region into a literary creation and a mythical kingdom.

Faulkner's works, *Absalom, Absalom!* is among the 3 works which "are masterpieces by any literary standards"

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[1]. *Absalom, Absalom!* has some particular characteristics. It depicts a whole process of the rise and falls of a family and involves the longest time span. In this novel, Faulkner explores almost all the topics concerned within his previous works---the decline of family, slavery, racialism, incest, murder, alienation and so on.

Li Wenjun, one of the best-known Chinese researchers on Faulkner states *Absalom, Absalom!* like this: what Faulkner describes is not only a failed hero in American South in 19th century, but one of great significance. Faulkner touches upon some universal topics in the novel deserving historical period, either today or tomorrow, such as, the sin, further study punishment, of readers in any atonements, the dilemma human beings can not flee and the tragic destiny [2]. And Mr. Xiao Minghan thinks that almost all those artistic forms adopted in his other works, such as, the multi-angled narration, the modern stream of conscious technique are adopted more perfectly and skillfully in this novel and Faulkner even shows something postmodernist, metafiction in particular [3]. Therefore in whatever sides, the publishing of *Absalom, Absalom!* indicates that Faulkner has reached the peak in his writing career.

II. ARCHETYPAL NARRATIVE PATTERN

When Northrop Frye made an analysis of the Judges, one book of the Old Testament, he concluded that there existed the programmed model of narration in the Bible. As far as he is concerned, the Judges makes a descriptive record about how Hebrew people betray God and return to God for many times. From the perspective of the programmed mode of narration, the development of all these stories in each book of the Old Testament follows a U-form structural model. Here, it means that the characters are very happy at the beginning of each story. But, because they betray God for the temptation of sin, they fall into misfortune and enslavement which are much more than they can bear. Soon after, they turn to God for help and begin to confess, even making a deathbed confession. Finally, the characters would be released from the sin by the redemption, and then they can return to the paradise on earth or in heaven. Based on such argument, Northrop Frye further puts forward that the narrative structure of the whole Bible follows the U-form programmed model of narration, namely, "Happiness-Offence against God-Suffering Confession-Salvation". In a sense, the Bible is a divine comedy, because it generally follows the U-form programmed model of narration. In Genesis, the first book of the Old Testament. Adam and Eve, the primogenitor of the human being in the Bible, live happily in the Garden of Eden. However, because of their offence against God's power, they are driven out of the Garden of Eden by God.

Consequently, many miserable and suffering stories, the Hebrew's recurrent offences against and turning to God, happen to Hebrew in all the following books before the Revelation. Finally, in Revelation, the last book of the New Testament, human being regains the paradise through God's salvation.

In Faulkner's works, both the structure and plot display a kind of programmed characteristics. From the viewpoint of literature, this sort of programmed narrative model is quite close to the narrative model in the Bible. In Faulkner's works, there is always an underlying structure implying some religious connotation which is the U-form structural model. The narrative pattern in "*Absalom, Absalom!*" is characteristic of archetype. After carefully reading the novel and studying relevant information, I notice the correspondent relationship in narrative patterns between "*Absalom, Absalom!*" and the Bible. Narrative pattern of the Bible is U-shaped while that of the novel is an inverted U-shaped pattern, which is just contrary to the Bible's.

Absalom, Absalom! considered as one of his most difficult books to read, is one of the most important novels published in the 20th Century in any language. This novel is a historical reconstruction of the fictional Quentin Compson (from "The Sound and the Fury"). It features all of the bugaboos one expects of Southern or Gothic literature--rumors of miscegenation, incest, murder, love, and betrayal. It opens with something unfortunate and ends sadly too. Sutpen, is a poor white boy, dressed in ragged clothes with bare feet, and living in a cabin which "the rough partly rotten log walls the sagging roof whose missing shingles they did not replace but just set pans and buckets under the leaks" [4]. When he was at the age of fourteen, the little boy lived a pure, inexperienced life and kept his innocence. But this little boy did discover his social position when he was turned away by a "broadcloth monkey" Negro from the door of the rich planter for whom his father worked. Therefore the little boy had made up his mind to take revenge on them-with 'them' meaning 'all the human puny mortals under the sun that might lie in hammock all afternoon with their shoes off'. And to do so he needed money, a house, a plantation, slaves, a family as well as a wife with his design in mind, he set out for Haiti, where a few years later, he suppressed a slave revolt and was rewarded with the daughter of a plantation owner. But Sutpen abandoned this wife because of her Negro blood and refused to recognize Bon born by his first wife. Sutpen put aside his first wife and their son, since they were impediments on his road to success. At last, however, Sutpen received severe punishment for this. His one son Bon is killed by his half-brother who goes away after killing. In this way Sutpen lost his two sons on the same day.

III. ARCHETYPAL PLOT

Archetypes are the communicable units which recur again and again in literature. It can be a certain image, a certain symbol, a certain narrative or even a certain theme. In this part, I try to find parallel correspondences between the Biblical narratives and the plots of *Absalom, Absalom!*.

Regarded as the greatest one of Faulkner's works, *Absalom, Absalom!* is also the most difficult one to read.

The difficulty arises from the complexity of the narration. In the novel, four narrators are busy weaving and reweaving the legend according to their own designs to interpret, to make sense of its fragments rather than build upon their forerunners. In this way, the Sutpen legend is passed from mouth to mouth. It changes, contradicts, criticizes, and even attacks what goes before and what will come after. Thus, readers often feel confused by the complicated plots. But if we read further and reconsider the title *Absalom, Absalom!*, we can understand better. As Faulkner himself indicated, the title came from David's lament. "O my son, O Absalom. My son, my son!" Sam (II 19: 4). In the course of this attempt, the son is killed, and it is at that point that King David cries out his son's name, "Absalom, Absalom!" This title links Sutpen's story with that of David in Samuel II.

In Samuel II: 13-19, it is about the story of revolt, incest and fratricide. It may be summarized as follows: King David cruelly killed Uriah and married his wife Bathsheba. Later they had a son named Absalom and a daughter Tamar. But Amnon, David's son by another wife "fells sick for his sister," and Tamar was willing to seek her father's permission to be married with Amnon. Upon the advice of his cousin Jonadab, Amnon tricked Tamar into coming to his bedroom and raped her. Immediately Amnon's love for Tamar turned to hatred and had her removed from his house and abandoned her. When he learned of these events, David was angry, but did not seek revenge.

Absalom, instead, held himself back and nursed his wrath for two years; then, on a sheep-shearing festival when all the King's sons were present, he commanded his servants to kill Amnon. Absalom then fled to Geshur and stayed there for three years and did not return until the King's councilor Joab negotiated with David on his behalf, but David would not see him. When Joab refused to arrange a meeting between the king and the son, the angry Absalom set fire to Joab's crops. Upon being called by David to account for this, Absalom bowed down in a gesture of submission and David accepted and pardoned him. After gaining his father's favor, Absalom became ambitious. He built powerful followers among the people and developed a network of spies. When the time was ripe, Absalom led a successful revolt against David, and the king, accompanied and supported by loyal adherents, fled to Jerusalem. Absalom then rejected the advice of Achitophel to seek reconciliation with David's followers and he continued instead on the advice of Hushai to pursue the fleeing King and his followers and kill them all. But Hushai in Absalom's side was secretly loyal to David and sent him warning of the plans. Although David commanded that in the coming battle Absalom be spared, Joab killed Absalom when he found him hanging from a tree in which his hair had been caught. Despite victory in a battle, 20,000 men were killed. David was so lamented with the death of Absalom that he had no interest in ruling his restored kingdom. Only after Joab scolded him and warned of further conflicts in the land did David agree to return to Jerusalem and resume his authority.

In Faulkner's *Absalom, Absalom!*, the plot centers around the career of the Mississippi planter Thomas Sutpen. He came to Jefferson when it was still a frontier community. Through his hard work, Sutpen realized his dream and established the dynasty. In order to strengthen his position,

Sutpen married Ellen Coldfield, daughter of a leading citizen of Jefferson. His wife bore him a son, Henry, and a daughter, Judith. Henry went off to the university and there met Charles Bon and by coincidence Charles was Henry's half brother. Thomas Sutpen had been married before to a Western Indian woman, but abandoned her after discovery of her Negro blood. Now this ghost of his marriage returned to haunt him and Charles met his half-sister Judith and fell in love with her. Since refused to be recognized by his father Sutpen, Bon planned to take revenge. Then the war intervened. As Bon was about to marry Judith, he was mysteriously killed by Henry. At this point the source of Sutpen's wealth was revealed: it came from the dowry of the first wife he had abandoned. After killing, Henry fled and dropped out of sight for many years. Meanwhile, Thomas Sutpen returned from the war and found his wife dead, and developed an overpowering desire to keep his line. Since Charles was dead, Henry became a fugitive, and Judith vowed to be spinsterhood, he planned another marriage to Rosa Coldfield, his dead wife's little sister, if she could bore him a son first. But Rosa fled from him in indignation. Finally in order to seek an heir, Sutpen raped Milly Jones, granddaughter of the tenant farmer Wash Jones. In 1869 Milly bore a child, and Wash killed Sutpen in a rage. Henry returned to Jefferson, and was hidden at Sutpen's Hundred by Clytemnestra, one of Sutpen's daughters born by a Negro slave. At last both of them died in the burning of the mansion in 1910.

After analysis of plots of Samuel II and *Absalom, Absalom!*, we can find that the curse on the house of David and curse on the South, as presented in *Absalom, Absalom!*, have a close parallel: the half-sister, half-brother relationships between Judith, Bon and Henry in the Sutpen family have their counterparts in Tamar, Amnon and Absalom in the house of David. Absalom rebels against his father, after having killed Amnon for his rape of his sister, Tamar. In the Sutpen's family, there is the same problem. Henry first rebels against his father; then he kills Bon in order to prevent him from committing incest with Judith. In both the patriarchal fathers, King David and Sutpen respectively, rise from obscurity and obtain wealth, high social position and respects from the community by their efforts. In the David-Sutpen analog, the common and central idea is that of the "men who wanted sons and the sons destroy him". We can feel the same ultimate grief of both fathers, although the despair is not expressed by the cruel Sutpen in the open manner that David voices the torment of his heart: Oh my son Absalom, my son, my son Absalom! Would I had died instead of you. O Absalom, my son, my son!

Here, by making use of recurrent archetype, Faulkner enables us to connect and appreciate these eternal human conditions in the specific Southern background. Here in some larger and more inclusive realm, Faulkner displays the continuity of human conditions in the different times, succeeds bridging his own work and the whole body of human literature and thus expresses his confidence in humankind. Therefore, this book deserves multiple reads.

IV. ARCHETYPAL THEME

The archetype can be a certain plot, a certain narrative

pattern, a certain image or even a certain theme. There is one major archetypal theme that can be found in this novel-the falling of the Garden of Eden and it is closely relevant to the novel's written theme-moral degeneration of human beings.

When he was born, Sutpen and his father lived in the mountain. He came originally from a region where the land belonged to anybody and everybody and so the man who would go to the trouble and work to fence off a piece of it and say 'this is mine' was crazy.

In his living conditions, land belongs to all, everybody is equal. As an innocent and inexperienced boy, Sutpen knew nothing about social order. However, everything began to change, since he descended from the mountain and came to the human world. This mountain paradise is juxtaposed with the corrupt lowland where the country was all divided and fixed and neat with a people living on it because of what color their skins happened to be and what they happened to own...

When a door is shut in front of Thomas Sutpen's face in the still-slave-holding South, the boy realizes his lack of status and family arbitrarily makes recognized him "less than" the plantation owner whose door he knocks on, and even "less than" the "monkey nigger" whose job is to open or close that door. A poor white boy of "eleven or twelve or thirteen", Thomas Sutpen is not innocent. His simultaneous recognition of the arbitrariness of the system and his place in that system changes the course of his life.

He learns the difference "not only between white men and black ones", but "between white men and white men" (AA 185-186). He ponders the white man who lived in the biggest house he had ever seen and spent most of the afternoon...in a stave hummock between two trees, with his shoes off and a nigger who wore every-day-better clothes than he or his father and sisters had ever owned and ever expected to, who did nothing else but fan him and bring him drinks; and he (he was eleven or twelve or thirteen now because this was where he realized that he had irrevocably lost count of his age)... (watched) that man who not only had shoes in the summertime too, but didn't even have to wear them. (AA 187)

Soon the boy decides that vengeance against the owner is meaningless: "There ain't any good or harm either in the living would that I can do to him" (AA 195). Sutpen, with "that innocence instructing him" (AA 195), suddenly finds his design taking shape in his mind: "If you were fixing to combat them that had the fine rifles, the first thing you would do would he to get yourself the nearest thing to a fine rifle you could borrow or steal or make, wouldn't it?" and he said Yes. "But this isn't a question of rifles. So to combat them you have got to have what they have that made them do what he did. You got to have land and niggers and a fine house to combat them with. You see?" and he said yes again. He left that night. (AA 196) At this moment, he enters into the social order, the specific Southern social order of race and class. As Jonathan S. Cullick points out, the boy's "climactic initiation into plantation society" is his introduction to the "abstract meanings of the front door and the back door, and how these foolish differences...result in differences in human value".

Therefore, the moment at the mansion door can be identified as the boy's initiation into symbolism and he comes to realize that he lacks the status to command power

to change the fate of his and his posterity's. But when he discovers his place in the social register, Sutpen sets out to have what "they have." He tells himself that, "to combat them, you have got to have what they have that made them do what he did" (AA 196). He has to get land, niggers and a fine house to "combat them with" (AA 196). Thomas Sutpen, a poor boy is trying to forge a dynasty of pure white blood. In order to achieve his design, Sutpen deserts his first wife and son, brings destruction to his second wife and children, causes his one son to murder the other son and finally heads for his own doom and downfall of his dynasty.

Sutpen's Dynasty is a tragedy. Its rising is based on exploiting the blacks and its falling is caused by depriving the rights of blacks as human beings. Howe Irving concluded it as "*Absalom, Absalom!* seemed the work of a man overwhelmed by his perceptions; no, a man who has overwhelmed himself by his perceptions" [5]. When he is young, he is angry at the unequal treatment he has experienced. When he reaches to the upper society, he doesn't compete with the other plantation holders for revenge but is determined to establish a lasting social order on the land he has seized from the Indians. However, there is some inherent guilt in his design: it is slavery that puts a curse on the land and the people and brings about the Civil War; it is because of racism that Bon can't get recognition from his father. After the war, Sutpen tries to restore the design by other methods. But he no longer has the strength to achieve more than a partial success. His dynasty collapses. Sutpen's failure is caused by his inescapable connection with Southern society and his refusal to recognize the black men as human beings. Sutpen's Dynasty is doomed to fail. Its rise and decline reflect the history of the Old South.

This situation in which Sutpen's family experienced from rise to fall forms a sharp contrast with the scene of Garden of Eden in Genesis. Before Paradise Lost, Adam and Eve lives a simple, graceful and elegant life. However, after Adam and Eve are seduced by Satan to eat the fruit from the Tree of Knowledge, which has been totally forbidden by God and then they are exiled by God from the paradise and thereafter live a life full of hardship.

V. ARCHETYPAL CHARACTER TYPES

The Sutpen's story is told by the following four narrators: Miss Rosa Coldfield is insulted by Sutpen and burns up with bitterness over the events; Mr. Compson does not have all the information, which leads him to draw the wrong conclusions; Quentin Compson is a depressed young man, tortured by the horrors of the Southern history and unable to be at peace with his own role in that history; Shreve McCannon, a university student from Canada, is curious about the South, and joins in with his own reinterpretation. The complexity of the narrative method in Faulkner's *Absalom, Absalom!*, the contradictions among and within the narrator's different versions of the Sutpen saga have made it difficult for readers to get to know what is the established truth about the main character Sutpen. As one of the most compelling and complex characters ever created by William Faulkner, Thomas Sutpen is depicted as a man of superhuman dimension. To Aunt Rosa, a woman of some rank in the class structure, as well as to Shreve, he is a demon. To Wash Jones, a man below the lowest class level, he is a god. In addition, Sutpen is compared as Hebrew David.

A. Sutpen-Satan

Thomas Sutpen, whose last name is a near rhyme with Satan in the Bible, is painted throughout the first chapters of *Absalom, Absalom!* as a copy of Satan. In the initial account of the dialogue between Miss Rosa and Quentin, references to Sutpen as a "demon" are dispersed throughout Miss Rosa's words, Quentin's thoughts, and the vague narrative presence. "Out of quiet thunderclap," Faulkner talks about Sutpen's continuous presence in Miss Rosa's voice, "he would abrupt (man-horse-demon) upon a scene peaceful and decorous as a school prize water color, faint sulphur-reek still in hair clothes and beard, with grouped behind him his band of wild niggers like beasts half tamed to walk upright like men" (AA 98). These Satanic references employ the very symbols of the western demonic archetype. With thunder, sulphur, beard, and beasts, Sutpen descends upon the "soundless Nothing" of earth like an inverted creator. Distorting the invocation "Be Light" from the words of Genesis, the description of Sutpen's paradoxical construction of decay on the land just outside Jefferson shows him calling his own empire into existence with the phrase "Be Sutpen's Hundred". This implication of building of a hellish dynasty serves to solidify a pervasive parallel between Sutpen and the satanic stereotype. Even his next generation, "which should have been the jewels of his pride" (AA 158) come to both destroy and be destroyed by Sutpen himself, as Quentin's internal dialogue explains. Ultimately, the colorful fragments of this initial kaleidoscope of demonic references in the novel's opening chapter coagulate to form the "ogre-shape" of Sutpen-Satan, leaving the reader with a clear sense of connection between evil and the presence of Thomas Sutpen, in death as well as in life and name.

B. Sutpen-David

In addition, Sutpen is Hebrew David. The crimes of the Hebrew hero and those of Sutpen, as well as their ultimate punishment are strikingly analogous. David sacrifices his daughter and his wife in order to win the battle; Sutpen put aside his first wife and their son, since they were impediments on his road to victory. Sutpen, in a high military position, fought in the Civil War for the society that upheld slavery. He caused the death of innocent people, but the principles he defended also made him sacrifice his own children.

Like David in the Bible, Faulkner creates in *Absalom, Absalom!* the sense of doom which permeates most of his other novels: This whole land, the whole South, is cursed, and all of us who derive from it, whom it ever suckled, white and black both, lie under the curse. The curse on the house of David and the curse on the South, as presented in *Absalom, Absalom!*, actually have a close parallel development: the half-sister, half-brother relationships between Judith, Bon and Henry in the Sutpen family have their counterparts in Tamar, Amnon, and Absalom in the house of David. As we know, Absalom rebels against his father, after having killed Amnon for this violation of their sister, Tamar. In the Sutpen legend the story is a little different, but the same motifs are there. Henry first rebels against his father; then he kills Bon in order to prevent him from committing incest with Judith. Of course, in the Southern story miscegenation is perhaps the most important factor, but that is only due to the nature of the Southern curse. None of the analogies in *Absalom, Absalom!* is clear,

but the basic implications of the stories are identical. In the David-Sutpen analogy, for instance, the common, central idea is that of the 'man who wanted sons and the sons destroyed him'. The ultimate grief of the fathers we also feel to be the same, although the despair is not articulated by the brooding Sutpen in the open manner that David voices the torment of his heart: Oh, my son Absalom, my son, my son Absalom! Would I had died instead of you, O Absalom, my son, my son! (Sam, 18: 31)

However, this lament can be throughout the novel. Sutpen's sensitiveness is depicted as the character that never shows any emotional disturbance whether he is grief or joy. From another point, the situation may be quietly different. Here Bon corresponds not to Absalom in the analogy between the two stories but to Amnon. Now David was not so deeply afflicted with grief at Amnon's death. Is not also possible that Sutpen would have reacted differently if his favorite and only legitimate son, Henry, had been killed?

C. Sutpen-Cod

Sutpen is a God-like Creator, building a plantation out of wilderness is the personification of the American Dream, using hard work and determination to rise from anonymous poverty to a symbol of Southern aristocracy.

Sutpen comes to us with extraordinary power, strong will and bravery. He had impressive qualities of leadership-like the 'authority' that Kent recognized in Lear. In Haiti, on the eighth night of the rebelling sugar-workers' surrounding of the plantation house, when all seemed lost, Sutpen put down his musket, had someone unbar the door and then bar it behind him, and walked out into the darkness and subdued them-how, Mr. Compson is not sure: maybe by standing, bearing more than they believed any bones and flesh could or should... [6]. Rearing his mansion in the Mississippi wilderness, he led his 'twenty demons' with the same mysterious power; General Compson told Quentin's father that while the negroes were working Sutpen never raised his voice at them, that instead he led them, caught them at the psychological instant by example, by some ascendancy of forbearance rather than by brute fear. (ibid)

In the War he became a colonel, and returned with the praise of bravery. He set about restoring his house and plantation with the same 'fierce constant will'. With such kind of will which he originally built, nothing could defeat him, not even the deputation of being refused when they put to him the 'friend or enemy' question. "This may be war", they told him, and he answered, 'I am used to it.' But he is more than a strong and determined man, of whom (said Quentin's grandfather) anyone could look at him and say, given the occasion and the need, this man can and will do anything. (ibid)

Too many, he seemed something more or less than human-to Miss Rosa 'fiend, blackguard and devil', 'the evil source and head'; to Shreve as he listened, a 'Faustus...demon...Beelzebub'; to Wash Jones, who compares God to his own hero: 'If God himself was to come down and ride the natural earth, that's what he would aim to look like'. (AA 282)

After reading above analysis, the reader can find that the writer delivers a conflicting portrait of a single character. Is Sutpen a Satan or a God? The ultimate answer is up to the reader. While William Faulkner provides the reader with the story, he leaves behind the difficulty to understand the complicated character.

Sutpen is a typical representative of Southern planters, whose grandeur and his terrible crimes against human dignity and values demonstrate that he is a tragic hero in American Southern society. Throughout his whole life, he distinguishes himself as an outstanding upper-man through making his design, building up his dynasty and trying to have heir to his fortunes. His independence, self-reliance, diligence, pioneering spirit, firm determination, and shrewdness are easily seen. At the same time, Sutpen's lack of compassion, love, humanity, and morality results in his disaster. He brings misfortune to all the people around him and even himself. Sutpen, a tragic hero, is both criminal and victim.

VI. CONCLUSION

In *Absalom, Absalom!*, Faulkner made parallel correspondences between the story of King David in the Bible and the story of the Sutpen household. From these correspondences, not only can we find the Biblical archetypes of the plots, but also the Biblical archetypes of the characters. Thus, through the parallel correspondences, readers can get a better understanding of the complicated story of the Sutpen household. Furthermore, with the recurrences of revolt, incest and fratricide are in both of these narratives. Faulkner indicated continuity in the human condition through centuries of time. By using Biblical archetypes in his novels, Faulkner made his imaginative narratives serve in providing a cognitive, unbroken connection of the present with the past and the future. In this way he breaks the boundary of time and space and makes Faulkner's Yoknapatawpha County become a parable of the Old South as well as a miniature of the whole world.

With these archetypes, Faulkner enables us to connect and appreciate these eternal human conditions in a large and more inclusive realm and succeeds bridging his work and the whole body of the human literature. Finally, Faulkner makes his stories surpass the South, surpass the USA, represent the pan-human history and present and have the manner of the epic.

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